

**„EL ERA ALFA ȘI OMEGA ATUNCE ÎN ȚARA MOLDOVEI”
PHRASEOLOGIIEN MIT BUCHSTABEN DES ALPHABETS UND IHRE
ÜBERSETZUNG**

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IV. Zusammenfassung

Die oben erwähnten Ausführungen zeigen eindeutig, dass die von der Übersetzungstheorie zu Unrecht vernachlässigten Phraseologien (und Sprachspiele), die Buchstaben und Buchstabennamen enthalten, in den geschriebenen und gesprochenen Texten und auch in der Übersetzungspraxis doch erstaunlich oft vorkommen und empirische Grenzen der Übersetzung darstellen. Diesem Faktum sollte die Übersetzungstheorie auch entsprechend Rechnung tragen. Auch hoffe ich, dass es mir gelungen ist zu zeigen, wie ungeahnt komplex, auch im Hinblick auf die Übersetzung, die Problematik um diese „cosa che comincia per elle” (=L) – um die Littera – ist.

Schlüsselbegriffe

Phraseologien mit Buchstaben, Analogie, Äquivalenz, materielle Gestalt,
Buchstabenstatus, Grenzen der Übersetzung

DE QUELLE QUANTITÉ ET DE QUEL TYPE DE THÉORIE UN TRADUCTEUR A-T-IL BESOIN ? ET POURQUOI ?

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Mots clés : Théorie de la traduction, didactique de la traduction, créativité en traduction, cognitivisme et traduction, analyse conversationnelle

Abstract. Die Überwindung kultureller Barrieren erfordert vom Übersetzer Kreativität. Wir plädieren für eine entmystifizierte Kreativität, die als Problemlösungsverfahren („*problem solving activity*“ im Sinne von Guilford 1950) angesehen werden muss. An unseren Lernern durchgeführte Bedarfsanalysen haben gezeigt, dass sie oft zu guten kreativen Lösungen gelangen, diese aber dann wieder aufgeben, aus Angst den Text zu „verraten“. Auch Selbstzeugnisse professioneller Übersetzer zeugen von dieser Befürchtung. Dies weil sie nicht über die nötigen theoretischen Grundlagen verfügen, um sich gegen die Vorwürfe – auch die eigenen – des „Verrats“ zu wehren. Ihre Lösungen sind nämlich das Ergebnis assoziativer Verkettungen, die die Regeln kategoriellen Denkens sprengen. Dieser Aufsatz soll zeigen, dass ihr intuitives Vorgehen durch den hermeneutischen Ansatz gerechtfertigt wird, welcher seinerseits seine wissenschaftliche Grundlage in der neueren Kognitionsforschung findet. Damit wird ihnen die Möglichkeit gegeben, ihre kreativen Problemlösungen „intersubjektiv nachvollziehbar“ (Stefanink 1997) zu machen. Die Kenntnis dieses theoretischen Hintergrunds und die wissenschaftliche Fundierung ihres Vorgehens soll dem Übersetzer den nötigen Mut zu seiner Kreativität geben. Dem Didaktiker soll sie Wege aufzeigen, die Kreativität zu lehren.

LA TRADUCTION ET L'INTERPRETATION DE CONFERENCE : QUELQUES REFLEXIONS PRAGMATIQUES SUR LA FORMATION ET LA CARRIERE

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Abstract. Training and Working in the Fields of Translation and Conference Interpreting. Pragmatic Considerations

In the recent context of increasing internationalisation of all professional fields, the relations and interactions between persons speaking different languages and belonging to different cultures have changed considerably. As a result of these new and dynamic relations and interactions, specific training programmes as well as specific social and professional qualifications have appeared. One of the new academic training fields is the linguistic and cultural mediation through translation, conference interpreting and multilingual communication. Its curriculum is adapted to the needs of the market and aims at improving students' knowledge of the history, civilisation, culture, and society of the respective countries, while at the same time familiarizing students with theories and concepts concerning communication and interculturality. All this is completed by an improvement of the students' knowledge of the foreign languages they study and by an initiation to various fields of application of this knowledge. The fact that their curriculum comprises disciplines related to general linguistics, applied linguistics and various application fields is a great asset for Applied Modern Languages students. Moreover, the multilingual and multidisciplinary approach allows them to study foreign languages from the point of view of their interactions. A linguistic and cultural encounter is more than just a clash between linguistic and cultural elements: it is the very proof that differences can be rewarding and profitable for all the partners involved in the cultural dialogue. Although translation and conference interpreting have so much in common, these two professions require different and very specific training programmes. The Applied Modern Languages departments respond to the growing needs of the market. The European Union and globalization provide jobs, but also foster competition. Here below we discuss the theoretical foundation of the current pragmatic developments in what concerns the linguistic and cultural mediation professions, the reasons for choosing these professions and their specificities, the prospects of the graduates, the responsibilities of universities, the importance of experience and background knowledge for translators and conference interpreters, and quality assurance.

Keywords: translation, conference interpreting, language-related professions, linguistic competence, cultural and intercultural competences

ACTS OF TRANSLATION - ACTS OF INTERPRETATION: PARAPHRASING AND THE HERMENEUTICS OF TRANSLATING

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Abstract. The study examines the act of translation and the exercise of paraphrasing positing the latter as a mode of enhancing language-processing skills. With paraphrasing seen as a key pre-translation step, the paper argues the case for its use in the translation classroom as a tool for refining reading comprehension and textual interpretive strategies, and consequently boosting performance in translation practice.

Keywords: Translation, interpretation, composition, rhetoric, paraphrase, transfer, monolingualism, polylinguism, hermeneutics, poetics.

LA TRADUCTION DES CALLIGRAMMES

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Mots clé : Traduction, calligrammes, fonctions du langage, Guillaume Apollinaire

Abstract. In the wider frame of a reflection upon the translatability of plays on language, the concrete poetry – and we have deliberately chosen Guillaume Apollinaire's famous *Calligrammes* – raises major problems for the translator as it is double in nature: both text and image. Is the mix of the two codes – the linguistic and the visual – easily translated through a word for word method? In this paper, we aim at a closer look to the textual mechanisms within the concrete or visual poems and propose to the translator, as a tool, the identification of the language functions that such a poem fulfils. What at a first glance might have seemed obvious for the simple visual poems, turns out to be a complex process, requiring all the knowledge of a literary translator, in the case of hybrid poems wherein either the concrete verse are inserted in a longer sequence of habitual verse, or the play is on the different object of reference of the picture and of the words in the visual poem.

DE L'HERMÉNEUTIQUE DU TRADUCTEUR

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Mots clé :Traduction, traducteur, hermémeutique, fidélité, créativité.

Abstract: Whether they realize it or not, translators are in fact hermeneutists, in the sense that before they proceed with the actual translation they interpret the source text in a manner deeply conditioned by their own personality. The more minute and through this *preliminary* and *ever present* operation, the better the translation, and readers will be less aware of the fact that they are actually dealing with a *translated* text.

LES PARTICULARITÉS DES PHRASÉOLOGISMES RUSSES ET LEUR TRADUCTION EN ROUMAIN

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Mots clé ;Unités phraséologiques, équivalents, traduction littérale, structure lexicale, ordre des éléments.

Abstract. The present approach is conceived by taking into consideration that the translation of phraseologisms represents an intermediary stage in the identification of the correspondent structures in the second language. The personal observations, inferred from this approach, allow us to assert that, by insisting on the lexical component and syntactic organization of Russian phraseologisms, the students' assignments with reference to the learning and usage of this type of fixed phrases become much easier to complete.

LINGUISTIC ARTIFICES ALLOWED IN A LITERARY TEXT TRANSLATION

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Résumé. En partant de la prémisse que le langage est innovateur, permettant à l'individu de construire des structures syntaxiques originales et d'attribuer des significations nouvelles aux paroles existantes dans le vocabulaire d'une langue, l'oeuvre présente - *Artifices linguistiques permis dans la traduction d'un texte littéraire* - offre des réponses possibles à la question : si la traduction d'un texte littéraire est soumise au processus de ré-écriture, de ré-crédation du message transmis dans le texte-source, peut-on rendre les mêmes intentions et idées du texte-source ? En prenant comme exemple l'histoire *An Ample Wish (Un grand désir)* de l'écrivain gaulois Gwyn Thomas et tenant compte des coordonnées linguistiques et culturelles, on va analyser les modalités par lesquelles les informations transmises dans le texte anglais peuvent être adaptées et communiquées en roumain, de sorte que l'effet et la couleur locale soient préservés du mieux possible.

Keywords: Literary translation, linguistic artifice, equivalence, intention, subjectivity.

SELF-STUDY IN INTERPRETER TRAINING. A FEW METHODOLOGICAL GUIDELINES

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Abstract. Given the complexity of the skills that interpreting trainees need to develop, and the limited number of classes featured in the training curricula, the organization of independent practice sessions has become mandatory. The present paper focuses on the preparations required for such sessions, from the role of classroom theory to the setting of precise objectives and to the production of relevant feedback.

Keywords: Conference interpreting, interpreter training, self-study, deliberate practice, interpreting curriculum

REFLEXIONES ACERCA DE LA TRADUCCIÓN JURÍDICA

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Palabras claves: Traducción jurídica, lenguaje jurídico, traducción jurada, traducción completa, tipologías textuales.

Abstract. **Considerations on legal translations**

The paper starts from the complex issue of the legal text and its typology, defining and structuring the concept itself according to the specific area where it intervenes (judicial, normative, contract, criminal law, administrative, business law etc.). On a further analysis, the present study tries to answer some questions that arise implicitly about the very core of the legal translation, What is it, in fact?, How are the forms, parameters (legal, linguistic and extra-textual) and procedures involved in translating process? What does one mean by a correct translation?, with the purpose of undermining possible strategies and solutions to be applied when dealing with legal translations. In this respect, we emphasize the difference between potential and normative solutions versus correct and real solutions, ideas derived throughout the comparison of both conceptual linguistic and legal systems (Spanish and Romanian) and also by applying a dynamic and functional evaluation of the existent equivalences, as suggested in our examples. Moreover, the *literal translation*, the *complete translation*, the *sworn translation*, *functional equivalence*, *text functions* and *text typology* are several aspects to be taken into consideration comparatively and holistically, regarding the legal translation.

TRADUIRE « HARAP ALB » – L'ÉRUDITION ET LA CRÉATIVITÉ À L'ÉPREUVE DU TRANSFERT CULTUREL

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Abstract. The translation of fairy tales presents a number of interesting aspects from the vantage point of translation theory, in that sometimes the purpose of the translated text differs from that of the original, and the target readership itself may differ. Equally challenging is the issue of cultural transfer, the handling of the culture-specific elements so numerous in the case of fairy tales. The present paper discusses the strategies adopted in this respect in two different translations of a famous Romanian fairy tale.

Mots clé: Contes, traduction, transfert culturel, designateurs culturels, lecteur

INVITATION À LA ...CORRIDA

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Keywords: Conference interpreting, professional interpreters, challenges of interpreting.

Abstract. Conference interpreting is one of the most challenging and demanding professions in the world today. By analogy with the elements of the equally challenging practice of bullfighting, the paper seeks to highlight the difficulties and the pitfalls attendant to the work in this field, while at the same time capturing some of its unique beauty and fascination.

UN SÉMINAIRE GASTRONOMIQUE POUR LES TRADUCTEURS

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Keywords: Research, glossary, practical application, assessment.

Abstract. The cooking seminar is a didactic activity which aims at linking functional and pragmatic aspects of language, thus obeying the didactic norms of forming future translators. The description of the three steps of the seminar and of its didactic objectives emphasizes the different curricular approach and the development of competencies and abilities in the training evolution process.

INNOVATIVE WAYS OF TEACHING TRANSLATIONS

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Abstract. Translation studies are a branch of linguistics that has gained a major importance in the current context of globalisation and EU enlargement. Given the market opportunities and the customer's needs, our aim at the Applied Modern Languages department is to teach translations from a multidisciplinary perspective. In the larger framework of translation theory, the present paper aims at describing certain new teaching methodologies and didactic aims of our translation seminars.

Keywords: Translation, research, glossary, cooking seminar, evaluation

SON VS. TEXTE DANS LE SOUS-TITRAGE

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Abstract. In the present article we point out the importance of the text in audiovisual translation. We assert that for the translator, the essential dimension of a movie is the script, a very important component of an audiovisual product, generally disregarded in the process of translation. We illustrate the importance of the text/script in the process of audiovisual translation with examples from a funsubs corpus. The *Harry Potter* movies and scripts are also a component of our corpus. The purpose of this article is to demonstrate that many errors in screen translation can be avoided if the main element is the script and not the movie.

Keywords; Screen translation, subtitle, subtitling, audiovisual translation, script, multimedia, audiovisual communication, movie, funsubs

INTERCULTURAL BRAND CONSULTANCY. ADAPTING CORPORATE IDENTITY TO TARGET CULTURES

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Keywords: Brand names, advertising, intercultural communication, adaptation.

Résumé. L'époque de la communication a sans doute changé la conception sur la vie et les activités principales de l'homme. Le domaine le plus « affecté » par les nouveaux moyens de communication (Internet, les médias, la télécommunication mobile, etc.) est l'économie. Les entreprises ont vite assimilé les principaux moyens de communication dans ses structures et ont commencé à les utiliser pour se faire connaître par les consommateurs, et ce qui est encore plus important, pour les convaincre de la qualité de leurs produits et leurs services. C'est toujours la communication qui a aidé les grandes entreprises traverser les frontières de leurs pays et devenir multinationales. Dans ce contexte, l'adaptation de l'identité des marques aux cultures cibles est devenue une nécessité. Pour ce faire, nous croyons qu'il convient d'implémenter une nouvelle profession dans le domaine de la communication d'entreprise: le consultant interculturel de la marque. Les compétences nécessitées par le consultant interculturel de la marque sont multiples et incluent la traduction et adaptation de l'identité visuelle de la marque. N'étant pas une étude exhaustive, cet article essaye de trouver des réponses à quelques questions essentielles en ce qui concerne l'adaptation de l'identité visuelle de la marque : comment traduire le nom, le slogan et les textes publicitaires d'une certaine marque ; comment adapter les symboles visuels de la marque ?

DOS COMEDIAS. TRADUCIR LA POSTDICTADURA EN EL CINE

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Keywords: Cine, comedia, compasión, postdictadura, el marginado.

Abstract. This article is a comparative analysis of two comedies. The first one, *Tie me up, tie me down!*, is a romantic Spanish comedy, directed by Pedro Almodóvar. The second one, *Philanthropy*, is a black Romanian comedy, directed by Nae Caranfil. The author of the article tries to identify the main similarities between the two movies, but also the traits that make them so different, by taking into account the social and political context of the two countries. The article tries to give an answer to the following questions: is there any moral goodness left in two countries? Can it be recovered through the sense of humor? Several aspects have been analysed, among which stand the difficulties posed by the translation of the movies, the theme of compassion that governs our postmodern world and the cultural elements that define the two societies, fifteen years after the fall of the two dictatorships.