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Table des matières

EDITORIAL

Dear Readers,

In 2020, the international conference organized by the Applied Modern Languages Department marked the start of an atypical academic year. The volatile pandemic times called for a change of paradigm, both in educational settings and in academic encounters. Therefore, we welcomed our guests virtually, but we shared our professional interests with as much enthusiasm as usual.

As constantly evolving semiotic systems, languages undergo substantial changes. Any inquiry into the evolution of translation and interpretation paradigms starts from the assumption that the fundamental processes of cultural mediation, translation and interpretation depend on their temporal (frequently provisional) status.

In this framework, the conference *Translation, interpretation, temporality* allowed the participants from six countries to discuss a wide variety of topics. In the area of translation, the speakers tackled the premises for retranslation and the ephemeral nature of the translator's language, the importance of using adequate verb tenses when translating polyphonic passages, the students' errors in the use of tenses in foreign languages, the applicability of functional theories to legal translation as well as the role of adjectives in transferring communicative functions in the religious texts. Given that media consumption is on the increase and technology has become all-pervasive, the critical issues posed by machine translation and the analysis of the way temporal parameters influence the quality of audiovisual translation also generated intellectually stimulating debates. The insightful presentations in the field of interpreting approached the use of new technologies to improve medical interpreters' reaction times and the role of the *décalage* in simultaneous interpreting training.

Although an online community might not be as easy to build as a traditional one, we trust that our communication was as gratifying as ever. We would like to thank all the participants for making this possible and for inspiring us to adapt to these changing times.

The Editors

Caducité de la langue et retraduction relevante. Étude de cas: *Zadig ou la Destinée*, par Voltaire et quelques versions en langue roumaine

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Abstract. The natural evolution of language – words growing obsolete, structures becoming archaic or going out of use – is evidence that the translator's language changes, which requires retranslation and legitimizes multiple retranslations, re-editions of translations considered successful. Benjamin ([1921]2001: 48) opposes the permanence of creative (authorial) language to the ephemeral nature of the translator's re-creative language. However, sometimes the critique of translation becomes the very reason for being of *retranslation*. Terminological specifications regarding the polysemy of the term *retranslation* (see Lungu Badea, [2003]2012) will be followed by an analysis of the retranslation into Romanian of the story *Zadig ou la Destinée* (1747) by Voltaire. Still perceived as a second-hand translation experience (not as a return to the original, a retrotranslation), retranslation starts from the premise that the (re)translator has in view – should s/he? – a translation that already exists in the target language (TL). From this perspective, the term *retranslation,* though in use for a while, enjoys a restrictive standardization, in the sense that we do not see on any title page **retranslation by ...* or **retranslated from...*, nor do we see *retranslated by...* .
The study aims to identify to what extent a retranslation is:

- (only) a linguistic actualization, a necessary and objective internal translation,
- or the result of a translation critique (diachronic and/or anachronic or synchronic with the retranslation), grounded in objective reasons, causes and justifications.

For this purpose, the comparative method of bilingual translation assessment evaluation (French-Romanian) will be used and the ST will be compared with several TTs into Romanian: *Zadig sau Urista* (T. A., 1899), *Destinul* (*Zadig*, trans. by I. Constantinescu-Miron, 1900), *Zadig sau Destinul* (trans. by I. Z., 1909), *Zadig sau Destinul* (Al. Philipppide, 1959, reed. 1969, 1998).
Keywords: literary retranslation, French literature, Voltaire, comparative translation, the aesthetics of reception through translation

> « **Alors que la parole de l'écrivain survit dans sa propre langue, le destin de la plus grande traduction est de s'intégrer au développement de la sienne et de périr quand cette langue s'est renouvelée**. La traduction est si loin d'être la stérile équation de deux langues mortes que précisément, parmi toutes les formes, celle qui lui revient le plus proprement consiste à prêter attention à la maturation posthume de la parole étrangère et aux douleurs d'enfantement de sa propre parole. » (Benjamin [1923] 2000 : 250 – nous soulignons)

Introduction

Toute retraduction se reporte à une traduction sans qu'elle en procède nécessairement[1]. Dans cet article, le vieillissement de la langue et la retraduction relevante (clin d'œil à la question que pose Jacques Derrida : « qu'est-ce que la traduction relevante ? ») font le pont entre l'acte de traduire et le temps**.** Afin de resouligner les signes aporétiques et discriminants du temps sur une œuvre et sur sa/ses traduction.s, nous avons mis en exergue et en gras une remarque qui ratifie l'utilité et la nécessité de la retraduction que Benjamin constatait dans son essai *La tâche du traducteur* ([1921] 2000). Levain qui garantit la retraduction, la caducité de la langue rend périssable la traduction. Ainsi la caducité de la langue traduisante, quoiqu'elle ne soit qu'un de variables facteurs qui exigent des retraductions générationnelles, a-t-elle fait l'objet de réflexion de nombreux penseurs, théoriciens ou traducteurs, depuis l'antiquité romaine à nos jours[2].

Un aperçu du vocable *retraduction* et quelques précisions terminologiques permettront de jalonner notre investigation. Ainsi, après avoir examiné le vieillissement d'une langue, des langues, du goût des lecteurs tout comme des outils et des compétences du traducteur, l'attention des théoriciens et des traducteurs se dirige vers la censure aux étiologies hétérogènes, vers l'horizon d'attente d'un lecteur cible constamment autre et, plus récemment, vers le support (calque sémantique oblige !) de la traduction. Vu qu'à l'époque du numérique et des outils de traduction intégrés, la retraduction, légitime lieu commun, se présente comme une *constante* quotidienne en mouvance continuelle, on mentionne à peine Cicéron, Jérôme, Bruni, Dolet, Luther, Benjamin, etc. L'évolution naturelle de la langue et l'obsolescence du lexique – archaïsé par-ci, par-là en raison d'une mise hors service, parfois temporaire, de certaines structures –, ce sont d'autres facteurs qui mènent immanquablement à renouveler les langues et les langages, certains (tel le roumain) plus perméables et fortement impactés par la nouvelle *lingua franca*, le *Globish*.

Le survol de l'état des lieux esquisse le tableau des circonstances dans lesquelles la langue de traduction/du traducteur se modifie et galvanise aussi bien la retraduction que de multiples rééditions des retraductions dites « bonnes » (Badea, Acerenza, Eiben, 2017 : 5-8). D'ailleurs, sur la terminologie de la traductologie (métalangage traductologique, donc), sur la retraduction en l'occurrence, nombre de chercheurs se sont penchés (Bensimon, 1990, Berman, 1990, Gambier, 1994, Du-Nor, 1995, Jianzhong, 2003, Lungu-Badea [2003], 2012, 2006)[3].

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[1] Sur la pulsion méliorative que véhicule la retraduction, voir Bensimon (1990 : IX-XIII) et Ricoeur (2004 : 15).

[2] Et cela depuis les remarques de Cicéron sur la traduction-adaptation du théâtre grec et la traduction de la *Bible* que Saint Jérôme réalise dans des circonstances caractérisées par une abondance de versions faites aussi bien à partir de l'original qu'à partir d'une autre traduction ; le lecteur a sans doute reconnu deux des formes de retraduction que nous évoquons plus tard dans cet article.

[3] Dans le *Trésor de langue française* (TLFi), on peut lire qu'au au XVI^e siècle le verbe *retraduire* signifie « traduire de nouveau » (1556) ; alors qu'au XVII^e siècle il acquiert un nouveau sens « traduire

Historiquement et traductologiquement, le phénomène de *retraduction* est expliqué soit par la fanaison et/ou l'évolution des langues, des conventions littéraires et des goûts des lecteurs y compris (« Il faut écrire [i.e. traduire] pour son temps, et non pas pour les temps passés », écrivait Voltaire et, par cela même, légitimait la retraduction d'Homère (1817 : 1672) ; soit par l'absence de qualité (incompréhensible) des traductions antérieures. Une fois qu'on signale une pareille insuffisance, l'obligation de retraduire devient un devoir. Si le facteur « historique » est externe à la traduction et critiquer anachroniquement un traducteur pour des variétés linguistiques diachroniques, c'est peine perdue ; le facteur éditorial est parfois arbitraire. Il ne l'est pas toujours, car la traduction inter- et intra- linguistique – une mise à jour de la langue d'une bonne traduction dans une langue vieillie – est susceptible à la fois d'éveiller l'attention des maisons d'édition et d'attiser un intérêt des éditeurs. Outre une intention/attention éditoriale bien échafaudée, on peut percevoir un quelconque avantage commercial chez des éditeurs friands d'avoir dans le catalogue de leur maison d'édition des œuvres renommées. Ce facteur commercial contribue à augmenter la « demande » de retraductions (traductions nouvelles, révisions, rééditions). De ce fait, notre attention se portera essentiellement sur le sens de « traduction nouvelle » du vocable *retraduction,* à savoir sur trois des retraductions roumaines de *Zadig ou La Destinée,* par Voltaire, que nous énumérons dans ce qui suit :

> *Sadic sau ursitoria. Istorie asiaticească*, de M. Volter. Tradusă din franţozeşte de Stanciu Căpăţineanu; şi dată în tipar cu cheltuiala dumnealui D. Ioniţă Ciupăgia, Comandir de Ploton. [Sibiu], 1831.
>
> Zadig sau Urista. Roman, de Voltaire. (Traducere). Bucureşti (Edit. Tipografiei Universul, Luigi Cazzavillan), [1899]. (Biblioteca Economică a ziarului Universul, [nr.16]) (I 424130)

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un texte qui est lui-même une traduction » (1672). Pour ce qui est de l'emploi actuel du verbe, on retient trois acceptions (« traduire une nouvelle fois », « traduire en une autre langue ce qui est déjà une traduction », « reformuler d'une autre façon ») et deux pour le nom qui en dérive (*retraduction* : « traduction de ce qui a déjà été traduit d'une autre langue », et le sens figuré « mise dans une forme nouvelle, nouvelle interprétation »).Traitant de la polysémie du vocable *retraduction* (Lungu Badea [2003]2012, 2005, 2006), nous avons inventorié plusieurs acceptions lexicographiques et contextuelles reportées à l'acte du traduire : 1) traduction nouvelle et consécutive d'un texte – à ne pas confondre avec l'interprétation consécutive –c'est-à-dire suivant dans le temps à une autre traduction, pas forcément effectuée par un autre traducteur ; 2) traduction d'un texte qui est lui-même une traduction, à savoir traduire par une langue/version intermédiaire ; 3) mise sous une nouvelle forme, interprétation, « révision, version » réalisable par la reconstruction, la réinterprétation (voir la pratique de l'oracle dans l'antiquité grecque, mais aussi Freud, *Introduction à la psychanalyse,* traduit par S. Jankélévitch, 1959 [1922] : 466, 478) ; 4), retraduction (retro-traduction, traduction-retour calque de l'anglais *back-translation*) ou méthode de vérification de la qualité d'une traduction, de mesurer les entropies informationnelle, sémantique et stylistique (Larose, 1989 : 83) ; 5) traduction interne, intralinguistique, révision et actualisation linguistique d'un texte ancien écrit dans une même langue (par exemple : la *Chanson de Rolland,* les poèmes de François Villon, *Scrisoarea lui Neacşu* [Épitre de Neacsu]. Cette polysémie contextuelle, encore massive dans les collocations, renvoie aux questions liées à la désignation du terme qu'aux difficultés de traduction de différents syntagmes qui l'englobent.

Destinul (Zadig). [De] Voltaire Traducere, de I. Constantinescu-Miron. Bucureşti, Editura Librăriei Leon Alcalay (Tip. Marcu A. Cohen&Co.), 1900. (Biblioteca pentru toţi, 475) (I 15343)

Zadig sau Destinul, [de Voltaire]. Traducere de I. Z. Bucureşti, Edit. Librăriei Socec &Co., 1909. Biblioteca Populară Socec [pe copertă : Revista periodică], nr. 91-92) (I 16833)

Voltaire (1694-1778), Zaira Mahomet Profetul sau Fanatismul, Mondenul şi Apărarea mondenului, Zadig sau Destinul, Micromegas, Candid sau Optimismul, Jeannot şi Colin, Naivul, Secolul lui Ludovic al XIV-lea / Voltaire ; cu note introd. de N.N. Condeescu ; [în rom. de Sergiu Dan, Al. Philippide] [Bucureşti?]; E.S.P.L.A., [1959, rééditions: 1962, 1998]

Voltaire, Zadig, Candid Naivul/Voltaire, Traducere de Philippide Alexandru, Bucureşti Editura pentru Literatură Universală, 1969, republicare Bucureşti : Mondero, 1998.

En roumain, on dénombre donc cinq traductions (retraductions y comprises) et cinq rééditions de la « dernière » en date des retraductions. Dans un inventaire sans prétention d'exhaustivité (Lungu-Badea, 2006), au XIX^e siècle, on mentionne 27 titres de Voltaire traduits intégralement, en feuilleton ou de manière fragmentaire, ce qui situe Voltaire parmi les écrivains français les plus traduits (Lungu-Badea, 2015).

Peut-on envisager une (m)utilité de la retraduction ? Certainement, parfois la traduction[4]/la retraduction anamorphose l'original, dissipe sa saveur autant que son charme, l'estropie. À d'autres moments, en revanche, la retraduction métamorphose l'original, lui offrant une seconde vie, et procure au lecteur cible aussi l'occasion de découvrir un écrivain, que l'opportunité d'une potentielle évasion exotique, éso- ou exotérique. Ce sont des axes sous-entendus dans notre analyse qui effleure et les préjugés contre la retraduction, et les arguments en faveur d'une retraduction.

Dans ce qui suit, les formes de caducité de la langue cible ne seront illustrées que par quelques échantillons tirés de l'incipit de l'original, en fait la deuxième version *Zadig ou la Destinée*[5] (1748, annexe 1) de la traduction (1831, annexe 1) et des retraductions (1900 et 1959, voir les annexes 4 et 5).

TEMPS DE L'ÉCRITURE, TEMPS DE LA TRADUCTION, TEMPS DES RETRADUCTIONS

À titre indicatif, nous mentionnons qu'à l'instar du retraducteur, qui souhaite mener à bon terme son exploit, le commentateur d'une traduction suit ce même chemin exégétique. Mosaïque d'événements empruntés à des sources diverses, ce récit philosophique, à la fois satire et critique de la société française, se déroule dans un cadre oriental. Voltaire charge son protagoniste de réfléchir sur l'injustice de la destinée, sur les inégalités et, par des voies détournées, sur la corruption caractérisant

[4] Sur la retraduction du point de vue de l'angle de l'esthétique de la réception chez le lecteur que le traducteur et l'adaptateur produisent, voir Rabelais dans la version-résumé de Macri, dans la traduction intégrale de Hodos et dans l'adaptation de Vulpescu, in Lungu-Badea, 2010, 33-35.

[5] La première édition de *Zadig* parue en 1747 s'intitule *Memnon.*

la monarchie absolue et la justice. « Déplorant sa destinée » et relativisant les infortunes, à la manière de Pangloss et Candide, Zadig conclut : « il n'y point de mal dont ne naisse pas un bien ». Bien que cela nécessitât un traitement en soi, néanmoins ce n'est pas l'objet de notre étude, nous nous contentons de cette mention des repères intrinsèques qu'on utilise dans l'analyse comparée des traductions. Dans ce conte philosophique, l'alternance entre l'acte (il)locutoire et l'acte perlocutoire répond à la relève du *je narrateur* par le *je protagoniste* (à une identité qui bariole des traits du narrateur et de l'auteur).

Dans le sillage de Benjamin ([1921] 2001 : 48) et de Voltaire (1817 : 1672), après avoir décrit quelques-unes des causes qui aiguillonnent le désir de retraduire, nous examinons la retraduction comme une pratique nécessaire pour assurer la survie d'une œuvre. Suivant le conseil voltairien : « On ne réussira jamais si on ne connaît pas bien le goût de son siècle et le génie de sa langue » (1817 : 1673), nous avons étudié les traces d'une prévisible caducité de la langue traduisante dans trois des cinq versions roumaines :

- la traduction de Căpăţineanu, *Sadicu sau ursitoria*, 1831 (TC1 1831, dans ce qui suit, voir aussi les annexes 1 et 2) ;
- la retraduction de Constantinescu-Miron, *Destinul* (*Zadig*), 1900 (TC2 1900 ; voir l'annexe 4) ;
- la retraduction de Philippide, *Zadig sau Destinul* (1959, rééd. 1969, 1998 – TC31959 ; voir l'annexe 5).

L'analyse de ces trois traductions permet d'observer trois phénomènes qui s'influencent mutuellement :

- d'abord, le remplacement de l'alphabet cyrillique utilisé dans TC1 1831par l'alphabet latin[6] dans les versions qui le suivent (annexe 2) ;
- ensuite, une rapide obsolescence du vocabulaire roumain de 1831 à 1900 ; continuellement reconstatée de 1900 à 1959 et ainsi de suite ;
- et, enfin, une sorte, non pas d'élagage du langage, mais un ininterrompu ajustement jusqu'à ce qu'on arrive à constater actuellement un déficit sémantique que l'étendue de la polysémie ne fait qu'augmenter.

Conformément aux prémisses établies, la comparaison bilingue du texte source et des trois textes cibles (cf. Wandruszka, 1969) – modèle d'évaluation dont nous avons vu le résultat dans le transfert des culturèmes et que nous avons adapté à l'objectif de cette étude – facilite la mise en regard des formes orthographiques, morphologiques, syntaxiques et stylistiques. Un tel décantage favorise l'identification du noyau dur d'une langue, d'un dénominateur commun qu'on repère dans toutes les versions qui traversent les siècles et des éléments périssables (l'orthographe et le lexique, notamment, sans mésestimer l'impact du temps sur la morphologie et sur la syntaxe).

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[6] L'Académie Roumaine statue sur l'emploi de l'alphabet latin en 1860/1862 et sur les normes stylistiques en 1880.

(PRÉ)CONCEPTIONS SUR LA RETRADUCTION

Nos remarques sont issues de l'investigation des aspects suivants : les variétés stylistiques ; une variabilité de la ponctuation ; l'orthographe fluctuante (des noms propres (Npr)), l'utilisation (anachroniquement) inappropriée des majuscules ; des aspects grammaticaux (structures syntaxiques tombées en désuétude, barbarismes, solécismes, traductions littérales et calques) ; les aspects culturels et onomastiques (v. les captures d'écran et les annexes). De l'inventaire des unités à traduire et traduites tirées dudit corpus, nous n'en avons retenues que quelques-unes, que nous avons considérées comme génériques pour illustrer l'intitulé de notre article.

L'analyse stylistique du registre et de l'oralité (dialogue, éléments graphiques, points de suspension, tirets, répétition des voyelles sous accent) et l'analyse syntactique prouvent que l'expression paratactique donne du relief à la phrase. Consubstantiel à la production des énoncés français et roumains, l'ordre des mots n'est pas rigidement figé dans le temps. Néanmoins, cette concaténation des mots, on ne saurait la considérer *ad libitum* non plus. Naturellement et paradoxalement, dans le TC1 1831 et dans la retraduction de 1959, TC3, l'ordre des mots est sensiblement analogue, alors que, dans le TC2, la retraduction de 1900, il est plutôt linéaire et besogneux.

On aurait pu s'attendre à ce que Stanciu Căpăţineanu ait du mal à manier le roumain de 1831 en raison des manques lexicaux dans cette langue, des problèmes de traduction spécifiques et de la difficulté d'adopter (d'adapter y compris) des réalités extralinguistiques bien décalées[7]. Cependant, le traducteur du TC1 1831 est ouvert à l'importation des mots étrangers et à la création des néologismes (*métaphysique, éducation, conversation, mage, philosophie,* etc.). Toutes les catégories de Npr, il les traduit par report et, si besoin, par assimilation graphique (*Moabdar* ; *Cador* ; *Azora* ; *Orcan* ; *Astarté – Astarte* ; *Zadig – Sadic* ; *Babylon – Babilon, Chaldéens – Haldei, Semire – Semira, Zoroastre – Zoroastru*, etc.). À la différence des TC1 et TC3, dans le TC2 1900, le traducteur Constantinescu-Miron introduit des notes de traduction (NdT) comportant l'explication de certains faits et Npr (*Zoroastre*, par exemple, 1900 : 7 et ainsi de suite). Aujourd'hui, compte tenu de la distance qui sépare les faits désignés et les récepteurs, facteur extralinguistique auquel s'ajoute un autre, l'inflation de renseignements de tout acabit, il semble plutôt souhaitable de faire appel à une pareille incrémentialisation. Voltaire ne se sert pas de notes infrapaginales, son lecteur étant censé posséder un bagage cognitif suffisant pour comprendre le (para-, inter-)texte. Avéré, l'écart culturel et extralinguistique caractérisant l'horizon d'attente des lecteurs français au XVIII^e^ siècle et des lecteurs roumains au XIX^e^

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[7] Voir à ce sujet D. Golescu, *Însemnare a călătoriei mele,* ediție îngrijită și prefață de Gh. Popp, București, Editura Tineretului, [1824]1964: 85-91.

siècle – au même titre que le décalage entre la littérature roumaine et les littératures occidentales –, semble moins encombrant dans le TC1 1831 et le TC 3 1959 que dans le TC2 1900.

La version écrite en alphabet cyrillique, non plus, ne se soustrait pas à ces remarques. Les fragments translittérés en alphabet latin[8] témoignent de l'instabilité des formes lexicales et grammaticales :

> TC1 1831 : înpăratului ; tînăr ; Sadic ; să'ş ; nici'o dată ; găsască ; to-d'auna ; beșică, crează ; neștine ; înrîs ; obrasnice ; înpofidiri ; sgomot ; care'ş ; oroșanii ; p'atunci ; din tîiu ; ințapă ; es furtuni ; săle supue ; (măcar de) tear și „mușca."

Celles-ci étaient en train de se forger, la normalisation du roumain allant se produire quelques décennies plus tard. Nous avons surligné (voir l'annexe 1) les unités lexicales et de traduction qui ont subi un rajeunissement formel (des terminaisons et désinences, de la déclinaison et de la conjugaison ; de l'orthographe, l'emploi des consonnes et des groupes consonantiques, etc.). Les mêmes unités de travail et de traduction, nous les inventorions contextuellement dans les retraductions de manière à édifier le lecteur sur le devenir de la langue roumaine :

> TC2 1900 : împărat ; tânăr ; Zadig ; nici odată; întotdeauna; balon ; împodobit; într'un ; zgomot[oase] ; subjuge ; (chiar de ar fi sa) te muște;
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> TC3 1959 : împărat ; tânăr ; Zadig ; să-și ; niciodată ; găsească ; întotdeauna ; [bășică] balon ; întărită ; zgomot[oase] ; [care sunt] să le [supună] subjuge ; (chiar dacă) te-ar mușca.

Les versions de 1831 et de 1900 contiennent des structures orthographiques et des accents obsolètes aujourd'hui, mais ce sont des traductions pour leur temps. Les aspects grammaticaux, les traductions au premier degré, de même que les calques, n'épargnent ni le TC2 ni le TC3.

Au sujet d'éventuelles entropies, dues à des erreurs de traduction et susceptibles d'impacter sémantiquement et/ou stylistiquement et de porter atteinte aussi bien à l'idiolecte de l'écrivain qu'au sens (faux, contre-, non-), c'est une non-altération – quantitative, qualitative, informative des intentions d'auteur et textuelles d'origine – qui retient l'attention. L'absence de déficit traductif sémantique est manifeste. Par endroits, dans les TC2 et TC, on peut percevoir un glissement de registre, une simplification et une tendance à traduire littéralement. En ce qui concerne la syntaxe des retraductions, nous nous sommes intéressée aux structures syntaxiques lourdes, maladroites, trop ramifiées ou gavées d'explications et, par cela, susceptibles d'encombrer la compréhension. À cette fin, ce n'est pas le TC1 1831 qui offre des exemples, mais plutôt la retraduction de Constantinescu-Miron. Dans le TC2 1900, on peut dénombrer des structures qui, ponctuellement, sont susceptibles d'alourdir la lecture, sans pour autant fausser l'intention

[8] La translittération des échantillons de TC1 1831 nécessaire pour illustrer nos conclusions, fut effectuée à notre demande par Lucia Botnari, étudiante en master de traduction, à l'Université de l'Ouest de Timișoara.

psychologique de l'écrivain, ni l'intention sémantique du TS (1748). Dans la version de Philippide (TC3, 1959), on peut apprécier la méthode de retraduire respectant les règles et les traducteurs qui le précédent (Căpăţineanu et Constantinescu-Miron). Philippide connaît à fond les traductions antérieures, desquelles il s'inspire pour proposer aux lecteurs une mixité de choix traductifs antérieurs qu'il considère dignes de faire cohabiter.

> TS : *On était étonné de voir qu'avec beaucoup d'esprit* il n'insultât jamais par des railleries à ces propos si vagues, si rompus, si tumultueux, à ces médisances téméraires, à ces décisions ignorantes, à ces turlupinades grossières, à ce vain bruit de paroles, qu'on appelait conversation dans Babylone.
>
> TC1 : *Se mira neştine văzînd că cu atîta mărime de duh*, el nici'odată nu lua înrîs acele vorbe învăluite, cu înpofidiri, curmate și amestecate, acele defăimări obrasnice, acele hotărîri fără judecată, acele glume groase și mojicești, și acel sgomot de vorbe deșarte cu care'ș petrecea p'atunci oroșanii în conversațiile lor la Babilon.
>
> TC2 : *Cu mult spirit nu insulta nici odată* prin batjocuri, cuvinte vagi și zgomotoase, bârfiri îndrăznețe, deciziuni ignorante, caraghioslâcuri grosolane, într'un cuvânt cu acest zgomot zadarnic de vorbe, care se numește, în Babilon, conversație.
>
> TC3 : *Lumea se mira când vedea că el, deși era deștept,* nu-și bătea joc niciodată de vorbele acelea atât de puțin lămurite, atât de fără șir și atât de zgomotoase, de bârfelile îndrăznețe, de afirmațiile ignorante și giumbuşlucurile grosolane, în sfârșit de toată zarva aceea deșartă care, la Babilon, se chema conversație.

On observe que l'unité de traduction « On était étonné de voir qu'avec beaucoup d'esprit … » est inégalement rendue : la traduction de 1831 est la plus plastique et fidèle ; dans le TC2 on constate l'omission de la séquence « On était étonné de voir qu' » et dans le TC3, l'unité de traduction « avec beaucoup d'esprit » est simplement rendue par *deși era deștept* (rétrotraduction : bien qu'il fût intelligent). Une analyse justificative du paradigme sémantique des vocables : (avec beaucoup d') *esprit*[9]*, duh, Ø* et (a fi) *inteligent* (roum.) permet d'observer que l'espace sémantique de l'unité à traduire *avec beaucoup d'esprit,* d'après le *Dictionnaire de l'Académie française* (1762) devrait se reporter aux interprétations suivantes :

- « esprit se prend quelquefois pour les facultés de l'âme raisonnable » ;
- « esprit signifie quelquefois : La facilité de l'imagination et de la conception » ;
- « idem : L'imagination seule » ;
- « idem : La conception seule » ;
- « idem : le jugement seul » ;
- « idem : se prend quelquefois pour Le principe, le motif, la conduite, la manière d'agir » (*op. cit.).*

[9] Pour un éventuel parallèle, nous notons le paradigme sémantique du mot *esprit* dans la 6e édition du *Dictionnaire de l'Académie française* (1835) : « (fig. et fam.) avoir beaucoup d'esprit, faire paraître de l'esprit jusque dans les plus petites choses » et dans les dictionnaires contemporains : « principe de la pensée et de l'activité réfléchie de l'homme » (cf. TLFi) et l'espace sémantique de CRISCO : intelligence, lucidité, raison, pensée, jugement, mentalité, caractère.

Le *mot* (le signe) méprise l'unicité de la chose dont il est question, c'est pourquoi on ne traduit pas des mots, c'est pourquoi on utilise des adjectifs pour viser juste, pour désigner. Il nous semble que dans le TC1 1831, le traducteur parvient à en tenir compte, son choix *mărime de duh* mettant à profit un syntagme archiconnu *vorbe de duh* (*mots d'esprits*, dans *op. cit*., 1932-5, 8e édition). Dans le TC2 1900, on constante l'omission de cette qualité attribuée au protagoniste, alors que dans le TC3 1959, l'esprit équivaut à l'intelligence et/ou au jugement[10]. Ce n'est que la relation de la cause (du choix) à l'effet. Il n'est question ni de méconnaissance du français, ni d'une quelconque difficulté de traduction. Ce sont des décisions que Constantinescu-Miron et Philippide prennent à bon escient, l'un élague ce qui lui semble surabondant, l'autre traduit la compréhension. À l'image de la traduction, la retraduction est une question de compréhension : qu'est-ce que le traducteur comprend ? qu'est-ce qu'il juge digne de transfert ?

Dans le TC1 1831, Căpăţineanu fait appel à une explicitation qui par le fait d'insérer dans le texte le vocable *oroșanii* (forme désuète, « citadins, habitants ») parvient à référencier *Babylone* comme toponyme fictionnel en relation intertextuelle avec le toponyme biblique. Le TC2 ne se reporte pas au TC1 et, dans son ensemble, il allège le TS sans pour autant décapsuler le contresens. Cependant, un effort notable est fait par Philippide qui, dans le TC3, entreprend avec patience la lecture des traductions précédentes, qu'il allège par une modulation que le roumain contemporain exige :

> TS1 : à ce vain bruit de paroles, qu'on appelait conversation dans Babylone
> TC1 : acel sgomot de vorbe deșarte cu care'ș petrecea p'atunci oroșanii în conversațiile lor la Babilon
> TC3 : în sfârșit de toată zarva aceea deșartă care, la Babilon, se chema conversație;

ou qu'il restitue toujours au premier degré sans un véritable réagencement syntaxique, nuançant son discours avec des reprises anaphoriques:

> TS1 : Zadig surtout ne se vantait pas de mépriser les femmes et de les subjuguer
> TC2 : Și nici nu se fălea că disprețuiește și subjugă femei
> TC3 : Zadig mai ales nu se lăuda că disprețuiește femeile și că le subjugă

Au-delà du nuancier sémantique, examinons l'ordre des mots. Il est moins atteint par les à-peu-près deux siècles qui se sont écoulés depuis la parution de la première traduction :

> TS : un jeune homme nommé Zadig, né avec un beau naturel fortifié par l'éducation.
> TC1 : care tînăr anume Sadic, născut cu fire bună şi întărită prin educaţie (1831)
> TC2 : un tînăr numit Zadig, având o fire frumoasă, împodobită prin creştere (1900)
> TC3 : un tânăr pe care îl chema Zadig şi care avea o fire aleasă, întărită de educaţie (1959)

[10]À comparer avec les acceptions contextuelles « Esprit. Il signifie souvent Faculté de concevoir entre les choses des rapports superficiels qui échappent aux autres et qui donnent du piquant à la conversation. *Il a plus d'esprit que de véritable intelligence, plus d'esprit que de jugement.* » (cf. Dictionnaire de l'Académie française, 8e édition, 1932-5). Voir aussi l'espace sémantique de *l'esprit* en français et en anglais (*mind* et *spirit*).

Dans le TC3, on observe que Philippide a une bonne connaissance des traductions antérieures.

Pour ce qui est des aspects culturels, onomastiques et toponomastiques, nous avons extraits quelques exemples dont le niveau de généricité confirme la coprésence des formes historiques et des formes actuellement normalisées (Lungu-Badea, 2011 : 163-168) :

> TS : Zadig ; Babylone ; Astarté ; Moabdar ; Sétoc (en hébreu « tais-toi ») ; Cador ; Sémire ; Orcan ; Hermès ; Memphis ; Azora ; Cosrou ; Chaldéens ; Almona ; Arbogad ; Arimaze ; Ogul ; Missouf ; Clétofis ; L'Ermite
>
> TC1 : Sadic, Babilon(ia), Astarte, Moabdar, Zoroastru, Cador, Semira, Haldei, Azora
>
> TC2 : Babylon/Babilon – orthographe fluctuante; Astarte, Moabdar, Zoroastru + Ndt; Cador, Semira/Semiră; Orcan, Azora; Cosru, Asrael, Arnu + NdT, Almon Arbogad, Hermes, Memphis
>
> TC3 : Babilon, Astartee, Moabdar, Setoc, Zoroastru(-ul); Cador, Semira, Orcan, Hermes, Memfis, Azora, Cosru, caldeeni, Ogul, Musif; Cletofis, pustnicul

Au cas de certaines unités à traduire, il ne s'agit même pas d'une intraductibilité linguistique secondaire : la retraduction équivaut à une actualisation linguistique ponctuelle et nécessaire. Une intraductibilité d'ordre esthétique est susceptible de perdurer, alors que, pour toute intraductibilité extralinguistique, plusieurs manières de transfert interlinguistique sont à envisager. Les préceptes de Cicéron (*Du meilleur genre d'orateurs* (*De optimo genere oratorum*), env. 46 av. J.-C.), les enseignements de Paul (« je préfère dire cinq mots compréhensibles, afin d'instruire les autres, plutôt que de prononcer des milliers de mots en langues inconnues » ; *Corinthiens*, 1, 14 :19), les canons que Jérôme adopte pour traduire « les Grecs – sauf dans les Saintes Écritures où l'ordre des mots est aussi un mystère –, ce n'est pas un mot par un mot, mais une idée par une idée » (*De optimo genere interpretandi*, 395), ce sont des principes que les théoriciens contemporains reprennent et mettent à jour. Ainsi, des œuvres de la littérature universelle dont la traduction est datée, truffée d'unités à traduire ajustées, maladroitement restituées ou omises : ces œuvres-là sont sujettes à la retraduction.

Dans les circonstances antérieurement énumérées (v. la section « Temps d'écriture, temps de traduction et temps de retraduction »), la retraduction est justifiable et justifiée. Cette hypothèse est défendue par le rôle qu'on attribue au (re)traducteur dans l'esthétique de la réception du texte traduit (Jauss, 1978 : 50, 53 ; Lungu-Badea, 2010 : 27-28). Selon l'implication du (re)traducteur et les circonstances de (re)traduction, celui-ci décide de consentir aux pertes, d'ajuster sa traduction en fonction de l'horizon d'attente du lecteur cible présumé (Jauss, 1978 : 25) ou selon des contraintes censoriales ou d'autre nature qui produisent d'autres entropies.

Sans conteste, Stanciu Căpăţineanu aurait pu recourir à l'usage des NdT ou à l'incrémentialisation, à la surtraduction ou aux ajouts, avec tout cela, néanmoins on constate qu'il s'attache aux intentions psychologique et sémantique de l'original. Cette traduction mériterait l'effort d'une translittération intégrale et d'une réédition.

Conclusion

Si le texte de Voltaire a suscité plusieurs traductions, dont trois au XIX^e siècle, ce n'est pas parce que la traduction de 1831 était cibliste et, par conséquent, implacablement, soumise à la caducité et à la retraduction. Les œuvres traduites au XIX^e siècle, lorsqu'en roumain on utilisait l'alphabet cyrillique et ensuite l'alphabet de transition, ont été toutes retraduites, ce conte ayant déjà connu deux retraductions au XIX^e siècle : en 1899 et en 1900. Les deux autres retraductions et la plupart des rééditions de la dernière en date s'expliquent par les circonstances historique, sociale et idéologique :

> Dans l'intervalle de 1944 à 1958-1960, le contexte est quasi exclusivement propice à la traduction des œuvres provenant de l'URSS, quoique d'autres œuvres soient toutefois traduites. Des variables, contradictions et métamorphoses – propres à la période 1944-1989 fortement dominée par des enjeux politiques –, ont agi sur le choix des œuvres à traduire. Le choix et la diffusion politisés des œuvres expliquent la « préférence » pour la promotion des classiques français, traduits dans la chétive compagnie des auteurs emblématiques du réalisme socialiste. (Lungu-Badea, 2017, 25)

Ni ultra-ciblistes, ni ultra-sourciers, les TC 1, TC2 et TC3 sont respectueux des normes en usage dans la langue roumaine. L'écart temporel qui les sépare aurait pu rendre compréhensible une mutation détectable au niveau de l'ordre des mots et même au niveau de l'ordre dans les mots. Néanmoins, les modifications ne se font sensibles que dans les aspects morphologiques et lexicaux, concernent les idiotismes et le transfert des Npr. Une nouvelle retraduction pourrait prendre en considération tous les avatars de la retraduction que couvrent les passages interlinguistiques et sémiotiques (l'adaptation pour le théâtre, le récit dramatique (Voltaire/ Barrault, 1978, Serceau 1999, Soulez 2011), et les outils du numérique. Toute traduction est cause d'une retraduction. Et ainsi de suite...

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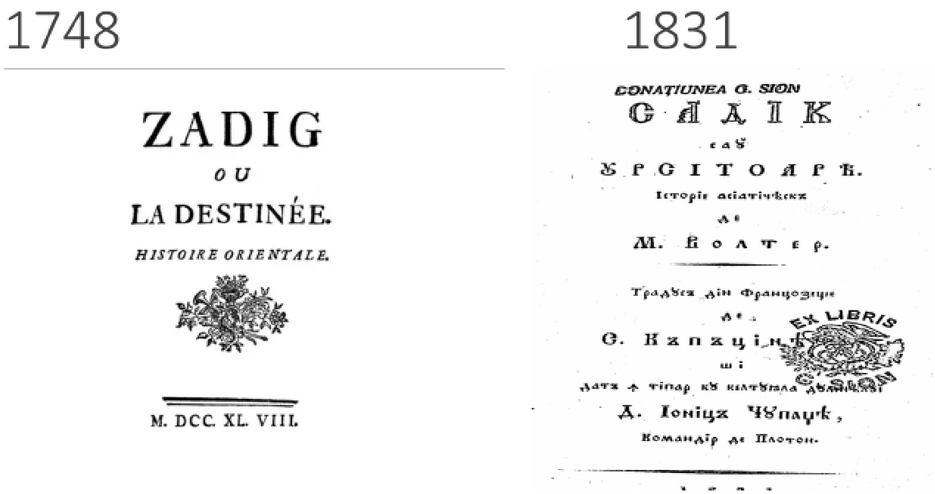
Annexes

Annexe 1 : Page titre. Voltaire, *Zadig ou La Destinée,* 1748; *Sadicu,* traduit par Stanciu Căpăţineanu, 1831.


1748

ZADIG

OU

LA DESTINÉE.

HISTOIRE ORIENTALE.

M. DCC. XL. VIII.

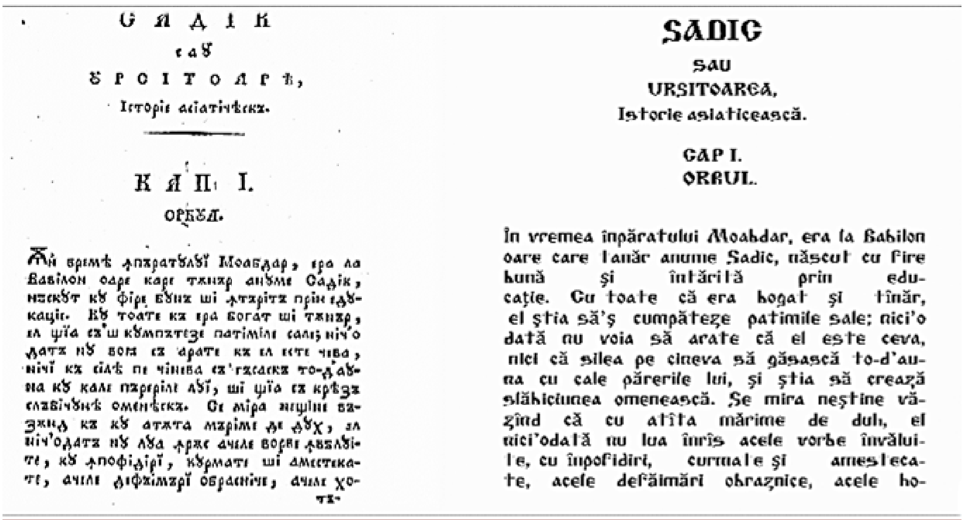
1831

DONAȚIUNEA C. SION

EX LIBRIS

C. SION

Annexe 2 : Première traduction en roumain, faite par Stanciu Căpățineanu, *Sadicu sau ursitoria. Istorie asiaticească,* écrit enalphabet cyrillique, 1831. Translittération en alphabet latin de Lucia Botnari, 2020.


SADIC

SAU

URSITOAREA,

Istorie asiaticească.

CAP I.

ORBUL.

În vremea împăratului Moabdar, era la Babilon oare care tânăr anume Sadic, născut cu fire bună şi întărită prin educaţie. Cu toate că era bogat şi tânăr, el ştia să'ş cumpăteze patimile sale; nici'o dată nu voia să arate că el este ceva, nici că silea pe cineva să găsască to-d'auna cu cale părerile lui, şi ştia să crează slăbiciunea omenească. Se mira neştine văzînd că cu atîta mărime de duh, el nici'odată nu lua înrîs acele vorbe învăluite, cu înpofidiri, curmate şi amestecate, acele defăimări obraznice, acele ho-

Annexe 3: *Sadic sau Ursitoarea*, surlignement des formes lexicales et grammaticales qui ont changé depuis 1831.

Style, ponctuation, orthographe (emploi anachroniquement inadéquate des capitales, majuscules, structures morpho-syntaxiques)

În vremea înpăratului Moabdar, era la Babilon oare care tînăr anume Sadic, născut cu fire bună și întărită prin educație. Cu toate că era bogat și tînăr, el știa să's cumpăteze patimile sale; nici'o dată nu voia să arate că el este ceva, nici că silea pe cineva să găsască to-d'auna cu cale părerile lui, și știa să crează slăbiciunea omenească. Se mira neștine văzînd că cu atîta mărime de duh, el nici'odată nu lua înrîs acele vorbe învăluite, cu înpofidiri, curmate și amestecate, acele defăimări obrasnice, acele hotărîri fără judecată, acele glume groase și mojicești, și acel sgomot de vorbe deșarte cu care's petrecea p'atunci oroșanii în conversațiile lor la Babilon. El învățase din cea din tîiu carte alui Zoroastru, că iubirea de sine este o beșică plină de vînt din care es furtuni cînd o înțapă cineva.
Către acestea Sadic, nici'odată nu se lăuda că știe să nesocotească femeile și săle supue. El era darnic: nici de cum nu se temea a îndatora și pe cei mai nemulțămitori, urmînd această învățătura mare alui Zoroastru „*când mănânci dă să mănânce și câinii, măcar de tear și „mușca.”*

El era atît de înțelept pe cît poate neștine să fie, căci îi plăcea să petreacă cu înțelepții. Fiind învățat înștiințele Haldeilor vechi, cunoștea pricinile firești ale naturii, asfel precum se cunoștea p'atunci, și știa din Metafizică toate câte se știu și în zioa de astăzi, adică, prea puț'n lucru. El era foarte tare încredințat că anul este de trei sute șase-zeci și cinci de zile ș'un sfert, și că soarele este în mijlocul lumii, de și filosofia cea nouă din zilele lui nu'l îngăduia așa. Cînd magii cei mari îi zicea c'o mîndrie înfruntătoare, că nu are sentimenturi...

New

Author 15 octombrie 2020
Haldeilor, 1831, Caldeenilor, 1900, chaldeeni, 1959
Reply...

Author 15 octombrie 2020
Metafizica (TC1) vs metafizica (TC2 et TC3)
Reply...

Author 15 octombrie 2020
Sadic (TC1)
report du Npr arabe ṣâdiq (le vrai) ou de ṣadîq, (ami)
Author 15 octombrie 2020
ou report du Npr hébreu ṣaddîq (le juste)
Reply...

Annexe 4 Voltaire, *Destinul*, traduit par I. Constantinescu-Miron, 1900 (2e retraduction)

DESTINUL

I

CHIORUL

Pe timpul regelui Moabdar, trăià în Babilon un tânăr numit Zadig, având o fire frumoasă, împodobită prin creștere. — Erà bogat și tânăr, cu toate acestea știà să-și înfrâneze patimele; nu căutà să pară; nici nu doreà să aibă întotdeauna dreptate; știà să respecte slăbiciunile oamenilor.—Cu mult spirit nu insultà nici odată prin batjocuri, cuvinte vagi și zgomotoase, bârfiri îndrăznețe, deciziuni ignorante, caraghioslâcuri grosolane, într'un cuvânt cu acest zgomot zădarnic de vorbe, care se numește, in Babilon, conversație.

Invățase, din prima carte a lui Zoroastru,[1]) că amorul propriu este un balon plin cu vânt, din care ies vijelii când i se face o

[1]) Zoroastru—personaj din lumea veche, căruia scriitorii clasici îi atribuià fundarea religii magilor.

8 VOLTAIRE

înțepătură.—Și nici nu se făleà că disprețuește și subjugă femei. Erà generos. Nu se fereà să îndatoreze pe nerecunoscători, urmà preceptul lui Zoroastru:

„Când mănânci dă și câinelui, chiar de-ar fi să te muște".

Erà înțelept și căutà să trăiască cu înțelepții. Priceput în științele vechilor Caldeeni, cunoșteà principiile fizice ale naturii, acelea cari se cunoșteau pe atunci și știà din metafizică ceeace s'a știut în toate vremurile; adică foarte puțin. Erà încredințat că anul are 305 de zile și un sfert, în necazul filozofiei din timpul lui, și că soarele se află în centrul lumii, iar când măgi îi ziceau, cu o mândrie batjocoritoare, că este vrăjmaș al statului când crede că soarele să învârtește în jurul său însuși și că anul are 12 luni, el tăceà, fără mânie și fără dispreț.

Având avere mare, erà natural să aibă și mulți prieteni. Fiind sănătos, plăcut, cuminte și având inima dreaptă, sinceră și nobilă, crezù că poate fi fericit.

Trebuià să se căsătorească cu Semira, pe care frumusețea, nașterea și bogăția o făceau prima partidă din Babilon.

Aveà pentru ea o dragoste temeinică și virtoasă, iar ea îl iubeà cu pasiune. Și, în curând s'ar fi căsătorit, dacă nu încercà săi

Comments

New

Author 15 octombrie 2020
Report des Npr français: Zadig, Moabdar, Semira, Zoroastru, Orcan, Cador, etc.
Author 15 octombrie 2020
à la première occurence, le Npr, rendu par report et assimilation graphique-phonétique (Zoroastru), est accompagné d'une note de traduction
Author 15 octombrie 2020
Fluctuante, l'orthographe du toponyme Babilon, Babylon témoigne du fait que la forme n'est pas encore généralisée dans la langue roumaine
Author 15 octombrie 2020
c'est la seule version où les jours de l'an sont écrites en chiffres: 365
Reply...

Annexe 5: Retraduction. Voltaire, *Zadig sau Destinul*, traduit par Al. Philippide, 1959 (5ème retraduction, ayant connu 5 rééditions).

Pe vremea regelui Moabdar trăia în Babilon un tânăr pe care îl chema Zadig şi care avea o fire aleasă, întărită de educaţie. Deşi tânăr şi bogat, ştia să-şi înfrî- neze pasiunile. Nu se silea să pară ce nu era. Nu ţinea să aibă întotdeauna dreptate şi ştia să respecte slăbiciunea omenească. Lumea se mira când vedea că el, deşi era deştept, nu-şi bătea joc niciodată de vorbele acelea atât de puţin lămurite, atât de fără şir şi atât de zgomotoase, de bârfelile îndrăzneţe, de afirmaţiile ignorante şi giumbuşlucurile grosolane, în sfârşit de toată zarva aceea deşartă care, la Babilon, se chema conversaţie. Zadig învăţase din cartea întâi a lui Zoroas- tru1 că iubirea de sine este un balon umflat cu vânt din care ies furtuni când îl înţepi. Zadig mai ales nu se lăuda că dispreţuieşte femeile şi că le subjugă. Era mărinimos; nu-i era teamă să facă bine nemulţumitorilor, *urmând această mare învăţătură a lui Zoroastru: Când mănânci dă de mâncare şi clinilor; chiar dacă te-ar muşca. Era înţelept cât se poate, deoarece căuta să trăiască tot printre înţelepţi. Priceput în ştiinţa vechilor chaldeeni, cunoştea şi principiile fizice ale naturii aşa cum erau cunoscute pe vremea aceea, iar din metafizică ştia ce s-a ştiut în toate timpurile, adică foarte puţin lucru. Era cu totul convins că anul avea trei sute şaizeci şi cinci de zile şi un sfert, în ciuda filosofiei celei noi din vremea lui, şi că soarele era în centrul lumii; iar când cei mai de seamă magi îi spuneau cu insultătoare trufie că avea gânduri rele şi că înseamnă să fii duşmanul statului dacă eşti încredinţat că soarele se învârteşte împrejurul lui însuşi şi că aiul are douăsprezece luni, el tăcea, fără mânie şt fără dispreţ.

Zadig, fiind foarte bogat şideciavând prieteni, plăcut la chip, drept şi cumpătat la minte, cu @ inimă sinceră şi mărinimoasă, crezu că ar putea să fie fericit. Avea de gând să se însoare cu Semira, care, prin frumuseţe, naştere şi avere, era cea mai bună partidă din Babilon. Zadig avea faţă de dânsa o dragoste trainică şi serioasă, şi Semira îi iubea cu foc. Ziua fericită când aveau să se unească era aproape. Ptimbându-se odată împreună pe la marginea Babilomiluî, pe sub palmierii de pe malul Eufratului, văzură venind către dinşii câţiva oameni înarmaţi cu săbii şi săgeţi. Erau bătăuşii tânâ- rului Orcan, nepotul unui ministru, căruia curtenii unchiului său îi băgară în cap că are voie să facă tot ce pofteşte. Orcan nu avea niciuna din

însuşirile plăcute şi niciuna din virtuţile lui Zadig; dar, deoarece credea că preţuieşte mult mai mult, era desperat văzând că nu e iubit. Gelozia aceasta, care nu izvora decât din deşertăciunea lui, îl făcu să-şi închipuie că o iubea nebuneşte pe Semira. Îşi puse în cap s-o răpească. Răpitorii o luară pe sus şi, în graba lor brutală, o rănirä, făcând astfel să curgă sângele unei fiinţe care ar fi înduioşat şi tigrii muntelui Imaus. Semira spărgea ceruî cu pâân- setele ei. Striga: „Soţul meu drag! Sunt smulsă de lângă dragostea mea!" Nu se îngrijea de primejdia în care era; nu se gândea decât la scuropui ei Zadig. Acesta o apără eu toată puterea pe care o dau curajul şi dragostea. Ajutat numai de doi sclavi, îi alungă pe răpitori şi o duse acasă pe Semira, leşinată şi rănită, care deschizând ochii şi văzfndu-l îi spuse:

— O, Zadig! îmi erai drag ca un soţ; îmi eşti drag acum ca un om căruia îi datoresc cinstea şi viaţa.

N-a foat inimă mai mişcată decât inima Semirei. Niciodată o gură mai

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Medical Interpreting – A Race against Time

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Abstract. There are several factors that make medical interpreting particularly difficult, ranging from the emotional burden interpreters have to bear to terminological problems, from ethical issues to role confusion and relational complications. Interpreting tasks are made even more complicated by time constraints. In emergency situations time may even be a matter of life and death, so finding ways to avoid the wasting time is essential.

This paper looks at ways new technologies are currently used to improve medical interpreters' reaction times in the most advanced countries in this field (US, UK, Australia and Canada) and in the three countries participating in the ReACTMe project: Spain, Romania and Italy. The situation is examined from the point of view of the advantages and risks of using remote interpreting in medical settings, of the availability and efficiency of existing tools, and, last but not least, of the possible improvements in the countries of our project.

The aim is to identify and disseminate methods and practices that can aid healthcare institutions and provide the basis for new training programmes that make full use of the different modes of remote interpreting.

Keywords: medical interpreting, over-the-phone interpreting (OPI), video remote interpreting (VRI), remote consecutive, remote-simultaneous

INTRODUCTION

Interpreting is a profession in which time is a central element because communication needs to be fast and efficient. In a healthcare setting, time can become an even more important element for several reasons. In a medical emergency, immediately *finding an interpreter* with the right language combination can sometimes be difficult, and even when the interpreter is found, s/he will have had *no time to prepare* for the specific assignment. There is also a considerable *risk that the situation may rapidly change*, with all the terminological and ethical implications this entails.

Modern technology can be highly beneficial, however, making it quite easy, at least in theory, to solve several problems. And interpreting, as it has done in the past, has taken advantage of the technological advances, "motivated by a desire for enhancement of productivity and a widening of service capability, with or without commensurate improvements in job satisfaction" (Hlavac, 2013: 35). The methods currently used are "remote-simultaneous" and "remote-consecutive" interpreting. According to Ruiz Mezcua (2018: 10) "[r]emote interpretation happens when the interpreter is not in the same room with the rest of the participants. This means that the interpreter needs a piece of equipment or tool to be connected to the speakers", which can be either telephones or video technology. The first method, called over-the-phone-interpreting (OPI) or telephone-based interpreting, following Braun's terminology, "emerges as a cover term for remote interpreting via telephone and working in interpreter-mediated telephone calls" (Braun, 2015: 353). While the second method, called video remote interpreting (VRI), "refers to the use of video links to gain access to an interpreter in another room, building, town, city or country. In other words, the video link is used to connect the interpreter to the primary participants, who are together at one site"[1].

Remote interpreting makes it possible to significantly reduce response times, even in emergency situations, by increasing interpreter availability, including those of rare languages (GDISC, 2017, as cited in Braun, 2015: 359). It also eliminates, or at least significantly reduces, the risk of ad hoc interpreters being used (usually patients' relatives or friends), with no training in interpreting (not to mention medical interpreting) or familiarity with even the basic principles of a professional code of ethics, first and foremost, impartiality and confidentiality, which are of paramount importance in a medical setting.

This paper looks at how new technologies are currently being used to improve medical interpreter reaction times from three different perspectives:

- advantages and risks of using remote interpreting in medical settings;
- availability and efficiency of existing tools in different countries;
- possible improvements in Italy, Spain and Romania.

These are the three countries taking part in the ReACTMe Project on medical interpreting, involving six European universities[2]. While the three main goals of the project are research, training and the development of pedagogical materials, it is also concerned with raising awareness about the interpreting profession among both healthcare staff and patients. By examining the state-of-the-art of remote interpreting in healthcare settings in the most advanced countries in this area (Australia, Canada UK, US) considering the fact that they were the first to implement remote interpreting (Braun, 2015; Lázaro Gutiérrez, 2021), the aim is to identify and disseminate methods and practices that can aid healthcare institutions and provide the basis for new training programmes using remote interpreting modes in the three countries.

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[1] http://wp.videoconference-interpreting.net/?page_id=8

[2] For more information concerning this Erasmus+ project (2019-1-ES01-KA203-064439), please visit http://reactme.net/home

REMOTE INTERPRETING

Remote interpreting (RI) is where the interpreter is not physically present with the primary parties in an interaction mediated by an interpreter. The enormous improvements made in ICT, resulting in access to quality equipment and fast, reliable connections at affordable prices, has meant that RI has become increasingly common in many fields of interpreting, including medical interpreting. The two forms of RI most frequently used in medical settings are OPI and VRI, as previously mentioned. The medical interpreting industry was already heading towards a greater use of RI even before COVID-19, but the pandemic has dramatically accelerated this transformation[3].

Telephone interpreting was first used systematically in Australia, where the OPI Service was introduced in 1973, initially offering eight languages (Ozolins, 1998), but, by 2010, was providing almost one million OPI assignments a year (Ozolins, 2011: 33). The use of OPI spread to other countries, increasing considerably during the 1990s with the telephony revolution and steep fall in costs (*ibidem*: 34), and is now widely used in healthcare settings in many countries. The enormous improvements in broadband Internet connections and the hardware needed (PCs, headsets etc.) has also resulted in an ever greater use of VRI in recent years. However, as Barbara Moser-Mercer highlighted in her study on remote simultaneous interpreting, until now it is interpreters who have always had to adapt to changes in the way they work, including the use of RI: "While many jobs can be considered as having been designed at some point in time, interpreting falls more into the category of jobs that have evolved over time, with each major innovation […] requiring a major adjustment on part of those carrying out the job" (2005: 143). This is also true of both OPI and VRI in healthcare settings, as specific training is manifestly lacking[4].

For Language Service Providers (LSPs) and healthcare administrators, the main advantages of using OPI and VRI in healthcare settings are blatantly evident: above all, lower costs (there are no travel expenses) and the potential almost immediate availability of experienced interpreters in virtually any language or dialect, including minority languages[5], given that interpreters can be located even in

[3] In the US, for example, a recent survey carried out by CSA Research revealed that there was a 40% decline in revenue from on-site interpretation in healthcare settings, while OPI more than doubled and VRI more than tripled. It was stressed, however, that the pre-pandemic baseline for remote interpreting was very low (Heilweil, 2020).

[4] The *SHIFT in Orality* Erasmus+ project is one recent initiative that attempts to address this problem.

[5] As the UK LSP Asian Absolute underlines on its website, however, serious LSPs require some advance notice so they can locate a specialist interpreter rather than a generic one, (https://asianabsolute.co.uk/blog/2020/09/23/8-keybusiness-benefits-of-video-remote-interpreting/

another country. During the pandemic another major advantage of RI has been that it has enabled continued access to healthcare services in a COVID-safe way[6].

When comparing VRI with OPI in healthcare settings, an obvious advantage of VRI is that it provides a visual connection, enabling interpreters to read body language and observe hand and facial gestures, making it more similar to face-to-face healthcare interpreting encounters.

However, the fact that interpreters who work over the phone are missing visual signs does not necessarily imply a reduced quality of interpreting performance as interpreters are "able to process many non-verbal cues, such as hesitations, inflection, tone of voice, and vocal volume" (Kelly, 2007: 83)[7]. Managing turn-taking in the absence of non-verbal elements is clearly more complicated, but, with training and experience, can still be managed effectively (Kelly, 2007: 44-47; Spinolo et al., 2018: 18-19).

The lack of visual clues may sometimes even offer advantages, not only in terms of privacy, especially in delicate situations where the presence of interpreters can embarrass patients, but also as regards factors such as discrimination due to skin colour and ethnicity (Kelly, 2007: 85-86). OPI should, however, be avoided, wherever possible, when involving "children, the elderly, the hard of hearing, and the mentally ill" (*ibidem*: 87) or in the delivery of sensitive news or when critical procedures are performed[8]. Another specific difficulty of OPI is compliance with the impartiality requirement, as interpreters may find themselves on the line with just one of the parties, who may ask for approval or support in delicate situations. Although this problem is not specific to OPI, it does raise specific issues as regards the norms for telephone discourse since "refusing to partake in a conversation may carry more weight on a telephone that in a face-toface situation" (Ozolins, 2011: 45).

The main disadvantages of RI for interpreters appear to be, above all, an increased psychological strain and sense of alienation (Moser Mercer, 2005:145; Mouzourakis, 2006), increased fatigue, the expectation that they are available 'at the push of a button', lower remuneration, loss of status (Braun et al., 2018: 42; Wang, 2018) and difficulties in creating a rapport (Spinolo et al., 2018: 13).

As for user satisfaction, reviews of various studies reveal that there does not appear to be a preference for one particular mode of interpreting. However, many of the studies carried out refer to the US and a Spanish-speaking cohort (Corey et al., 2017), where interpreters tend to be well-qualified and with considerable experience.

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6 See, for example, https://theconversation.com/remote-interpreting-services-are-essential-for-people-with-limitedenglish-during-covid-19-and-beyond-143531 (Mullan, 2020)

7 To support this, Kelly mentions the work of blind interpreter: "To date, no evidence has been provided to support the idea that a blind interpreter's lack of ability to process visual cues affects his or her ability to render a high-quality interpretation" (Kelly, 2007: 84).

8 This was a recommendation made by the Minnesota Department of Health concerning VRI, but it clearly refers equally to OPI. Cf Report to the Minnesota Legislature 2015: 95.

Interestingly, in some studies patient satisfaction of telephone or video interpreter services compared with in-person services was even higher (Crossman et al., 2010).

It is clear that the use of RI in medical encounters is going to increase in the future. The general consensus is that there is a need for further research in this field and that specific training is required not only for interpreters working in this mode of interpreting, but also for those using these interpreting services (Braun, 2015: 10; Kelly, 2007: 84; Braun et al, 2018: 43; ITI position paper) to manage and overcome the specific difficulties of this mode of interpreting (Amato et al., 2018: 8).

The situation in countries considered to be leading countries in the provision of interpreting services and RI is examined in the following section.

REMOTE INTERPRETING IN LEADING COUNTRIES

What are generally considered to be the leading countries in this area – Australia, Canada, the US and the UK – have been using RI for some time and now have well-organised services, in particular for sign-language interpreting, providing 24/7 access, even in rare languages. Key features of the RI services offered in these countries are, therefore, examined. The main common denominator in these countries is the existence of bodies at a national level for the certification and/or accreditation of interpreters, also specifically in the field of healthcare, and a generally recognised professional code of ethics[9], guaranteeing the quality of the interpreting services provided. Together with the relatively long experience of these countries in RI, above all OPI, this results in a clear distribution of roles and clear procedures to be followed when an interpreter is needed.

Legislation and codes of ethics

While legislation ensures the right of patients to be assisted by an interpreter in a medical encounter, whatever their economic situation, a code of ethics in medical encounters not only helps guarantee the quality of the interpreting service provided, but also creates consistency and lessens arbitrariness in the choices made by medical interpreters when confronted with difficult dilemmas (Dueñas Gonzáles et al., 1991).

In Australia, health practitioners are responsible for assessing a patient’s need for an interpreter and hiring the interpreter (members of the public cannot book healthcare interpreters). LSPs providing interpreters for healthcare encounters usually state that they use ‘certified interpreters’.

[9] The National Council on Interpreting in Healthcare defines a code of ethics as “a set of principles or values that govern the conduct of members of a profession while they are engaged in the enactment of that profession. It provides guidelines for making judgments about what is acceptable and desirable behavior in a given context or in a particular relationship” (NCIHC, 2002).

The national certification body for interpreters in Australia is the National Accreditation Authority for Translators and Interpreters (NAATI), with their certified interpreters considered at the necessary level to interpret in healthcare settings. There is also a higher, more specialist level, Certified Specialist Health Interpreters (CSHI)[10], where the interpreters must also undertake continuous professional development. All certified interpreters must follow the code of ethics of the Australian Institute for Interpreters and Translators (AUSIT) (Dragoje, Ellam, 2020), which is endorsed by NAATI and many other organisations. The New South Wales Ministry of Health (NSW Health) provides very clear guidelines for staff working with healthcare interpreters. It is the responsibility of the interpreters to ensure that they are in a private space where no one else is present while they perform OPI or VRI. When interpreting is provided via a video link, it is essential to ensure that patients and their carers or family members have easy access to video equipment, such as a tablet or smartphone at the patient's bedside or in a private consultation room, whilst still ensuring privacy and confidentiality. Healthcare interpreters should be briefed before and debriefed after each RI session. At the start of the session, healthcare practitioners should explain the context and introduce the participants to one another. Healthcare practitioners are also responsible for establishing the rules of communication and ensuring that everyone can hear and understand one another. Moreover, the patient's medical record should include the interpreting medium used during the encounter (i.e. telephone or video). When an OPI interpreter is hired, the OPI job reference number should be also recorded in the medical record (NSW, 2017).

While the interpreting profession is well regulated in Canada, with clear specifications regarding ethics and confidentiality in the codes of ethics of professional associations and companies providing interpreting services, there is no Canadian regulatory body for medical interpreting and no specific rules of ethics regarding remote medical interpreting. The Canada Health Act, passed in 1984, states that "The primary objective of Canadian healthcare policy is to protect, promote and restore the physical and mental well-being of residents of Canada, and to facilitate reasonable access to health services without financial or other barriers", implying the obligation to provide interpreting services where necessary, but "There is no specific legislation mandating provision of language services in other than the two official languages, except for criminal proceedings" (Bowen, 2011: 29). Given the lack of general rules, various bodies give their own indications, such as the recommendation of William Osler Health System's Health Equity and Inclusion Office that OPI only be used for appointments under 40 minutes. Other than that, it is presumably considered that the general interpreting rules of ethics apply.

[10] https://www.naati.com.au/become-certified/certification/certified-specialist-health-interpreter/

In the UK, the Department of Health and Social Care is responsible for government policy on healthcare, with certain differences between England, Wales, Scotland and Northern Ireland, but the actual delivery of healthcare is provided by National Health Service (NHS) trusts. However, there is no national legislation specifically requiring these trusts to provide interpreting services for people who are unable to communicate in English, with the obligation to provide interpreting services deriving most recently from the Equality Act 2010 (González Núñez, 2016). Nevertheless, there are numerous documents published by NHS trusts that specifically refer to the obligation of confidentiality on the part of interpreters. For example,

> It is the policy of Wrightington, Wigan and Leigh NHS Foundation Trust to only use professional interpreters and translators who are bilingually competent, neutral, independent and professionally trained. In the interests of accuracy, confidentiality and accountability, the use of staff, friends or family members and on-line translation websites in clinical situations is not acceptable, unless there are exceptional circumstances[11].

The Mid Essex Hospital Services NHS Trust is even more explicit in its interpreter guidelines: "The Trust only uses authorised and appropriately trained interpreters […]. All the trusts follow a code of practice which includes the requirement that information is kept confidential". Moreover, a government website states specifically that NHS 111 "can provide a confidential interpreter covering a wide range of languages for those using the service"[12].

In the US there are different laws dealing with language access. The first and most important is Title VI of the 1964 Civil Rights Act, Executive Order 13166 that requires Federal Agencies to develop systems to improve access to their programmes and services for persons with Limited English Proficiency (LEP) (Jacobs et al., 2018). In addition to various federal laws dealing with language access and, therefore, the right to be assisted by an interpreter, such as Medicare Regulations for Medicare Advantage Program and the Medicaid Managed Care Requirements, there are also numerous laws on language access, not only at State level, but also at a local level, such as New York City. The US is one of the most advanced countries in terms of codes of ethics for medical interpreters. The first was drafted by the International Medical Interpreters Association (IMIA) and was translated into 11 languages. IMIA members have to abide by the code of ethics[13]. In 2004, the National Council on Interpreting in Health Care (NCHIC) drafted a national code of ethics after doing a systematic review of existing code of ethics[14].

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[11] https://healthdocbox.com/83165962-Deafness/Interpreting-and-translation-policy-policy-name-version-number-3-date-this-version-approved-april-2017-ratifying-committee.html

[12] https://www.gov.uk/guidance/language-interpretation-migrant-health-guide

[13] IMIA Guide on Medical Interpreter Ethical Conduct (available at: https://www.imiaweb.org/uploads/pages/376_2.pdf)

[14] NCHIC – National Code of Ethics for Interpreters in Health Care (available at: http://www.ncihc.org).

Availability of interpreting services

In terms of the availability of interpreting services, there are certain differences between the different countries, but all provide RI to some extent.

Australia's VRI service NABS[15] allows medical practitioners to book a remote interpreter for video consultations to supplement the generally available OPI, which provides 24/7, year-round services "for the cost of a local call" for anyone in Australia. There is also the 2M lingo platform[16] which combines VRI, on-site scheduling and all the necessary services in a one-stop platform, which improves response times and reduces costs.

In Canada, there is a variety of providers: single centrally-coordinated interpretation services, as in British Columbia and Alberta (Sultana et al., 2018)[17], individual hospitals[18], healthcare organisations, health authorities (ibid), programmes such as Toronto Central LHIN[19], and a community health centre called Access Alliance, which developed the Remote Interpretation Ontario Network (R.I.O. Network). This network, shared with other Canadian non-profit community interpreting agencies, is a collaborative call centre. It integrates local resources and provides a high quality and affordable alternative for on-demand immediate OPI services. The call centre is resourced by each collaborating agency with their own interpreters for the languages most in demand in each region. R.I.O. is backed by LanguageLine Solutions (LLS), the world's largest OPI provider[20]. CanTalk is another major player in the field of over-the-phone interpreting[21]. Remote sign-language interpreting also seems to be particularly well-developed in Canada[22]. Access Alliance offers language interpretation in over 150 languages, 24/7[23]. These services can be accessed via a phone number, email address and, since 2013, Staffpoint software[24]. Language Services Toronto and CanTalk provide interpretation in over 200 languages and can be contacted any time over the phone[25]. There are also smaller-scale services, such as the Interpreter Services Department at

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[15] https://www.nabs.org.au/video-remote-interpreting--vri-.html

[16] https://www.2m.com.au/2mlingo/video-remote-interpreting/

[17] https://www.wellesleyinstitute.com/wp-content/uploads/2018/04/Language-Interpretation-Services-in-theGTA.pdf

[18] One example is the Hospital for Sick Children (SickKids), affiliated with the University of Toronto https://www.sickkids.ca/en/patients-visitors/language-interpretation-services/

[19] http://www.torontocentrallhin.on.ca/

[20] https://accessalliance.ca/access-alliance-language-services/our-language-services-solutions-without borders/remote-interpretation-ontario-network-r-i-o-network/

[21] https://cantalk.com/language-services/immediate-over-the-phone-interpretation/

[22] See, for example, https://www.chs.ca/service/chs-interpreting-services, http://www.aslia.ca/video_remote_interpreting.html

[23] https://accessalliance.ca/access-alliance-language-services/remote-interpretation/

[24] https://www.slideshare.net/AACommunications/staffpoint-simulation-workshop-presentation-dec-2013-final

[25] https://www.interpreterservicestoronto.ca/services/interpretation/, https://cantalk.com/ languageservices /immediate-over-the-phone-interpretation/

SickKids, where interpretation is provided by ten staff interpreters in ten languages, including ASL. Interpreters can also be found in the Directory of Accredited Community Interpreters of the Ontario Council on Community Interpreting, which contains contact details and sometimes their specialisation[26].

In the US, many hospitals have their own language departments with staff interpreters for certain languages. However, the use of RI has increased as a result of the pandemic. Yale New Haven Hospital, for example, reported an increase in the number of cases dealt with using telehealth, involving the use of telephones and a device called the iPole (portable carts with screens as heads used to display video interpreting services) (Tahui Gómez, 2020). They use VRI carts and iPads to communicate with patients, where patients and healthcare professionals are in the same place, while the interpreters interpret remotely from a different location. One of the main providers of RI is LanguageLine Solutions, offering both OPI and VRI. Another important LSP in medical settings is Lionbridge, but there are many others that could be mentioned[27].

It should also be mentioned that in both the US and Canada, there are large companies that collaborate within very well-organised networks[28].

In the UK, the NHS trusts provide a variety of documents, in addition to their annual reports, including guidelines concerning the use of interpreters. In a document describing the interpreting and translation policy of the Mid Essex Hospital Services NHS Trust, for example, it states very clearly that, "[t]elephone interpreters should be used in all cases excluding where exceptions require face to face". Trust reports also mention the use of VRI, but no quantitative data is provided as regards the provision of this service. In all the cases examined, the interpreting services are delivered by a limited number of external providers, such as LanguageLine, which provides numerous NHS trusts with interpreting services, above all OPI, in more than 200 languages 24/7[29] and The Big Word agency, which also recently launched a VRI service[30].

As can be seen from the information contained in this section, there are different providers of RI services. Most companies provide 24/7 access to services for patient and healthcare professionals. Information about the services is easily available for patients and medical staff (Sultana et al., 2018).

In the following section, the situation in the three ReACTMe project countries is described to see what lessons can be learnt from the countries with a long experience in the provision of RI services.

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[26] https://www.occi.ca/occi-accredited-interpreters

[27] https://www.languageline.com/

[28] One example is the Healthcare Interpretation Network (http://hcin.org/), a "non-profit organization led by former hospital executives and technologists dedicated to creating an efficient and high-quality service for video health care interpretation", http://www.hcin.org/index.php/aboutus-whoweare/

[29] https://www.languageline.com/uk/industries/medical-translation/

[30] https://en-gb.thebigword.com/news/thebigword-lands-a-range-of-new-nhs-contracts/

Remote interpreting in Italy, Spain and Romania

In Italy, healthcare is delivered by *aziende sanitarie locali* (AUSL – local health authorities), which are directly responsible for the services provided and their quality. These AUSL and individual hospitals or groups of hospitals (depending on their size) sign agreements with private companies for the provision of remote interpreting/language mediation services. The most widely used systems in Italy are HELPVOICE® (telephone interpreting/mediation) and HELPFACE® (video-link interpreting, which has proved to be particularly useful during the COVID-19 pandemic), provided by Eurostreet. This cooperative provides its services to over 100 AUSL and hospitals in almost every Italian region and is the main platform in Italy for remote healthcare interpreting services. These service providers sign 2/3/4-year agreements with AUSL and/or hospitals following public bidding procedures and/or direct purchasing of services. Additionally, in Italy, the single European emergency number (112) exists to meet all emergency needs, including health emergencies. Interpreting/language mediation services exist for these emergencies and regional authorities or AUSL sign agreements with private companies, such as Eurostreet. These companies also offer face-to-face interpreting/language mediation services, but during the COVID-19 pandemic, OPI and VRI services almost completely replaced face-to-face interpreting[31].

As for Spain, since the management of the healthcare system is decentralised, each autonomous community is responsible for finding its own solutions to overcoming the linguistic barriers encountered in healthcare services when dealing with allophone patients. The use of OPI is widely used in several autonomous communities. The service is hired by regional or local authorities through a competitive bidding process, in which the most relevant criteria when selecting a company are usually its technical and technological infrastructure, with companies asked to provide a description of their technological equipment, call management, call centre, system for managing issues, security measures, etc. Then there is the number of languages it can offer, an easy to remember phone number, and interpreters with professional qualifications and/or experience in Public Service Interpreting and/or OPI. Even though there are other private companies that have signed agreements with regional and local authorities, the two main companies offering OPI services (alone or combined with on-site interpreting and translation) to public hospitals and outpatient clinics in Spain (as well as other public services) are Interpret Solutions and Dualia Teletraducciones (Del Pozo Triviño and Campillo Rey, 2016). Interpret Solutions is currently testing a new videoconferencing device in order to be able to start providing VRI services in the near future[32].

[31] Information provided during some interviews carried out by the researchers in this Project.
[32] Information provided by Interpret Solutions.

Unfortunately, from the literature review and the interviews conducted so far, no RI seems to be provided in Romania. Telehealth interpreting services do exist, however, and have become more visible during the pandemic. Healthcare providers contacted[33] said they have not even used interpreters because they tend to use doctors who speak the patient's language or a lingua franca. Moreover, one of them stressed that patients can go to virtual clinics in their own country, so the demand for medical services in languages other than Romanian is rather rare.

Guidelines

If we look at the legislation or guidelines, there is no generally accepted professional code of ethics for interpreters at a national level in Italy. However, both Eurostreet and CIES Onlus have their own professional code of ethics, which their interpreters/language mediators must comply with. Eurostreet guarantees confidentiality, professionalism and punctuality and its website clearly states that in the case of OPI and VRI a confidentiality agreement is made and accepted by users before the phone or video call starts[34]. These calls are recorded and stored safely, and can only be accessed by the data controller (upon request). CIES Onlus was one of the first bodies in Italy (in the mid-1990s) to include a professional code of ethics as a key part of the employment contract with its interpreters/language mediators to ensure that the code was complied with during the provision of their services[35]. CIES Onlus states that it is essential for mediators to comply with the code of ethics as it makes them aware of the boundaries regarding the service they provide and helps them respect the neutrality principle in communications between patients and healthcare workers[36].

In Spain, both Interpret Solutions and Dualia Teletraducciones offer initial and continued training for their telephone interpreters, covering not only technical procedures and protocols, but also the main ethical principles they must adhere to (professionalism, impartiality and accuracy). Each company has its own professional code of conduct and trains interpreters on how to react in 'delicate' situations. As regards confidentiality, interpreted conversations are normally recorded, mainly for reasons of quality assessment, and users are informed about this beforehand[37]. That is why the introduction provided by interpreters at the beginning of the conversation is so essential. This enables them to explain some of the procedures that they follow,

[33] Peditel and Femyo.

[34] Of course, all EU Member States must comply with GDPR provisions, so it is safe to assume this is a minimal standard applied in all medical interpreting services.

[35] In particular, a representative of this NGO interviewed stated that there is a professional code of ethics for cultural mediators that is fairly well-recognised, based on principles such as neutrality, impartiality and confidentiality.

[36] https://www.cies.it/chi-siamo/trasparenza/

[37] Contrarily, interpreted conversations with victims of gender-based violence are not recorded for obvious reasons.

such as how turn-taking will be managed or the fact that they will reproduce users' interventions in the first person, interpret everything that is said and guarantee the confidentiality of the encounter.

Languages provided

In Italy, Eurostreet started providing RI services in 2008 (their first customer was Ospedale San Carlo in Milan), while in Spain, RI services were first provided by Dualia Teletraducciones in 2004.

The number of languages offered differs depending on the different LSPs. The Italian provider Eurostreet offers over 150 languages and minor dialects. Response times range from 30 seconds to 2 minutes from receiving the call, and the service is available 24/7, 365 days a year. Eurostreet also provides 32 languages for the Emergency Service 112.CIES Onlus, based in Rome, has a databank of around 600 cultural mediators from 50 different countries.

In Spain, the two companies offering telephone interpreting services for healthcare settings are available 24-hours a day, 365 days a year, with Interpret Solutions offering approximately 70 languages and Dualia Teletraducciones 50. It is the healthcare professional who has to request the interpreting service, using a telephone number provided by the company and selecting the patient's foreign language, without the need for any intermediate figure, such as a telephone operator, to connect the users and the interpreter and inform the interpreter about the origin of and the reason for the call (Fernández and Toledano, 2018: 234).

POSSIBLE IMPROVEMENTS IN THE THREE PROJECT COUNTRIES

As regards possible improvements that can be introduced in the three ReACTMe Project countries, it is difficult not to agree with Braun (2015: 11):

> [g]iven the variation in the use of remote and teleconference interpreting in terms of setting, communication purpose, number and distribution of participants, mode of interpreting and other variables, it is difficult to make general recommendations for practice.

Braun (2015) also states that institutions planning the implementation and use of remote interpreting facilities should carefully consider these variables to determine the requirements and scale of investment. Moreover, it is essential to involve interpreters during the planning stages. Additionally, Braun (2015) and other relevant authors in the field, such as Kelly (2008) and Rosenberg (2007), highlight the importance of using new technology for RI purposes and the inappropriateness of using ordinary telephones and speakerphones rather than dual headset telephones to avoid having to pass the handset back and forth between the speakers. Using VRI may be even more effective for language interpreting services than OPI, as stated by Napier, Skinner, Braun (2018: 12), since

> it is widely accepted that spoken-language interaction includes important non-verbal elements of communication (e.g., eye gaze, gestures, etc.), and the evolution of technology means it has become much easier to interact via video.

With regard to the ReACTMe Project countries, the situation varies considerably. While in Italy and Spain there is a framework that needs improving and updating, in Romania, an entire mechanism still needs to be put in place. Solutions must, therefore, be implemented differently and to different extents in each country. There are some general principles, however, that should be applied throughout.

Firstly, all three countries can learn from the best practices that exist in other countries, such as the efficient organisation of RI services to enable rapid communication between interpreters and clients. Networks of interpreting companies are efficient here and online platforms can also be used. It is also essential to make it clear who is responsible for finding and paying the interpreters. Furthermore, it is crucial to educate the users (both healthcare professionals and patients) as regards RI and its advantages, as well as the interpreter’s role. Finally, it is also important to design and implement quality training programmes for remote interpreting.

Conclusions

After examining the situation existing in the most advanced countries and the countries participating in the ReACTMe Project, it seems clear that there are several ways the situation can be improved. First of all, it is evident that there should be some kind of legislation to protect the right of a patient who does not speak the official language(s) of a country to be assisted by an interpreter, as in the case of the most advanced countries. Moreover, specific training programmes and accreditation procedures are needed. However, this, on its own, does not guarantee the provision of quality services. Qualifications and training should be required and provided by either the institutions or the different companies providing the services. There is also another factor that makes a difference in the provision of healthcare services: availability and the number of languages. In the leading countries examined, services are provided 24/7 in a wide range of languages. In order to have professional services, companies have to make sure they hire qualified interpreters or provide their interpreters with the necessary training.

Several good practices have been identified in the most advanced countries as well as in the participating countries. In Italy cooperatives such as Eurostreet or NGOs such as CIES have been providing both face-to-face and remote interpreting/language mediation services in a very high number of languages. They have their own code of ethics, which the interpreters/language mediators who work for them must adhere to. Unfortunately, there is no national approach and while some regional authorities have made such a choice, in other regions healthcare professionals have no interpreting services available and try to solve linguistic barriers with foreign patients on their own or by resorting to the use of ad hoc interpreters. In Spain, the use of OPI is increasing but very slowly and it is not present in all the regions. In Romania, RI is not provided yet (with the exception of some cases of sign-language interpreting), but face-to face interpreting is still rarely used.

As a result, there is a need for further research on RI, especially its psychological effects, and for specific training to be provided for both interpreters and healthcare professionals. The aim of the ReACTMe Project is to help create new, specific medical interpreting training programmes to meet these training needs, also with regard to the use of RI, following the good practices that have so far been identified, to ensure that they are shared by the three participating countries first and then possibly by other European countries.

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Le décalage en simultanée. Temps du savoir et/ou du savoir-faire

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Abstract. The paper addresses the role of the gap in the pedagogy of simultaneous interpretation. It does so by posing the question of the importance of raising the trainees' proper awareness of the nature of the gap or *décalage* in the practice of simultaneous interpretation, calling their attention to the fact that, the gap is not confined to either a number or a time interval; rather that it represents an interpretive strategy which enables the appropriate comprehension of the original message and its rendition in as faithful a mode as possible. The enquiry builds on the latest findings in the literature in the field as well as research based in interpreter training practice.
Keywords: *décalage*/gap, know-how, unit of meaning, linguistic and extra-linguistic knowledge

Pour les étudiants en interprétation de conférence, le passage à la simultanée s'accompagne de certaines difficultés qu'ils n'avaient pas eu à affronter en consécutive, d'où un certain retard à obtenir des résultats excellents en termes de restitution de l'information véhiculée par le discours. L'absence de la prise de notes, véritable support de l'information, échafaudage qui structurait l'ordre, le début et la fin des idées, mais surtout aide-mémoire à laquelle ils s'étaient habitués en consécutive est perçue, du moins pendant les premières tentatives/semaines de simultanée, comme une entrave à la transmission intelligente du message. Dans cette période, leur fidélité par rapport au discours source est, malheureusement, confondue avec le mot-à-mot, et le résultat de leur interprétation se décline dès lors en nombre d'erreurs supplémentaires surtout si les étudiants ne trouvent pas l'équivalent exact en une fraction de seconde : balbutiements, reprises, pauses plus ou moins longues, idées en suspense n'en sont que les plus fréquentes.

C'est la raison pour laquelle ils considèrent que leurs questions portant sur *le nombre de mots qu'ils ont le droit d'écouter* avant de commencer l'interprétation sont tout à fait justifiées. Trouver le bon décalage comme stratégie d'interprétation leur semble la quadrature du cercle. Voilà pourquoi, à partir de l'expérience menée pendant le premier semestre de simultanée de cette année universitaire (2020-2021), nous nous sommes proposé de passer en revue les questions soulevées par les étudiants concernant le décalage et les types d'exercices que nous leur avons proposés pour le gérer de manière professionnelle.

1. Recherches et approches concernant le décalage

Les recherches sur le sujet ne manquent pas, mais notre objectif n'étant pas de les présenter de manière exhaustive, car, dans *Regards sur la recherche en interprétation de conférence,* Daniel Gile en dresse déjà une analyse aussi pertinente qu'utile, nous aimerions insister sur les moments qui constituent des points de repère dans ces recherches parce qu'ils permettent au formateur de mieux faire comprendre aux apprentis-interprètes que le décalage n'est jamais une question de nombre de mots.

Ainsi, au début des recherches portant sur le décalage en interprétation, dans sa thèse sur l'interprétation de conférence, Eva Paneth avait avancé l'idée que la moyenne du décalage chez les interprètes est généralement comprise entre 2 et 4 secondes. C'était en 1957, à l'aube de la simultanée. Quelques années plus tard, en 1965, Oléron et Nanpon parlaient d'un décalage se situant généralement entre 2 et 10 secondes (apud Gile, 1995 : 36). Laps de temps, donc, et non nombre de mots. D'autres études et analyses de la manière dont les informations du discours sont gérées et restituées ont également été publiées dans cette période de début, mais les auteurs en sont, généralement, des psychologues ou des (psycho)linguistes. On peut comprendre donc que ce qui les intéresse relève davantage du temps de réponse des sujets et du degré de fidélité dans le cadre du processus de compréhension et de transcodage du message source, non les stratégies de gestion et de restitution de l'information.

Une autre raison de prendre avec précaution les résultats ou les suggestions de ces études pionnières porte sur le fait que les sujets des expériences étaient surtout des étudiants en interprétation et/ou des bilingues qui transposaient en une autre langue un **texte écrit** et non de vrais interprètes de conférence ayant suivi un parcours formatif approprié, leur permettant de mettre en œuvre des stratégies interprétatives professionnelles pour transposer en langue cible un **discours** (Gile, 1995 : 45). Les retards ainsi résultés dans la transposition ou la répétition des séries de mots ou structures pourraient s'avérer valables pour une transposition simple mais non pour l'interprétation, pour la réalisation de laquelle de nombreux autres processus et techniques doivent être mis en œuvre.

Ce n'est que vers la septième décennie du XX-ème siècle que des praticiens ou des enseignants dans le domaine de l'interprétation commencent à publier des résultats de leurs recherches et/ou expériences. Cependant, étant donné le petit nombre de spécialistes (« l'ensemble des textes dans cette période sont produits par quelques 80 auteurs » (Gile, 1995 : 51) et l'existence de certaines barrières politiques, voire linguistiques, les résultats de ces recherches théoriques et/ou pragmatiques n'arrivent pas à l'ensemble de la communauté des professionnels. C'est aussi à cette période que la théorie interprétative de la traduction, qui place le sens au centre de l'analyse et de la restitution du message en traduction et/ou en interprétation, commence à gagner du terrain. D. Seleskovitch et M. Lederer réussissent à affranchir l'interprète de l'emprise des mots dans le cadre du texte écrit et également du discours au profit du sens qu'ils construisent.

Les multiples exemples proposés par Lederer dans *La traduction simultanée* sont une confirmation supplémentaire – s'il en était besoin – que « calculer le retard de l'interprète sur l'orateur en nombre de mots pose des problèmes insolubles et [que] le calculer en temps donne des moyennes non concluantes car établies à partir d'éléments hétérogènes non additionnables » (Lederer, 1981 : 285).

Pour ce qui est de la définition du décalage, celle que propose M. Lederer nous semble couvrir toutes les situations que l'on pourrait rencontrer dans le processus interprétatif en simultanée : « [à son maximum] intervalle de temps pendant lequel l'interprète réduit l'énoncé original à son essence non verbale, le met en mémoire cognitive et trouve les mots qui l'énonceront dans l'autre langue, et, [à son minimum, …] temps qui lui est nécessaire pour percevoir et transcoder les signes linguistiques qu'il n'interprète pas » (Lederer, 1981 : 283-284).

Voilà pourquoi il nous semble essentiel de faire comprendre aux étudiants, dès les premières tentatives de simultanée, que le décalage en tant que technique interprétative n'est nullement lié au nombre de mots mais à la manière dont une idée de l'original peut être restituée fidèlement du point de vue du sens dans la langue cible. Et plutôt que de leur demander de « répéter, soit d'interpréter **des mots**, d'abord avec un décalage d'un seul mot, puis avec un décalage plus long, l'écart étant de 1 à 5 mots ou plus, selon la capacité de chacun » (Lambert, 1989 : 743), il vaudrait mieux, à notre avis, les rendre conscients du fait qu'une idée peut être constituée aussi bien de trois mots que d'une dizaine et que l'effort de compter les mots devrait être remplacé par l'écoute attentive et la reformulation dès qu'une unité de sens prend contour. Peu importe si le sens préexiste, de façon diffuse, à son énonciation par les étudiants ou s'il s'insinue dans leur esprit pour avoir été déjà présent dans l'énoncé de l'orateur. Dans cette communication du sens, les étudiants-interprètes sont tour à tour des récepteurs qui comprennent et des énonciateurs d'un message, qui mettent en œuvre « en partie implicitement et en partie explicitement », les moyens linguistiques qu'ils ont à leur disposition pour transmettre au public « la représentation » visée par l'orateur (Le Ny, 2017).

Il serait utile aussi de leur rappeler que l'interprète ne noue pas avec l'information qui lui est proposée le rapport d'attention d'un récepteur ordinaire, qui se permet de mobiliser son attention « si elle semble nécessaire à la compréhension du message et à son acceptation » (Canu, 1992 : 48). Si le récepteur ordinaire fait appel à la sélectivité de son attention pour **éventuellement** comprendre le message qu'on lui adresse directement ou indirectement, l'interprète est obligé d'avoir l'attention **toujours** à l'affût pour sélectionner l'information importante parce qu'il doit la transmettre avec un maximum de fidélité à son public. Peu importe si, dans cette équation, le tiers devient un récepteur ordinaire, c'est-à-dire plus ou moins intéressé par l'information parce qu'un élément quelconque le fait penser à autre chose et perdre, par moments, le contact avec le flux de l'interprétation : l'interprète doit, quant à lui, fournir constamment une interprétation fidèle par rapport à l'original et le décalage l'aidera à atteindre cet objectif.

Si Lambert relègue le décalage à la dixième place parmi les objectifs d'apprentissage à atteindre (Lambert, 2002), nous considérons, au contraire, que les étudiants devraient commencer justement par apprendre à le gérer correctement entre le moment de la réception de l'information et le moment où ils commencent à la transmettre au public. Grâce aux exercices de consécutive, ils ont appris à mobiliser leur attention pour transmettre le message en fonction de la motivation explicite ou implicite de l'orateur « qui escompte un effet sur le récepteur de l'information qu'il transmet » (Canu, 1992 : 14). Or, à l'encontre de la consécutive, qui offre un certain degré de liberté quant à la restitution du message, du point de vue du rythme et de la vitesse de parole qui sont fixés par l'interprète, en simultanée le message doit être transmis à la seconde près où l'orateur l'a formulé et c'est lui qui les impose.

En passant en revue les diverses approches sur le décalage, c'est l'approche de Gile qui nous semble plus convenable, car elle permet de rendre les étudiants davantage conscients de l'existence de deux moments forts en simultanée : celui de la formulation de l'idée par l'orateur et celui de la restitution de l'idée par l'interprète. C'est entre ces deux moments que se situe le *Ear-Voice Span* ou décalage temporel, qui dépend d'une multitude de facteurs ne permettant pas de le fixer à trois mots ou à cinq, voire moins ou davantage. La clarification introduite par Gile nous semble essentielle : le décalage n'est pas fonction d'un nombre de mots, mais de temps et surtout de moments dans le temps : « de **une à quelques secondes** entre le moment de la réception de l'information et le moment de sa restitution » (Gile, 1995 : 36). La compréhension du message peut intervenir à des moments différents dans le cas de plusieurs interprètes confrontés au même discours, en fonction de leur préparation et/ou connaissance du sujet, de leur culture générale, de la célérité avec laquelle ils réagissent aux difficultés de tous genres que le discours et/ou sa présentation par l'orateur comportent.

2. CONSTRUIRE LA COMPRÉHENSION

Pour tous les spécialistes du langage, donc y compris pour les interprètes, « la compréhension d'un énoncé est une construction de sens » (Le Ny, 2017), or, dans cette construction, le nombre de mots qui concourent à la compréhension du vouloir-dire de l'orateur peut varier d'une idée à l'autre et le décalage doit, à son tour, être adapté en fonction de cet élément. Pour l'interprète, tout comme pour n'importe quel autre récepteur d'un message énoncé, « la compréhension consistera à utiliser les processus physiologiques et mentaux dont il dispose, ainsi que les connaissances diverses, linguistiques et générales, dont il est porteur pour construire une représentation mentale qui interprète l'énoncé […] » (Le Ny, 2017).

Qu'elles soient linguistiques ou générales, ce sont justement les connaissances des étudiants qui les aideront à utiliser intelligemment le décalage, dans sa version plus courte ou plus longue, afin de sélectionner l'information à retenir, la mettre en connexion avec d'autres informations, antérieures ou préexistantes, et la transmettre au public. C'est de ce point de vue-là que l'on pourrait considérer le décalage comme une question de savoir(s) et les étudiants de véritables éponges qui devraient s'imprégner de toutes les informations auxquelles ils sont confrontés. Ils doivent compter, en premier lieu, sur les savoirs acquis de manière traditionnelle, c'est-à-dire sur leur culture générale qui ne peut s'enrichir que s'ils s'ouvrent en permanence aux actualités sociales, politiques, économiques. L'effort d'acquisition sera probablement moins important pour ces trois domaines pour lesquels les médias offrent une mise à jour quotidienne et plus conséquent pour les domaines technique et scientifique, pour lesquels ils devront redoubler de persévérance et de lectures parallèles tout en sachant que le besoin d'interprétation y est très important.

Il y a ensuite ce que Gile appelle la préparation *ad-hoc*, qui « repose sur l'étude des textes en lien direct avec la conférence en question, et qui se passe avant, à la dernière minute et en cours de conférence » (Gile, 1995 : 126). De ces trois moments, nous retiendrons essentiellement la possibilité, pour les étudiants, d'apprendre à la dernière minute, voire pendant l'interprétation, la préparation avant le jour de l'interprétation proprement-dite étant déjà acquise depuis l'exercice de consécutive. Apprendre à la dernière minute, c'est-à-dire pendant le briefing proposé par le formateur suppose savoir noter le vocabulaire nouveau/problématique de sorte à pouvoir y recourir le moment venu et/ou mobiliser sa mémoire à court terme pour pouvoir récupérer le plus vite possible les équivalents fonctionnels de ce vocabulaire dans la langue cible. L'effort de recherche sur la page ou dans la mémoire de travail s'accompagne d'un décalage au niveau de la restitution et l'étudiant doit veiller à ce qu'il ne soit pas trop grand pour ne pas empiéter sur la fluidité de son interprétation. Apprendre pendant l'interprétation du discours est, pour les étudiants, ce qu'est apprendre en cours de conférence pour un interprète expérimenté : un défi supplémentaire de déduction, de désambiguïsation, de connexions rapides avec des connaissances similaires déjà acquises afin de proposer une solution appropriée pour le contexte en question. Le tout, une fois de plus, sur fond de décalage.

Sans aucune précision en termes de mots ou de secondes, Anne-Marie Widlund-Fantini évoque le décalage « léger » comme étant celui qui permet à l'interprète « de **comprendre** le raisonnement développé par l'orateur et de l'**analyser** avant de le **réexprimer** dans sa langue » (Widlund-Fantini, 2003). Sous-jacente dans la définition de Gile, l'étape consistant à analyser le raisonnement de l'orateur trouve ici toute son importance et sa place aussi, car l'analyse du message entendu doit se faire avant sa restitution vers la langue cible. Cette analyse doit êtrecorrecte et rapide, l'interprète ne pouvant pas, ou alors seulement dans un nombre limité de situations, revenir – comme peut le faire le traducteur – sur l'énoncé qu'il a déjà produit afin d'en améliorer la forme ou le choix terminologique.

De nombreux éléments peuvent faciliter ou, au contraire, entraver la compréhension correcte du message de l'orateur, en plus de « la combinaison des langues concernées et de la directionnalité de l'interprétation » analysées par K. Seeber. C'est justement ce qui nous permet de placer le décalage à mi-chemin entre le savoir, soit les connaissances des étudiants quant au sujet de leur interprétation, et le savoir-faire, c'est-à-dire les stratégies interprétatives qui permettent de garder le contrôle du processus de restitution des informations véhiculées par le discours.

Dans l'étape de début de la simultanée aussi bien qu'en fin de parcours, malgré l'opinion générale selon laquelle « un **long** décalage entre la production de l'orateur et celle de l'interprète a toujours été considéré chez l'interprète comme un signe de **confiance en soi**, de **processus sous contrôle**, de **grande capacité de stockage et d'affranchissement de la nécessité de s'accrocher à l'orateur** » (Albl-Mikasa, 2012), il nous semble plus utile pour les étudiants de ne pas s'efforcer d'avoir un long décalage mais plutôt d'apprendre à le moduler, de sorte que leur interprétation soit fluide et naturelle dans la langue cible, tel le discours (ou même s'il ne l'est pas) dans la langue source.

3. Construire le savoir-faire en matière de décalage

Acquérir un savoir-faire solide est un exercice de longue haleine, aussi le formateur devra-t-il mettre les étudiants au défi des contextes linguistiques adaptés au type de stratégie qu'il se propose de développer. La triade *tactiques de compréhension*, *tactiques préventives* et *tactiques de reformulation* proposée par Gile va certainement s'avérer efficace pour plusieurs raisons et elle peut être modulée en fonction des besoins didactiques. Ainsi, afin de les familiariser aux tactiques préventives, les étudiants pourraient être confrontés à des exercices de **permutation** des informations ou d'anticipation des idées de l'orateur pour restituer le message. Ils les ont déjà pratiqués en consécutive, mais en simultanée ils devront faire face à une pression du temps différente. Multiplier le nombre d'éléments d'une énumération pour les obliger à faire un tri en fonction de leur importance, employer des acronymes et faire une pause avant la dernière lettre pour qu'ils puissent recourir à l'anticipation, varier la vitesse de présentation de ces informations leur fera comprendre mieux la nécessité de modifier leur décalage en fonction de paramètres la plupart du temps différents d'un discours à l'autre et d'un orateur à l'autre.

Daniel Gile place la « modification du décalage chronologique orateur interprète » (Gile, 1995 : 134) parmi les tactiques préventives que l'interprète doit mettre en œuvre pour fournir une bonne interprétation. Il considère le décalage comme l'un des principaux apprentissages lors de la formation initiale à la simultanée et « essentiellement inconscient » (Gile, 1995 : 135). S'il l'est pour les interprètes chevronnés, telle n’est pas la situation pour les étudiants en interprétation, qui ont besoin de beaucoup d’exercices pour le transformer en une sorte d’automatisme et savoir comment l’adapter en fonction de la manière de parler de l’orateur, de la difficulté du sujet présenté, des différences de structure de la phrase en langue source et en langue cible ou, parfois, à cause d’une capacité de concentration moindre, voire à cause d’une préparation moins rigoureuse de la thématique. Que ce soit pour les débutants ou pour les expérimentés, le décalage reste, avant tout, un défi pour l’intelligence et la subjectivité de celui qui fait l’interprétation, un défi qui ne peut être relevé que grâce à une combinaison permanente de savoirs et de savoir-faire.

4. QUELS SAVOIR-FAIRE ?

4.1. Unité de sens et décalage

Dans son article intitulé « Teaching Interpreting and Interpreting Teaching : A Conference Interpreter’s Overview of Second Language Acquisition », afin d’identifier des modèles didactiques d’apprentissage des diverses techniques d’interprétation, Alessandro Zannirato part de l’idée que « Many interpreter training techniques are entirely based on the processing of **meaningful information units** » (Zannirrato, 2008 : 30). Nous considérons effectivement que pour comprendre l’importance et la valeur du décalage, une première action qui devrait être observée et mise en œuvre par les étudiants en interprétation consiste à attendre l’unité de sens avant de se lancer dans la transmission du message de l’orateur. Difficile à faire par ces temps où la vitesse de réaction semble être une qualité essentielle dans nombre de domaines d’activité. D’ailleurs, tout en plaçant l’attente à la première place parmi les savoir-faire de l’interprète dans son modèle de la charge cognitive, Seeber précise que cette stratégie, qui consiste à interrompre « la production en LC pour attendre plus d’informations en LS, qui doivent être stockées en MT » (Seeber, 2011), peut augmenter la charge cognitive de l’interprète lors de l’interprétation proprement dite. Le formateur doit cependant insister sur l’importance de l’attente, autrement dit du décalage, qui est essentielle pour la construction d’une phrase naturelle dans la langue cible. Il serait utile, dans ce but, qu’il propose aux étudiants, en un premier temps, une batterie d’exercices de refonte d’une phrase écrite, en gardant toutes les informations qu’elle transmet mais en en changeant l’ordre des mots. Simple restructuration à l’écrit, mais restructuration avec décalage en interprétation. Ainsi, une phrase du type « La France, les États-Unis et tous les autres pays de cette planète ont été obligés de prendre des mesures pour endiguer l’évolution de la pandémie. » peut être traitée de plusieurs manières en termes de transmission de l’information. Commencer par l’énumération, comme dans l’original, est une solution parfaitement valable en interprétation. Mais si l’on veut que les étudiants deviennent conscients du décalage, il faudrait leur demander de changer l'ordre dans lequel ils restituent les informations. Le temps qu'ils auraient mis à énoncer les trois éléments de l'énumération peut être utilisé pour mieux se concentrer sur l'unité de sens qui suit, la récupération ultérieure de l'énumération dans la mémoire à court terme étant facile. Une première refonte serait : **Pour endiguer la pandémie**, tous les pays de la planète – la France et les États-Unis y compris – ont dû prendre des mesures. On pourrait aussi commencer par l'autre unité de sens : **Des mesures ont dû être prises** par la France, les États-Unis et les autres pays de cette planète, afin d'endiguer la pandémie. Les relations de cause à effet sont faciles à récupérer dans les deux versions et les pays énumérés faciles à retenir. Il suffirait même de mentionner tous les pays de la planète, la France et les États-Unis étant inclus dans ce syntagme.

Une fois la stratégie acquise avec des textes écrits, le formateur pourra adapter le message des discours à interpréter en simultanée en ajoutant des informations formulées de la même manière pour s'assurer que les étudiants mettent en œuvre la stratégie ainsi apprise. Ensuite, lors de l'étape d'écoute et de correction des erreurs de technique interprétative, le formateur s'attardera sur leurs possibilités manquées de décalage et aidera les étudiants à trouver de meilleures façons de structurer l'information en utilisant un décalage approprié. Une fois la technique du décalage apprise par l'intermédiaire des discours didactiques, elle sera beaucoup plus simple à mettre en œuvre pour les discours réels de conférence, proposés sous forme d'enregistrement, en classe. Plus ils avanceront dans la formation, plus les étudiants deviendront conscients du fait qu'une fois l'unité de sens saisie et intégrée dans la mémoire cognitive, il leur reviendra de décider en toute connaissance de cause du moment propice où la restituer dans l'interprétation : soit immédiatement, soit après un décalage dont la longueur n'est jamais identique ni d'un orateur à l'autre, ni d'un interprète à un autre, ni même d'une idée à une autre.

4.2. Énumération et décalage

Un autre type de structure qui pose problème au début de la simultanée, grâce à laquelle on peut aussi mettre en évidence l'importance du décalage, est l'énumération. Souvent, les étudiants mobilisent toute leur énergie afin d'en restituer tous les éléments, alors que d'autres solutions sont également possibles grâce à un décalage approprié.

Dans un discours portant sur la nutrition, il y a de fortes chances qu'un syntagme du type « viandes, œufs, fruits et légumes » soit souvent utilisé. Le formateur acceptera que les étudiants répètent tous les éléments de l'énumération lors de sa première utilisation, mais attirera leur attention s'ils procèdent de la même manière lorsque la répétition est reprise, car un décalage approprié leur aurait permis de la remplacer par l'hypéronyme *aliments*, en ajoutant éventuellement (*déjà*) *mentionnés*. De nombreux autres exemples peuvent être introduits dans les discours didactiques : *lait*, *crème*, *yaourt*, *fromage* pourrait être remplacé par *produits* *laitiers* ; *radio, télévision, presse écrite* par médias ; *oranges, clémentines, mandarines* par agrumes. L'important à notre avis, c'est de faire comprendre aux étudiants la possibilité qu'ils ont de profiter du décalage pour économiser leur énergie et ne pas charger inutilement leur mémoire cognitive. D'autre part, s'ils perdent du temps à chercher l'hypéronyme d'une énumération, ils ne feraient que remplacer une difficulté par une autre. Aussi la mission essentielle du formateur nous semble être celle de leur faire comprendre que l'interprétation simultanée est un superbe jeu que l'on peut/doit jouer passionnément à condition d'accepter la variabilité des règles et la coexistence des processus (compréhension, déverbalisation et reformulation qui « se chevauchent et se superposent les unes aux autres en nombre variable à chaque instant » (Seleskovitch et Lederer, 1984) ainsi que des stratégies d'interprétation.

4.3. Paraphrase/explication et décalage

Lorsque le formateur utilise dans le discours qu'il propose une terminologie censée être inconnue par les étudiants en interprétation, il peut le faire aussi pour mettre en évidence le décalage et le(s) moment(s) où celui-ci peut apparaître. Les étudiants savent que le contexte peut les aider à contourner une difficulté lexicale, mais souvent, comme ils ne trouvent pas immédiatement l'équivalence parfaite au niveau du terme, ils doivent recourir à la paraphrase ou à l'explication afin de restituer un message complet. Les deux demandent plus de temps et de mots, ce qui s'accompagne d'un stockage important d'information dans la mémoire de travail. Cette information sera énoncée par l'étudiant avec un certain décalage par rapport au moment où l'orateur l'avait énoncée, l'obligeant à faire appel à des techniques de concision ou d'omission de ce qui n'est pas essentiel dans la suite de l'idée afin de rattraper l'orateur.

4.4. Anticipation et décalage

Le décalage par rapport à l'orateur peut intervenir non seulement dans les situations où la compréhension ne s'installe pas immédiatement et l'étudiant doit utiliser des tactiques pour pallier à cette difficulté mais aussi dans les cas où l'étudiant a la possibilité d'anticiper sur certains éléments de l'idée ou sur la fin de l'idée amorcée par l'orateur et termine sa phrase à la seconde près avec celui-ci, voire même un peu avant lui. Un proverbe, une maxime, une expression figée que l'orateur emploie pour illustrer ses dires ne doivent pas être entendus jusqu'au dernier mot, car si l'étudiant les connaît, il peut vite compléter après en avoir entendu le début. Le choix de l'auxiliaire pour la conjugaison d'un verbe à un temps passé, le régime prépositionnel, les collocations sont d'autres situations qui non seulement permettent mais appellent l'anticipation. Si dans le discours il est fait référence à une situation hilarante, l'étudiant pourra anticiper et utiliser une des expressions qu'il connaît déjà, par exemple *rire comme un fou*. Si l'orateur utilise l'expression *rire comme un bossu*, l'étudiant ne doit pas se culpabiliser d'avoir employé un autre complément, car les deux expressions ont un sens identique. Il devrait par contre retenir, y compris par écrit s'il en a le temps, cette nouvelle expression afin de pouvoir l'employer ou l'anticiper à une autre occasion. Il y a des collocations fréquentes pour certains verbes, tout comme pour des noms ou des adjectifs et les maîtriser peut s'avérer très utile pour les futurs interprètes. Aussi le formateur pourra-t-il passer en revue celles qui sont les plus fréquemment utilisées ou demander aux étudiants de les chercher dans les dictionnaires spécialisés afin de les intégrer dans leur vocabulaire actif.

5. CONSTRUIRE LE(S) SAVOIR(S)

Qu'il s'agisse des tactiques de compréhension, de prévention ou de reformulation en tant que savoir-faire lié au décalage, elles sont moins chronophages pour les futurs interprètes en termes de temps d'acquisition, respectivement d'emploi correct et intelligent dans le processus interprétatif. À force d'assiduité, de sérieux, d'exercice(s), elles seront acquises au bout d'un certain temps, alors que le savoir est une question d'apprentissage tout au long de la vie. Savoir dans le sens de culture générale de l'interprète, donc y compris des connaissances portant sur des événements de « l'actualité sociale, économique, politique, technologique et scientifique » (Gile, 1995), mais aussi (souvent surtout) des connaissances portant sur les faits divers, sur les dernières blagues ou jeux de mots qui circulent sur les réseaux sociaux, sur les personnes dont on parle dans les médias sans qu'il s'agisse nécessairement de personnalités de la vie politique ou économique. En tant qu'interprète, on doit être à tout moment préparé à l'éventualité que l'orateur dévie de la thématique annoncée pour la conférence et qu'il entame des sujets divergents, ou qu'il lance des flèches à l'adresse de certaines personnes et/ou institutions dont il n'était pas question dans le résumé écrit de son intervention (au cas où il a eu la gentillesse d'envoyer au moins un résumé à l'attention des interprètes). On doit être préparé à tout et c'est la raison pour laquelle il faudrait sensibiliser les étudiants à l'idée que la culture générale devrait porter davantage sur l'extension de leurs connaissances et non sur leur profondeur. Le formateur devrait leur proposer des discours qui leur fassent comprendre qu'un bon interprète est davantage un spécialiste linguiste qui, à force de recherches lexicales, pourrait interpréter un discours qui explique le fonctionnement d'un aspirateur Navibot sans pour autant pouvoir effectivement en construire un (à moins qu'il ne soit passionné par ce genre d'activité pratique), alors que les techniciens qui participent à une conférence à ce sujet n'auront pas de difficultés à le construire de toutes pièces après avoir entendu l'interprétation.

Cette « préparation continue » (Gile, 1995) que l'on pourrait assimiler à l'apprentissage tout au long de la vie permettra à l'étudiant de relever la plupart des défis que posera l'exercice régulier de sa profession de futur interprète de conférence. Lederer le reconnaît également quand elle affirme que la transformation de la signification en sens dans le processus d'interprétation « ne provient pas seulement de la perception de la situation dans laquelle la phrase est énoncée, ni de l'accumulation d'unités de sens au fil du discours, mais bien sûr aussi du savoir à long terme de chaque interlocuteur » (Lederer, 1981 : 194).

Comment s'assurer alors que le bagage linguistique et extra-linguistique de l'étudiant futur interprète s'enrichira tous les jours ? En lui faisant comprendre qu'il devrait s'imposer un état permanent d'éveil par rapport à tout ce qui se passe dans sa proximité et dans le monde, qu'il devrait rester curieux à propos de tout et de n'importe quoi, qu'il devrait faire preuve de rigueur et de minutie dans la préparation thématique et terminologique des discours à interpréter en amont de la conférence annoncée. En l'incitant à lire tout le temps sur tout et partout, parce qu'un interprète se doit de savoir et la lecture nuit gravement à l'ignorance. Le formateur devrait également se proposer de tester de temps en temps les connaissances que les étudiants auraient dû acquérir grâce aux discours qu'il leur avait proposé d'interpréter.

CONCLUSION

Quoique utiles du point de vue didactique, les résultats des expériences faites sur le décalage ne sont valables – à notre avis – que pour les discours dans lesquels le paramètre décalage a été calculé d'une manière ou d'une autre. Si l'on change de sujet, d'orateur, d'interprète, les valeurs du décalage vont changer à leur tour. Pour nos étudiants en interprétation, nous avons pu constater quelques situations-type d'emploi du décalage lors d'un discours portant sur l'Hyperloop, dont ils ont reçu le vocabulaire quelques jours à l'avance. Évidemment, les différences d'interprétation ont illustré parfaitement bien lesquels des étudiants avaient préparé avec le sérieux nécessaire le lexique technique, mais ce qui importait davantage c'était l'emploi du décalage. Nous avons prononcé tantôt vite ou très vite, tantôt lentement différentes parties du discours et nous avons constaté les situations suivantes : pour un orateur rapide et un étudiant-interprète rapide, le décalage a été minimal, soit que l'étudiant ait opté plutôt pour le transcodage comme stratégie d'interprétation, soit qu'il ait opté pour la reformulation massive, car dans les deux situations son objectif a été de perdre un minimum de l'information proposée à toute vitesse par l'orateur. Le cas d'un orateur rapide et d'un étudiant-interprète lent a débouché sur un décalage plutôt long, l'étudiant préférant rendre les idées principales, faire une sorte de résumé intelligent du message et acceptant d'omettre ce qui lui a paru inessentiel ou superflu, sans cependant empiéter sur la qualité de l'information transmise. Si l'orateur était lent et l'étudiant-interprète rapide, le décalage était plutôt long car l'étudiant comprenait vite où l'orateur voulait en venir avec sa première idée et devait faire un choix quant à la stratégie à mettre en œuvre. Opter pour attendre l'idée suivante et faire une pause plutôt longue entre les idées ne lui convenait pas parce qu'il savait que cela aurait pu être considéré comme un manque de compétences de compréhension et de réexpression. D'autre part, ajouter des informations neutres à la fin de chaque phrase pour ne pas faire des pauses trop longues entre les idées est devenu vite fatigant et, finalement, la stratégie mise en œuvre était une combinaison de ces deux options. Au cas d'un étudiant-interprète lent et d'un orateur lent, nous n'avons pas réussi à nous rendre compte de l'existence du décalage, le rythme lent de l'orateur permettant à l'interprète de mettre en œuvre d'autres stratégies interprétatives afin de transmettre fidèlement le message.

Lorsque le paramètre sujet du discours change, les combinaisons mentionnées plus haut restent valables, mais l'élément qui peut tout changer en matière de décalage est, une fois de plus, la préparation de la thématique du point de vue lexical et terminologique. Les variations sont minimales, un interprète rapide restant rapide s'il a bien préparé le vocabulaire et un interprète lent restant lent même s'il a bien préparé le vocabulaire.

Ce que les étudiants doivent comprendre grâce à ce genre d'exercice – et ils ont tout intérêt à le comprendre le plus vite possible – c'est que, dans la plupart des situations, l'interprétation n'est pas un simple transcodage, et par voie de conséquence, la compréhension du sens n'intervient jamais à un niveau identique ni d'un discours à l'autre ni dans le cadre du même discours. De plus, qu'elle soit faite avec un grand ou un petit décalage, la transmission d'un message dans une autre langue en interprétation simultanée est toujours affaire de savoir(s) tout autant que de savoir-faire.

Si l'on s'accorde sur l'idée que l'interprétation de conférence ressemble à un jeu dont les règles sont variables à tout instant, l'étudiant devrait penser le décalage comme un joker auquel il pourrait assigner la valeur qu'il veut (en termes de longueur, d'endroit où il s'avère nécessaire ou utile dans la phrase/le discours) dans le seul but de gagner le jeu, c'est-à-dire de réussir son interprétation.

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Particular Intended Functions in Translating Contemporary Religious Texts. A Case Study – The Contribution of Adjectival Phrases to the Transfer of Text Functions in the Romanian Language Rendition of Metropolitan Anthony Bloom's Discourse

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Abstract. Drawing on the communication theory as applied to religious discourse, as well as on the functionalist and cognitive approaches to translation, we will hereby examine the role of adjectives in transferring communicative functions in the Romanian language rendition of Metropolitan Anthony Bloom's discourse. The present study reveals the fact that adjectives have a pivotal role in establishing the correspondences between source text and target text functions and conceptual representations. It also argues that it is the type of text to be rendered that determines the translators' choice of the translation procedures with respect to the analysed religious texts.

Keywords: religious discourse, language functions, adjectives, functional equivalence, cognitive translatology

INTRODUCTION

Jakobson (1987: 66) argues that "Language must be investigated in all the variety of its functions", while Kinneavy (1980: 48) emphasizes the importance of discourse aim in determining "everything else in the process of discourse". Different modes of discourse display various characteristic features. Among the multiple discourse types, religious communication, with its own characteristics and subtypes, involves specific language functions.

Contemporary religious discourse is worthwhile investigating from the perspective of communicative functions. An outstanding representative of Orthodox spirituality, Metropolitan Anthony Bloom (1914-2003), also called *Metropolitan Anthony of Sourozh*, served the Russian Orthodox Church in Great Britain and Ireland for about half a century. His legacy mainly consists of transcribed talks released after his arrival in England in 1948 and approaching recurrent topics such as spiritual life, priesthood, marriage and family. The catechetical aim of contemporary religious discourse belonging to Metropolitan Anthony makes the communicative approach justifiable.

As stated above, the aim of discourse is preeminent in determining the discourse structure. The semantic and syntactic components of the language are also determined by aim; subsequently, they are subservient to language functions. Our aim in the present paper is to highlight the contribution of adjectives to establishing the functional-cognitive equivalence between Metropolitan Anthony's discourse (released in the English language) and its Romanian translated versions.

Mention should be made of the fact that our corpus for the current study comprises several spirituality works belonging to Metropolitan Anthony, namely *Living Prayer* (1999a), *School for Prayer* (1999b), *Meditations on a Theme - A Spiritual Journey* (2003), *Sacraments* (XXIII-XXVII, 1983-1984), along with their Romanian translated versions: *Rugăciunea vie* (2015), *Școala rugăciunii* (2011), *Reflecții – O călătorie duhovnicească* (2014) and the last chapter of the book *Asceza și căsătoria* (2014), entitled *Căsătoria*.

1. REVIEW OF THE RELATED LITERATURE

In our research regarding the role of adjectives in the context specified above, we will rely on the theoretical frameworks summarized as follows.

1.1. The communication theory as applied to religious discourse

It is to be said that the terminology used to refer to language functions is varied. The triadic model proposed by Karl Bühler (1934) led to the establishment of the emotive, the conative and the referential functions of language as the pillars of the traditional model of language. In the present paper, we will rely on the Jakobsonian model (1960/1987), which puts forward six factors or elements that are required in order for communication to occur, namely: an addresser, a message, an addressee, a context, a code and a contact. Different functions of language are determined by each of these factors, a hierarchical order of functions being displayed by verbal messages.

The Jakobsonian emotive function, which corresponds to the expressive use of language highlighted by Kinneavy (1980: 38), is focused on the addresser and "aims a direct expression of the speaker's attitude toward what he is speaking about" (Jakobson, 1987: 66). In contrast, the conative function is addressee-oriented and involves the collaboration of the addresser, reality and language for the purpose of achieving a certain practical effect in the addressee. The referential function of language envisages the ability of language to designate or reproduce reality, whereas "focus on the message for its own sake" (Jakobson, 1987: 69) represents the poetic function of language. While the phatic function is focused on contact and encountered in verbal messages meant to prolong communication, the metalingual function stresses the code shared by the addresser and the addressee.

Various communicative functions are at play in religious discourse, in accordance with the particularity of this field. Previous studies have highlighted the specificity of language in religious communication, the religious style being situated within literary language and displaying variants. Research on the particular manner in which the communication theory can be applied to religious discourse has been carried out by the Romanian linguist Dana-Luminița Teleoacă (2010, 2016). Considering that communicative functions can be regarded as *semiotic functions* to the extent to which a process of signification is associated with them, Teleoacă (2016: 48-49) highlights the interesting aspects regarding the correlation between the religious discourse types and the importance of the language functions in building the respective discourse types, thus arguing that the specificity of a certain text or discourse ought to be defined in the light of its primary function.

1.2. The Theory of Text Typology in Translation

In spite of certain drawbacks of text typologies, translation studies have accepted the need for analysing text types mainly because this enables translators to identify the text purpose and function as well as the author's intention, thus leading to appropriate choices in terms of translation strategies. It has been argued that a clear distinction between genres and text types ought to be made, since the notion of genre refers to completed texts, while communicative function and text type cut across genres. A two-level (macrolevel and microlevel) typology for text types and communicative functions has also been argued for (Trosborg, 1997: 16-17).

Numerous translation studies theorists (Nida, 1964; Reiss, 2004; Ionescu, 2003; Baker, 2001) have highlighted the importance of the translator's being familiar with and knowledgeable of not only the source and the target languages, but also of the subject matter, of the field to which the text-to-be-translated belongs. Additionally, the translator ought to take into account the level of functional equivalence between the source and target texts.

1.3. Lexical structures in the process of establishing ST-TT correspondences

Translation Quality Assessment envisages, among others, the choice of semantic equivalents according to the context and the adequate transfer of lexical components from the original text to the target language. As part of a language system, lexical items and grammatical structures have a 'meaning potential'; the fact that lexical choices are optional gives them more weight than grammatical choices, as argued by Baker (2001: 84-87). Attention must be paid to how each of the linguistic elements relate not only to each other, but also to the demands of their text type (Reiss, 2014: 66). According to Nida (1964: 196), the reorganisation of the formal and semantic structure of a source language message is often needed due to the differences in the inventory and possibilities of combination of word classes among languages.

1.4. A cognitive approach to translating religious texts

Cognitive Linguistics contributed to the shifting of the focus in translation studies from the product to the process of translation. Mediating between "two different conceptual worlds" (Rojo, 2013: 11, *apud* Minchenkov, 2019: 72), translation involves an individual translator's processing a SL text and creating a TL text on the basis of his/her experience of the world and encyclopaedic knowledge base. The relationship between the reader and the text "revives" the information transferred between cultures, a cognitive representation being thus induced (Croitoru, 2006).

In agreement with Faber Benítez's (2009: 109) statement that "terms are linguistic units which convey conceptual meaning within the framework of specialized knowledge texts", we regard religious terminology as comprising more than specialized concepts, considering that the translator of the envisaged text types should not only establish terminological correspondences between source and target languages, but also pay attention to the types of conceptual entities referred to in the text as well as to the syntax and collocational patterns that specialized terms exhibit within general language.

2. METHODOLOGY

In light of the above mentioned, we will now proceed to our own analysis. Let us first mention our main previous findings regarding the corpus:

1. All the six language functions highlighted by Jakobson (1960/1987) are at play in Metropolitan Anthony's selected works, with the conative function evincing its primacy.
2. The adjectival class has a significant role in the realization of language functions specific to religious discourse.

2.1. Hypotheses

Our research questions are:

1. In which ways do adjectives contribute to the transfer of language functions and conceptual representations in the Romanian translated versions of Anthony Bloom's religious discourse?
2. Is the type of text to be rendered the main factor which determines the translators' choice of the translation procedures with respect to the selected texts?

In view of the foregoing, we find it justifiable to draw on Reiss' (1971, 2014) classification of texts according to the function of language they represent, on Nord's (1997, 2007) translation-oriented model of text functions and on insights from cognitive translatology. We consider adjectives prone to play an important part in transferring text functions and conceptual representations from SL to TL. As regards translation procedures, we expect them to have been chosen in view of the envisaged text type; therefore, we anticipate that literal translation will predominate, since we hereby deal with the least linguistic and cultural distance between source and receptor codes (Nida, 1964).

2.2. Instruments and data analysis

Katharina Reiss' 2014 theoretical approach places our corpus in the category of appeal-focused texts representing the persuasive function of language. This category roughly corresponds to Reiss' 1971 'operative type' communicating content with a persuasive character. Since appeal-focused texts aim at achieving a non-linguistic result, their translation must preserve a clear appeal for action on the part of the hearer or reader. In preaching, the element of appeal is preeminent; thus, it is imperative to achieve the same effect in the target language as in the source language, priority being given to the function of the text's appeal.

According to Christiane Nord (1997: 49), text function is "a pragmatic quality assigned to a text by the receiver in a particular situation and not something attached to, or inherent in, the text"; serving the function(s) it is intended for (the *skopos*) is what makes a text "functional". Among the basic text functions, there are the referential function (comprising the informative, the metalinguistic, the instructive and the teaching functions), the expressive function (with the emotive and the evaluative subfunctions), the appellative function (with the illustrative, the persuasive, the imperative, the pedagogical and the advertising functions included) and the phatic function.

Besides establishing the *text-type*, the translator has to decide upon the *text variety*. This would prevent him/her from endangering the functional equivalence of the target language text. To achieve functional equivalence, analogous impulses of behaviour in the target language reader should be triggered in the case of appeal-focused texts.

Let us now specify the coordinating points of our corpus: text variety - religious text; text type - appeal-focused/operative text. The steps we will follow in the present investigation can be summarized as follows: first we will revisit the language functions to the performance of which adjectives contribute in the source texts, next we will investigate the role of adjectives in transferring functions in the process of translation and finally we will highlight the translation procedures by which functional-cognitive equivalence is established between the English and the Romanian versions.

3. Corpus analysis - The role of adjectives in preserving the function of the text's appeal

The corpus analysis reveals the primacy of the conative function (with its preeminent pedagogical subfunction); this generally intermingles with other language functions, particularly with the expressive, referential and metalingual functions. In what follows, we will have an insight into the role of adjectives in the realization of SL functions and in the transfer of the text's appeal into TL.

3.1. A bird's eye view on the contribution of adjectives to performing communicative functions in the source text

The adjectival class plays a significant role in performing these discourse functions by occurring in parables, philological explanations, term definitions, conceptual metaphors and metonymies. By means of their presence in rhetorical questions, question-answer patterns and approaches to scriptural references meant to check and prolong communication with the addressees, adjectives contribute to carrying out the phatic function. They also prove to be a pillar in the construction of expressiveness by their occurrence in narrative sequences, subjective, emphatic repetitions, parallelisms, exclamations and evaluative discourse sequences possessing affective connotations. The rhythm created by parallelism brings about the poetic function along with the expressive one. All in all, adjectives represent an element of cohesion in Metropolitan Anthony's discourse.

3.2. The role of grammaticalised intensifiers and adjectival phrases with adverbial modification in the translation of the corpus

More often than not, the conative function is accompanied by the expressive function (with its evaluative and emotive subfunctions), as can be seen in the corpus excerpt below:

> Of course, we cannot, we should never forgive ourselves! It would be monstrous if we could; it would simply mean that we take very, very lightly the blow which we have dealt, the wound which we have inflicted, the pain, the misery, the hurt which we have caused. (And, alas! We do this whenever we are impatient at the sight of someone whom we have hurt, and who seems to be pained 'beyond measure'. […]) God forbid that we should ever be able to forgive ourselves, but we must learn both never to allow this to happen and also to accept, to receive the free gift of another's pardon. To refuse to do so is tantamount to saying, 'I do not really believe that love blots out all sins, neither do I trust in your love.' We must consent to be forgiven by an act of daring faith and generous hope, welcome the gift humbly, as a miracle which love alone, love human and love divine, can work, and forever be grateful for its gratuity, its restoring, healing, reintegrating power. (Metropolitan Anthony, 2003: 105-106)

A landmark of Metropolitan Anthony's discourse is represented by the use of grammaticalised modifiers (adjectives modifying nouns and adverbs modifying adjectives, respectively). These contribute to carrying out the conative and expressive functions by means of conveying the author's attitude towards the propositional content and their occurrence in addressee-oriented pieces of discourse:

> I used not to be a believer, then one day I discovered God and immediately he appeared to me to be *the supreme value and the total meaning of life,* but at the same time a person. (Metropolitan Anthony of Sourozh 1999a: 7)

> This 'as we forgive' is the moment when we take our salvation into our own hands, because whatever God does depends on what we do; and this is *tremendously important* in terms of ordinary life. (Metropolitan Anthony of Sourozh 1999a: 39)

> Learn those passages because one day when *you are so completely low, so profoundly desperate that* you cannot call out of your soul any spontaneous expression, any spontaneous wording, you will discover that these words will come up to you as a gift of God [...]. A prayer makes sense only if it is 'lived'. Unless they are 'lived'**,** *unless life and prayer become completely interwoven,* prayers become a sort of polite madrigal which you offer to God at moments when you are giving time to Him. (Metropolitan Anthony of Sourozh, 1999b: 63)

The emotive subfunction (subsumed to the expressive function) is also performed by means of adjectival phrases with adverbial modification:

> We are not saved by the death of Christ because *it was particularly cruel*. […] Many have burnt in flames, many have frozen in the ice, many have died of *long, excruciatingly painful illness* […]. The death of Christ is unique because Jesus of Nazareth could not die. It is not his Resurrection which is the incredible miracle. It is his death. (Metropolitan Anthony 2003: 121)

Sometimes used in repetition, grammaticalised modifiers play an emphatic role in passages with an appellative function (and an imperative subfunction) such as the one below:

> Awake in the morning and the first thing you do, thank God for it, even if you don't feel *particularly happy* about the day which is to come. [...] Come to God again with two convictions. The one is that you are God's own and the other is that this day is also God's own, it is *absolutely new, absolutely fresh* [...] it is like a vast expanse of unspoiled snow. (Metropolitan Anthony of Sourozh, 1999b: 86)

As can be seen from the excerpts above, adjectival phrases modified by adverbs contribute to carrying out the expressive function, which is subordinate to the appellative function. The text's appeal to the addressee is felicitously rendered in the Romanian translated versions; analogous impulses of behaviour are triggered in the target text with the help of adjectives. The translation procedures employed in order to preserve the source text function in Romanian include: literal translation (e.g. *this is tremendously important* in terms of ordinary life - *aceasta e cutremurător* *de important* în termenii vieții cotidiene), transposition and modulation (e.g. *ravenously hungry - cu o foame de lup*). If the adjective is preceded by an intensifying adverb with a similar semantic load, the translator chooses to render the phrase as a powerful adjective, with no adverbial modification (e.g. many have died of *long, excruciatingly painful illness* - mulți au murit în urma *unei boli sfâșietoare, de lungă durată*).

The incorporation of the adverb with procedural meaning into the semanticity of the modified adjective is evident in the translation of the phrase *a completely illusory exercise* into *o strădanie vană*. If the adverb with procedural meaning appears before the adjective in junction with another adverb, the translator sometimes chooses to compress their meanings in translation, in a 'density change' movement (*I am hopelessly and completely helpless - sunt cu totul neputincios*). It is to be noticed that in cases where the same adverb is employed in the source text, the translator opts for two different quasi-equivalent terms in Romanian, which enhances the expressive and appellative force of the rendition: "[...] that this day is also God's own, *it is absolutely new, absolutely fresh*" - că și ziua aceasta este a lui Dumnezeu, *o zi pe deplin nouă, cu totul proaspătă*.

The occurrence of *real* as an intensional adjective triggers its prenominal position in Romanian (*Real silence* is something extremely intense, it has density and it is *really alive*. - *Adevărata liniște* este ceva extrem de intens, are densitate și este *cu adevărat vie*.). In some instances, the choice made by the translator makes reference to the fullness of the semantic properties of the noun (*a real knowledge of the divine fatherhood - o deplină cunoaștere a paternității divine).*

3.3. Domain-specific collocations built with adjectives as concept and language function carriers

The *Adjective + Noun* phrases encountered in Metropolitan Anthony's selected works exhibit features which enable us to regard them as collocations. These collocations are linked both syntagmatically and paradigmatically. Concepts which are deeply rooted in common knowledge, including Biblical concepts, are expressed by collocations already available in the lexicon (e.g., *human relationships, fertile ground, the guardian angel, the sacrificial lamb*), whereas concepts characteristic of a personal religious life in communion with God are expressed in a purely genuine manner (e.g. *spiritual endeavour, this live and real relationship*). By their genuineness, the corpus collocations serve the expressive function of language; by the explanation of the religious concepts they provide, they are subservient to the metalinguistic, phatic and conative functions.

Our study is focused on noun phrases with adjectival modification which bear conceptual knowledge and show themselves as 'clusters of meaning'. Therefore, we consider that their translation can be analysed from a functional-cognitive perspective, a conceptual correspondence existing between the source and target languages. Relational adjectives introduce new concepts and contribute to defining theological terms in our corpus by means of the lexical-semantic relations they perform. From the perspective of modifying the four Qualia of nouns (see Pustejovsky, 1991/1998, Cornilescu, 2013), taxonomic adjectives help to enhance the addressee's comprehension of religious terms. A close look at the Romanian renditions shows that the communicative functions are preserved in the target language, the choices made by the Romanian translators evincing –sometimes even more emphatically- the modification of the noun qualia carried out by the source text adjectives.

The corpus evinces numerous instances in which relational adjectives occur in collocations specific to religious discourse. For instance, the collocation *the sacrificial lamb*, in which the adjective modifies the Telic Quale, has been translated into *mielul jertfelnic*. The SL collocation is to be found in the *Oxford Collocations Dictionary for Students of English* (2002: 448), whereas the Romanian sources we have consulted do not make mention of the TL rendition. The *Romanian Explanatory Dictionary* (*Dex*, 2009: 565) and the *Dictionary of Orthodox Theology* (2019: 511-512) only record the word *jertfelnic* as a noun (meaning 'the altar table' or 'the place in the altar where the Eucharistic sacrifice is performed'). Nevertheless, Romanian religious discourse evinces a number of phrases in which the adjective *jertfelnic* collocates with such nouns as *iubire/dragoste* ('love'), *cruce* ('cross'), *moarte* ('death'). Given that the collocation *the sacrificial Lamb* makes direct reference to the death Jesus Christ willingly bore on the cross for the sake of His love for mankind, we consider the choice made by the Romanian translator to adequately fit in the paradigmatic collocating range. Other possible renditions would include *Mielul sacrificat*.

As regards noun phrases modified by intensional adjectives, it is to be mentioned that collocations such as *perfect harmony*, *total, perfect hope, a perfect profession of faith, the perfect achievement (of the divine wisdom)* are to be encountered in the corpus. Some of the TL collocational renditions are recorded by Romanian dictionaries (e.g., *armonie perfectă, speranță/nădejde deplină*), while others, which bear a specific theological fingerprint and are illustrative of the human aspiration towards divine values, cannot be found in common language lexicons (e.g., *o desăvârșită mărturie de credință*). Qualifying adjectives in the corpus enter collocations as well. Figurative uses of genuine noun phrases with adjectival modification are a landmark of the envisaged discourse: *the equivocal twilight (of human imperfection)* - *amurgul ambiguu (al imperfecțiunii omenești)*.

Our analysis reveals the fact that SL collocations have been translated into TL collocations (with very few exceptions) and that the literal translation predominates among the translation procedures employed (e.g., *such daring hope* - *o speranță atât de cutezătoare*). Nevertheless, transposition (e.g., *daring and generous endeavour* - *îndrăzneală și silință generoasă*) and modulation (e.g., *without the fragrant background of God's presence - în afara prezenței învăluitoare a lui Dumnezeu*) are also to be encountered; so are such procedures as amplification (e.g., *all spiritual quality - toată valoarea spirituală a ființei*), condensation (e.g., *a sustained unceasing act of divine love - un continuu act de iubire dumnezeiască*) or even ellipsis (e.g., *this sort of prayerful attention, of complete stability, of worshipful adoration - acest fel de atenție rugătoare, de neclintită statornicie*). We consider that the translation procedures employed are in the service of language function transfer, for example, the amplification mentioned above serves the metalinguistic function. As regards the phrase *daring and generous endeavour* (Metropolitan Anthony, 2003: 54), we would rather interpret it as a two-adjective + noun collocation.

CONCLUSIONS

The current paper has aimed at investigating the contribution of adjectives to the transfer of language functions and conceptual representations in the Romanian translated versions of Anthony Bloom's religious discourse. The examination of our corpus has revealed the faithful preservation of the text's appeal in the target language. The dominant appellative function of the corpus has been shown to be a superordinate of the referential, phatic and expressive functions. As regards the adjectival class, this has proven to be a pillar not only in the creation of the source text functions, but also in carrying out these functions in the process of translation. Therefore, we argue that adjectives have a pivotal role in establishing the functional-cognitive equivalence between the source and target texts. As well as that, we claim that it is the type of text to be rendered that mainly determined the translators' choice of the translation procedures with respect to the analysed religious texts.

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Tiempo y temporalidad en la traducción audiovisual

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Abstract. Time is a complex issue in audiovisual translation studies given that all AVT modalities are subject to temporal and spatial constraints. Many scholars in audiovisual translation agree that temporal parameters in audiovisual translation influence the quality of the AVT. Given the topic of the conference, this study aims to examine temporal parameters in audiovisual translation from a descriptive point of view and investigate the specific features of these parameters in AVT in Romanian. The temporal parameters are essential factors for the AVT output quality in educational and professional scenarios. Their analysis will provide a comprehensive review of the field with a focus on AVT in Romania.
Keywords: audiovisual translation, temporal parameters, spotting, synchronisation, time in, time out

INTRODUCCIÓN

La traducción audiovisual impone al traductor múltiples limitaciones determinadas por parámetros fundamentales entre los cuales se encuentran los *parámetros temporales* y *espaciales.* Dichos factores influyen de diferentes maneras en las variedades de la TAV como *la subtitulación, el doblaje, la sobretitulación, el comentario libre, la narración, el voice-over* y *la descripción audiovisual* y configuran sus rasgos específicos. Incluso si la presencia de dichos factores es constante, su relevancia no es la misma en las modalidades de la TAV mencionadas. En el caso de la *subtitulación*, por ejemplo, *el tiempo* y *el espacio* son parámetros de igual importancia mientras que en el *doblaje*, los parámetros temporales pesan mucho más que cualquier otro parámetro.

En el presente artículo aprovecharemos la ocasión que nos brinda la temática de la conferencia *Translation, interpretation, temporality*[1] para analizar los parámetros temporales en la TAV. Concretamente, nos proponemos abordar diferentes aspectos de la temporalidad como *la duración, la sincronía* y la *asincronía* en la TAV y de sus parámetros más importantes como *el tiempo de entrada y de salida*, *el tiempo de exposición, el tiempo de lectura, la pausa* etc. Esta indagación en la temporalidad de la TAV nos permitirá entender mejor la variedad de mecanismos que rigen las distintas modalidades de la misma y de observar el uso específico de los parámetros temporales de la TAV en Rumanía.

[1] Conferencia internacional *Translation, interpretation, temporality,* el 16 de octubre de 2020, organizada por el Departamento de lenguas modernas aplicadas de la Facultad de Letras de la Universidad Babeș-Bolyai de Cluj-Napoca.

El propósito del presente artículo es ofrecer a los traductores, investigadores y estudiantes del campo de la traducción audiovisual criterios que faciliten la comprensión de la temporalidad.

1. LAS VARIEDADES DE LA TAV Y SUS PARÁMETROS TEMPORALES

En la traducción audiovisual, el traductor está siempre pendiente de los parámetros temporales que rigen su trabajo. Dependiendo de la modalidad de la traducción audiovisual con la cual se trabaja, dichos parámetros temporales pueden variar ampliamente. Es el motivo por el cual hemos pensado en presentar de forma sistemática, en el presente apartado, las modalidades de la traducción audiovisual y sus parámetros específicos. Eso nos permitirá poner en evidencia tanto la gran variedad de modalidades de la TAV como la pluralidad de parámetros temporales que las rigen.

Para ello nos hemos fijado en los descriptores siguientes: la modalidad de la TAV, el tiempo de elaboración de la traducción (anterior, simultáneo) y los parámetros temporales específicos.

Tipo de TAV	Tiempo de elaboración	Parámetros temporales
Intertítulos	anterior	Duración: 3 – 15 segundos[2]; Ritmo de lectura: sin parámetros exactos; Sincronización: asíncrona (anterior al habla / posterior al habla).
Subtítulos	anterior / simultaneo	Duración: Mínima: 1 segundo (ideal 1,5 segundos) Máxima: 6 segundos Media: 3,5 segundos Duración del cambio de subtítulos: 0,25 segundos; 150 milisegundos o 3 fotogramas; 3-6 fotogramas o 1/6 segundos. Sincronización: Síncronos: tiempo de entrada: simultaneo al texto hablado tiempo de salida: simultaneo al texto hablado Asíncronos[3]: tiempo de entrada: 1/4 segundo después del comienzo del texto hablado tiempo de salida: hasta 2 segundos después del fin del texto hablado Ritmo de lectura: 70 caracteres en 5-6 segundos, un máximo de 72 caracteres en 6 segundos;

[2] Según los datos empíricos recogidos por la autora a partir de películas mudas realizadas entre 1910-1925. Dichas películas se han consultado en las plataformas video de libre acceso y son materiales audiovisuales libres de derechos de autor.
[3] Karamitroglou (1998) afirma que no es recomendable sincronizar los subtítulos.

		7-8 palabras en 4 segundos (subtítulo de una línea) y 14-16 palabras en 6 segundos (subtítulo de dos líneas); 70 caracteres en 6 segundos.
Sobretítulos	anterior	Duración: hasta 15 segundos[4] Ritmo de lectura: sin parámetros exactos Sincronización: Síncronos: tiempo de entrada: simultáneo al texto hablado tiempo de salida: simultáneo al texto hablado Duración del cambio de sobretítulos: sin parámetros exactos.
Doblaje	anterior	Simultaneidad completa: Isocronía: la misma duración que el texto hablado de partida. Sincronía labial: concordancia entre el movimiento de los labios y el texto hablado. Sincronía cinética: concordancia entre los gestos del personaje y el texto hablado. Ritmo del habla: ritmo natural para lograr una pronunciación clara.
Voces superpuestas / Voiceover	anterior	Duración: sin parámetros exactos – casi la misma duración que el texto hablado de partida. Sincronización: Asíncrona: tiempo de entrada: posterior al comienzo del texto hablado tiempo de salida: anterior al fin del texto hablado Ritmo del habla: ritmo natural para lograr una pronunciación clara.
Narración	anterior	Duración: sin parámetros exactos – casi la misma duración que el texto hablado de partida. Sincronización: Asíncrona: sin parámetros exactos. Sincronía visual: el texto narrado tiene que ser fiel y coherente con lo que pasa en la pantalla. Ritmo del habla: ritmo natural para lograr una pronunciación clara.
Audiodescripción	anterior	Duración: aprovecha las pausas entre los diálogos de luna película. Sincronización: Síncrona: tiempo de entrada: simultaneo a la aparición en la pantalla del elemento descrito. tiempo de salida: antes de cualquier texto hablado de la película. Ritmo del habla: ritmo natural para lograr una pronunciación clara.
Comentario libre	anterior / simultaneo	Duración: sin parámetros exactos – casi la misma duración que el texto hablado de partida. Sincronía visual: el texto narrado tiene que ser fiel y coherente con lo que pasa en la pantalla.

[4] Bartoll (2012: 33) afirma que los sobretítulos deberían tener los mismos parámetros que los subtítulos. El mismo autor menciona que en la práctica los parámetros de los sobretítulos pueden variar mucho.

Todos los parámetros temporales mencionados serán analizados y comentados detalladamente en el siguiente apartado, en relación con las diferentes modalidades de la TAV.

2. TIEMPO Y TEMPORALIDAD EN LA TRADUCCIÓN AUDIOVISUAL

Tal como se puede observar, existe una gran variedad de parámetros temporales que, junto con otros parámetros, concretan de manera específica cada una de las modalidades de la TAV. El presente apartado pretende analizar detalladamente y poner de relieve la importancia de los parámetros temporales dentro del conjunto de parámetros que rigen la traducción audiovisual.

2.1. Intertítulos

Desde un punto de vista histórico, los *intertítulos* representan la primera modalidad de TAV utilizada en el arte cinematográfico para añadir texto a las películas mudas. Se trata de un tipo de TAV elaborada anteriormente a la proyección de la película. Desde un punto de vista temporal, *los intertítulos* son determinados por los siguientes parámetros: *la duración*, que coincide con el tiempo de exposición a la pantalla, *el ritmo de lectura*, determinado por la relación entre el tiempo de exposición y el volumen de texto proyectado y *la asincronía*.

En cuanto a *la duración* se refiere, no hemos encontrado en la bibliografía de especialidad ninguna mención a unos parámetros exactos. Para poder documentar la *duración* de los intertítulos se ha llevado a cabo un análisis empírico de los intertítulos de diez películas mudas realizadas entre 1910 y 1925. A partir de los datos empíricos obtenidos se puede afirmar que la *duración* de los intertítulos es de entre 3 y 15 segundos. Los mismos datos nos permiten observar que, aunque este hecho tampoco está mencionado en la bibliografía de especialidad, en la realización de los intertítulos de las películas mudas se tiene en cuenta *el ritmo de lectura*. Por lo tanto, si el texto de los intertítulos es breve, el tiempo de exposición en la pantalla es de unos cuantos segundos mientras que en el caso de los textos más extensos la duración en la pantalla se ajusta de manera proporcional.

Otro rasgo temporal específico de los intertítulos se refiere al momento de su muestra en la pantalla, que es asincrónica. Los intertítulos no coinciden en tiempo real con la comunicación audiovisual de la película ya que las limitaciones técnicas de la época no permitían la simultaneidad de los intertítulos y de la imagen de la película. Se trata pues de una traducción audiovisual asincrónica en la que, en función de su papel comunicativo dentro del marco de la película, los intertítulos se pueden mostrar en la pantalla antes o después de la escena a la cual hacen referencia. De los datos empíricos que hemos analizado, parece que la traducción de los diálogos se muestra siempre después de que el espectador ve a los personajes de la película hablando, como una comunicación textual que está completando el texto audiovisual. Otros intertítulos que anuncian una parte/un apartado de la película o aportan precisiones sobre un lugar específico o una escena importante se muestran en la pantalla antes de la escena a la cual hacen referencia. También es preciso distinguir entre los *intertítulos* y otros textos que aparecen en la pantalla durante una película y que pueden confundirse con los intertítulos.

Asimismo, se puede observar que desde las primeras formas de la TAV se tienen en cuenta varios parámetros temporales, muy importantes para que el público pueda leer y entender la historia narrada por la película.

Incluso si se habla de los *intertítulos* como una modalidad de la TAV histórica, arcaica y que ha dejado de utilizarse, hace falta mencionar que los intertítulos se pueden encontrar también en las películas y en las series de hoy en día. Es el caso de la serie *Ley y orden (Law & Order)*[5] donde de manera sistemática se mencionan las fechas y los lugares de desarrollo de la acción. Otro ejemplo son los intertítulos de apertura de la *Guerra de las galaxias (Star Wars)*.

2.2. Subtítulos

Una de las principales modalidades de la TAV utilizadas en Europa la representan los *subtítulos*. Dicha modalidad presenta una variedad sorprendente y varios son los autores que han presentado varias clasificaciones de los subtítulos basándose en diferentes criterios (Luyken, 1991; Ivarsson, 1992; Bartoll, 2008; Bartoll, 2015; Díaz Cintas, 2003; Díaz Cintas, Remael, 2014). Se trata de una modalidad de la TAV que, desde el punto de vista del momento de su elaboración encaja en dos categorías. En general, los *subtítulos* son una traducción que se elabora anteriormente a la proyección de la película. También existe una variedad, los *subtítulos simultáneos*, que tal como resulta de su denominación se elaboran en tiempo real, simultáneamente a la proyección de la película.

Como modalidad muy compleja de la TAV, los subtítulos se caracterizan por una gran variedad de parámetros temporales entre los cuales destacamos: *la duración*, que tiene diferentes aspectos, *la duración del cambio de subtítulos*, un parámetro temporal diferente que permite al espectador observar el cambio de los subtítulos en la pantalla, *la sincronía*, *la asincronía* y el *ritmo de lectura*.

Dado el hecho de que la subtitulación representa la modalidad de la TAV que más se ha documentado e investigado y que también ha sido objeto de varias guías de traducción y de buenas prácticas utilizadas a escala nacional y europea, se observan con bastante frecuencia ciertas variaciones en los parámetros cuyos valores pueden cambiar en función de país, tradición e idioma.

Varios autores dividen la duración de los subtítulos en *duración mínima*, *media* y *máxima*. La duración mínima de un subtítulo en la pantalla es de 1 segundo,

[5] *Law & Order* es una serie policiaca americana transmitida entre 1990 y 2010 que cuenta con 20 temporadas.

con una duración óptima de 1,5 segundos (Karamitroglou, 1998; Díaz Cintas, 2003), el lapso de tiempo mínimo que permite al ojo humano percibir un texto mostrado en la pantalla. La *duración máxima* generalmente aceptada para los subtítulos es de 6 segundos (Karamitroglou, 1998; Díaz Cintas, 2003, 2012; Bartoll, 2015). La *duración media* de los subtítulos, según Karamitroglou (1998) es de 3,5 segundos, mientras que Bartoll (2015) menciona que la duración media es determinada por el discurso audiovisual.

Otro parámetro temporal importante para la subtitulación es la *duración del cambio de subtítulos* que permite al espectador saber cuándo un nuevo subtitulo se muestra en la pantalla. En la bibliografía de especialidad se mencionan diferentes valores, entre los cuales recogimos los siguientes: 0,25 segundos (Karamitroglou, 1998), 150 milisegundos o 3 fotogramas (Bartoll, 2015) y una duración de entre 3 y 6 fotogramas, o sea 1/6 segundos en el caso de Díaz Cintas (2003). Los diferentes valores se pueden adaptar según el contexto discursivo.

La *sincronía* es un parámetro temporal fundamental de la subtitulación, determinado por *el tiempo de entrada* y *el tiempo de salida* de los subtítulos en la pantalla. Incluso si antiguamente algunos estudios (Karamitroglou, 1998) explicaban que no se tienen que sincronizar los subtítulos, hoy en día la mayoría de los estudiosos (Díaz Cintas, 2003, 2012; Bartoll, 2015) están de acuerdo en que los subtítulos se tienen que sincronizar rigurosamente con los diálogos de las películas.

La asincronía también viene determinada por *el tiempo de entrada* que, en este caso, tiene un retraso de 1/4 segundos en relación con los diálogos de la película (Karamitroglou, 1998). Según el mismo autor, los subtítulos pueden tardar en *salir de la pantalla* hasta 2 segundos después del fin del texto hablado. Hoy en día la falta de sincronización de los subtítulos se considera un error y una falta de competencias del traductor.

El ritmo de lectura es un aspecto de la temporalidad de los subtítulos que se tiene que tener en cuenta en la traducción audiovisual. Los estudiosos también tienen diferentes opiniones en lo que tiene que ver con este parámetro. Asimismo, Bartoll (2015) afirma que el espectador puede leer una media de 70 caracteres en 5-6 segundos y un máximo de 72 caracteres en 6 segundos, mientras que Díaz Cintas (2003) menciona 7-8 palabras en 4 segundos (subtítulo de una línea) y 14-16 palabras en 6 segundos (subtítulo de dos líneas). En su estudio, Díaz Cintas (2012) menciona también un ritmo de lectura de 70 caracteres en 6 segundos.

Los subtítulos no son solo el enfoque de los estudiosos y de los traductores. Varias empresas, televisiones, compañías multinacionales pueden establecer sus propias normas de traducción audiovisual. Asimismo, la compañía Netflix ha publicado en Internet sus normas de traducción audiovisual para la televisión, redactadas como guías para sus traductores, y los parámetros temporales se alejan en algunos aspectos de los que se pueden leer en la investigación académica. La duración mínima de los subtítulos para la compañía Netflix es de 5/6 segundos por subtítulo y la duración máxima es de 7 segundos por subtítulo. El ritmo de lectura en la misma guía se menciona con un valor de 17 caracteres por segundo para el público adulto y de 15 caracteres por segundos para el público infantil.

Todas las variedades de subtítulos se rigen por los mismos parámetros temporales que se han mencionado. Dependiendo de los tipos de subtítulos, dichos parámetros tienen un peso diferente, lo que otorga un perfil individual a cada tipo de subtítulos.

2.3. Sobretítulos

Los *sobretítulos* se utilizan con el mismo fin que los subtítulos, pero en un contexto diferente. Mencionados también como *subtítulos electrónicos* (Bartoll, 2012: 33), son un tipo de traducción audiovisual que se encuentra en el teatro, en los festivales y en la ópera. Incluso si el contexto de uso es diferente, los estudiosos están de acuerdo en que los sobretítulos comparten ciertos rasgos con los subtítulos (Orero, Matamala, 2007; Burton, 2009: 58; Bartoll, 2012: 33; Page, 2013: 37). Se trata de un tipo de traducción que se elabora anteriormente a la representación del espectáculo y que tiene como parámetros temporales destacados *la duración*, *el cambio de sobretítulos*, *el ritmo de lectura* y *la sincronía*.

Incluso si no se mencionan parámetros temporales exactos, la *duración* de los *sobretítulos* debería coincidir con la duración de los subtítulos según Orero y Matamala (2007), Burton (2009), Bartoll (2012). Esta norma no siempre es respetada, tal como observa Bartoll (2012) que menciona la presencia de sobretítulos con una duración de hasta 15 segundos en espectáculos de teatro. Para evitar una duración demasiado larga de los sobretítulos en la pantalla, existe un mecanismo específico para los sobretítulos que permite borrar los sobretítulos de la pantalla si es necesario. En su *Guide du sur-titrage au théâtre*, Bataillon et alii (2016: 30-31) describe dicho mecanismo explicando que para no molestar al espectador con un sobretítulo que tarda mucho en la pantalla, el sobretitulador puede insertar una pantalla vacía (en inglés "blank screen", en francés "carton vide" o "noir"). Los sistemas actuales permiten establecer de manera automática cuál es la duración de un sobretítulo y, después de que el lapso de tiempo deseado haya vencido, se activa una pantalla vacía. El mismo sistema se puede utilizar en el caso de que, durante un espectáculo, un actor se salte unas líneas. Para guardar la sincronía texto traducido-texto hablado el traductor puede añadir una pantalla vacía hasta seleccionar y mostrar en la pantalla los sobretítulos correspondientes (Bataillon et alii, 2016: 30-31).

El ritmo de lectura también representa un elemento que, junto con otros aspectos, contribuye de manera fundamental a la realización de sobretítulos de calidad (Page, 2013: 37). Sin mencionar parámetros exactos, los estudiosos están de acuerdo con el hecho de que los sobretítulos tienen que ocupar un tiempo de lectura mínimo y dejar al espectador el máximo de tiempo para seguir la historia de la pantalla.

Un rasgo especifico de los sobretítulos y un aspecto muy difícil de realizar en la práctica profesional resulta ser *la sincronía.* Si en el caso de las películas y de los programas televisivos la sincronía no cambia, en las representaciones teatrales, cada espectáculo es único desde el punto de vista de la interpretación escénica. La TAV en el teatro y en la ópera tiene que adaptarse al contexto específico de dichas representaciones, asegurando la sincronía del libreto con la interpretación del escenario. Se puede afirmar que la sincronía representa un rasgo único de los sobretítulos ya que estos se proyectan manualmente durante cada espectáculo por el traductor al mismo tiempo con la interpretación de los actores o de los cantantes.

En general, los estudios que analizan los sobretítulos no enfocan los parámetros temporales. Incluso si mencionan siempre que se trata de un parámetro fundamental, en la mayoría de los casos los datos temporales carecen de precisión.

2.4. Doblaje

El doblaje es una de las variedades principales de la TAV y consiste en reemplazar la banda sonora original de una película con otra banda sonora que contiene la traducción. Consiste "…en la traducció i ajust del guió d'un text audiovisual i la posterior interpretació d'aquesta traducció per part dels actors, sota la direcció del director de doblatge." (Chaume, 2003: 17).Tal como en el caso de la subtitulación, se trata de una modalidad compleja de la TAV pero que no presenta tanta diversidad y que se elabora con anterioridad al momento de la proyección de una película. También se trata de un tipo de TAV regido por múltiples parámetros entre los cuales enfocamos los siguientes parámetros temporales: *la isocronía, la sincronía labial, la sincronía cinética* y *el ritmo del habla*.

La isocronía es un parámetro esencial para un doblaje de buena calidad y se refiere a la duración de los enunciados, que tiene que coincidir con la duración del texto hablado original. Según este parámetro, los diálogos traducidos de una película deben crear la impresión de que los personajes hablan en la lengua de llegada, por lo tanto, la banda sonora se tiene que sincronizar perfectamente con el comienzo y el fin del habla de los personajes. Asimismo, en una película doblada se tiene que plasmar la impresión de que los personajes hablan en el idioma que se escucha en la banda sonora y la calidad de la traducción depende de este aspecto. La isocronía no solo tiene que ver con la duración de las réplicas de los personajes sino también con las pausas entre las secuencias discursivas.

La isocronía viene completada por *la sincronía labial,* otro parámetro temporal que contribuye a la impresión de que la banda sonora es la original. La *sincronía labial* consiste en hacer coincidir, en la medida de lo posible, los movimientos labiales de los personajes que hablan con el texto que se escucha en la banda sonora de la película. Tal como se menciona en varios estudios (Baker, 2006; Chaume, 2003; Cháves García, 1999), la importancia de la sincronía labial no tiene un peso constante durante toda la película, ya que es esencial prestar atención a la sincronía labial solo cuando los personajes que hablan están en primer plano.

Un parámetro temporal determinante en el doblaje es *la sincronía cinética*. Se trata de poner en concordancia los gestos y los movimientos de los personajes con el texto hablado. Incluso si parece una tarea bastante fácil, la *sincronía cinética* puede resultar bastante problemática, especialmente en el caso de gestos que pueden tener significados diferentes en varias culturas.

Por lo último, en cuanto al doblaje se refiere, un parámetro temporal de bastante peso para una TAV de calidad lo representa el *ritmo del habla*. Es importante no olvidar que el ritmo es uno de los rasgos lingüísticos importantes que individualiza cada idioma. La velocidad de la locución es diferente en distintos idiomas, pero también el ritmo del habla puede variar en función de regiones geográficas. Lo importante para lograr una buena calidad de la TAV es guardar el ritmo natural utilizado en una situación comunicativa específica en la lengua de llegada, ya que cualquier discrepancia puede ser vista por el espectador como sobreactuación.

El doblaje, como modalidad oral de la TAV, está determinado por parámetros temporales que rigen el discurso oral. Incluso si se trata básicamente de los mismos conceptos de *sincronía* y *duración*, se puede observar que el peso de dichos parámetros es diferente comparado con las otras modalidades de la TAV que se han descrito en este apartado.

2.5. Voces superpuestas / Voice-over

Las voces superpuestas representan una variedad de la TAV que se asocia en general con la traducción audiovisual de géneros televisivos no ficcionales, documentales, entrevistas, programas de telerrealidad etc. Hay que tener en cuenta que en algunos países europeos las *voces superpuestas* (*voice-over*) representan la variedad principal de la TAV y que se utiliza de manera generalizada tanto para géneros televisivos ficcionales como no ficcionales. Denominado en inglés también como *half-dubbing,* se considera por parte de algunos estudiosos como un tipo de TAV relacionado con el doblaje (Gambier, 2003) e incluso ha sido clasificado como *interpretación simultánea*[6]. De hecho, se trata de una variedad de la TAV cuyo tiempo de elaboración es anterior a la proyección del material audiovisual (Díaz Cintas, 2005: 479). Un análisis de los parámetros que determinan el perfil del *voice-over* nos permite destacar los siguientes parámetros temporales: *la duración, la asincronía* y *el ritmo del habla*.

Se puede afirmar desde el principio que *la duración* es el parámetro temporal de más peso que traza el perfil del *voice-over* como tipo de TAV. Dado que el texto traducido tiene una duración inferior al texto hablado, de esta limitación resulta una la asincronía discursiva única que distingue el voice-over de las otras variedades de la TAV. *La asincronía* en el voice-over es de un tipo especial ya que el texto

[6] Para la discusión sobre la razón por la que el *voice-over* no es interpretación simultánea, véase Díaz Cintas (2005, 479).

traducido empieza más tarde que el texto hablado original. También el texto oral traducido se tiene que acabar antes que el texto original.

Por último, *el ritmo del habla* es un parámetro que, dado el tipo especial de asincronía que caracteriza el *voice-over*, se puede ver afectado y también puede influenciar el resultado final de la traducción. En este sentido, incluso si el lapso de tiempo del que dispone el actor de *voice-over* para pronunciar el texto traducido es más breve que el original, el ritmo del habla tiene que ser natural en la lengua de llegada (Díaz Cintas, 2005: 478).

2.6. Narración

La narración es un tipo de TAV que se utiliza y se conoce más en países de Europa del Este. Consiste en una narración sencilla, sin interpretación de un texto ajustado. Generalmente la narración se realiza por una sola persona que traduce los diálogos de todos los personajes que aparecen en la pantalla. Se trata de una forma de AVT elaborada anteriormente a la proyección del material video, que presenta el texto de partida en forma resumida (Pérez González, 2008: 16) y no está regida por parámetros temporales estrictos.

Entre dichos parámetros mencionamos: *la duración, la asincronía discursiva, la sincronía visual* y *el ritmo del habla*. La *duración* de la narración es comparable con la del texto hablado original. Como se trata de una variedad de la TAV que no tiene parámetros establecidos con mucha precisión, podemos solo avanzar el hecho de que no existe una *sincronía discursiva* y que la traducción es bastante libre, pero sí existe una *sincronía visual*, ya que la narración audiovisual debe ser coherente y desarrollarse simultáneamente con lo que se muestra en la pantalla. El *ritmo del habla* es un parámetro esencial para la narración, siendo el parámetro que permite una pronunciación clara y una buena comprensión del texto.

2.7. Audiodescripción

Una variedad de la traducción audiovisual que conoce un desarrollo sustancial en la última década es la audiodescripción. Considerada como una parte importante de la accesibilidad, la audiodescripción se convierte en una presencia habitual especialmente en el contexto del desarrollo de las ciudades inteligentes. En el contexto de la TAV, la audiodescripción proporciona un servicio que asegura la accesibilidad de los no videntes a programas de televisión y a espectáculos. Se trata de una forma de TAV bastante compleja ya que, fuera de los diálogos de la película, la audiodescripción añade explicaciones y relata todos los datos considerados importantes para una buena recepción del contenido cultural de una obra de teatro, de una película e incluso de un espectáculo de danza. Con este perfil peculiar, la audiodescripción cuenta con unos parámetros temporales muy específicos que se tienen que respetar para obtener una traducción de calidad. Entre dichos parámetros enumeramos: *la duración, la sincronía* y *el ritmo del habla*.

A diferencia de lo que se puede observar en la subtitulación o el doblaje, la audiodescripción no tiene unos parámetros establecidos con mucha precisión. Se trata más bien de una duración que debe ser muy flexible ya que tiene que aprovechar los silencios entre las réplicas de los personajes para describir lo que pasa en la pantalla. Lo mismo pasa con la sincronía, que tiene que realizarse de manera muy precisa para permitir a los no videntes entender el contexto de una broma, de un gesto irónico o de una cara expresiva que acompaña el silencio o la réplica de un personaje. Por ello, consideramos que, para respetar dicha *sincronía*, el texto de la *audiodescripción* tiene que ser enunciado en el momento en el cual el elemento considerado importante para el espectador no vidente aparece en la pantalla. También para respetar dicha sincronía, el texto tiene que acabar antes de cualquier otro texto hablado de la película.

Un parámetro esencial es *el ritmo del habla*, que debe ser óptimo para una pronunciación clara y perceptible, un aspecto fundamental para una buena recepción de todo producto cultural por parte de los espectadores non videntes.

2.8. Comentario libre

Se trata de una forma bastante sencilla de TAV que, desde el punto de vista de la elaboración, puede ser anterior o simultánea a la presentación del material video en la pantalla. Los parámetros temporales que configuran el *comentario libre* son: *la duración* y *la sincronía visual*. Incluso si los parámetros no son muy estrictos, la *duración* del comentario libre debe ser comparable con la del texto de partida. El *comentario libre,* aunque es una variedad de la TAV, se puede alejar bastante del texto original. El aspecto fundamental en este tipo de TAV es la *sincronía visual,* ya que el narrador comenta lo que ve en la pantalla y el texto debe ser coherente con lo que se muestra a la pantalla, incluso si no es fiel al texto de partida.

Tal como se puede ver, la TAV cuenta, de momento, con ocho tipos diferentes sin mencionar a sus subcategorías. Cada variedad se caracteriza por varios parámetros temporales que configuran su perfile y la individualizan. Conocer estos detalles permite al traductor no solo lograr un dominio mejor de la TAV en toda su diversidad sino también mejorar sus competencias profesionales.

3. Tiempo y temporalidad en la traducción audiovisual en Rumanía

Tal como se ha documentado en estudios anteriores (Varga, 2016), en Rumanía, a pesar de ser considerado un país “de subtitulación”, se utilizan todos los tipos de TAV. La investigación de la TAV en Rumanía no se ha interesado, de momento, por los parámetros temporales que configuran la TAV.

Lo que podemos afirmar hoy en día sobre el uso y la aplicación de los parámetros temporales en la TAV en Rumanía se basa en datos empíricos que se han recogido durante la investigación de las modalidades de la TAV. Dichos datos son solo ilustrativos y pueden aportar detalles sobre aspectos específicos del uso de los parámetros temporales en la TAV en Romania.

El primer tipo de TAV que se ha utilizado en Rumanía son *los intertítulos*. Las producciones cinematográficas rumanas son recursos convincentes para la documentación de los parámetros temporales de *los intertítulos* en rumano. Dos ejemplos destacados son las películas *Independența României* (1910) y *Datorie și sacrificiu* (1925). Tal como se ha observado en los intertítulos de las producciones internacionales, en las películas mencionadas *los intertítulos* se muestran antes de las escenas fílmicas si explican una escena. A diferencia de las películas internacionales, en la película *Datorie și sacrificiu* no solo la narración y la explicación de las escenas se muestran antes de las secuencias fílmicas, sino también los diálogos. Consideramos el hecho de que los sobretítulos preceden siempre las escenas fílmicas que les corresponden como un rasgo especifico de la sobretitulación en Rumanía e intentaremos, en un próximo estudio, ilustrarlo con más ejemplos. En lo que tiene que ver con la duración de los subtítulos, se puede observar que tienen una duración variable y que también tienen en cuenta el ritmo de lectura. Asimismo, los *intertítulos* en rumano tienen una duración de entre 3 y 22 segundos, dependiendo del texto que aparece en la pantalla. Sin embargo, se puede observar una diferencia de ritmo de lectura entre las dos películas. La película *Datorie și sacrificiu* (1925) tiene un ritmo de lectura superior al de la primera película mencionada, ya que la duración de *los intertítulos* que contienen un volumen sustancial de texto es más corta que en la película *Independența României* (1910).

Los subtítulos representan el tipo principal de TAV utilizado en Rumanía y, por lo tanto, presentan rasgos específicos más marcados, que se han descrito en estudios anteriores (Varga, 2018). Aspectos específicos de los parámetros temporales que rigen la subtitulación se pueden observar en la mayoría de los canales de televisión de Rumanía. Ellos representan la principal causa de la baja calidad de la subtitulación en Rumanía. Entre los aspectos más destacados mencionamos la duración y la asincronía. Asimismo, se pueden observar con mucha frecuencia, en la mayoría de los canales de televisión, subtítulos cuya duración es demasiado corta o demasiado larga. En muchos casos, el tiempo de entrada y el tiempo de salida de la pantalla de los subtítulos no concuerda con los diálogos de la pantalla y la asincronía es bastante marcada. Como resultado de este uso inapropiado de los parámetros temporales en la subtitulación, *el ritmo de lectura* también se ve afectado, ya que el tiempo de lectura no está adaptado al volumen de texto que se tiene que leer.

Los sobretítulos son una modalidad de la TAV que se utiliza con regularidad en la mayoría de los teatros de Rumanía para sobretitular tanto espectáculos de teatro como de ópera. También se usan los sobretítulos en festivales de cine. No se han observado diferencias notables en el uso estándar de los sobretítulos en Rumanía, las normas de sobretitulación siendo aplicadas correctamente.

El doblaje representa una modalidad de la TAV que se ha especializado en las últimas décadas en Rumanía para las películas infantiles. Lo que se puede observar en el uso de los parámetros temporales en el doblaje en Rumanía es *el ritmo del habla* que resulta muy a menudo un poco más rápido que el ritmo habitual en rumano y produce una impresión de falsedad. La sincronía labial también puede ser problemática en algunas situaciones dado que se nota que el personaje no dice lo que se escucha en la banda sonora de la película.

Las voces superpuestas / voiceover, la narración y el comentario libre son formas de TAV que se usan muy a menudo en los géneros televisivos no ficcionales en Rumanía. El uso de los parámetros temporales en este caso es correcto y no se han observado usos específicos.

La audiodescripción está al comienzo en los canales de televisión en Rumanía, pero se utiliza desde hace más de una década en los festivales de film[7] y de teatro[8]. No se tiene constancia, de momento, de espectáculos de ópera con audiodescripción. Los parámetros temporales en *la audiodescripción* están bien adaptados en las películas, pero se puede observar un cierto solapamiento de la descripción con las réplicas de los personajes en el teatro. En la televisión de Rumanía, *la audiodescripción* se puede activar solo en los canales de streaming TV, como por ejemplo Netflix. De momento, solo se trata de un servicio limitado, ya que sólo se han encontrado *audiodescripciones* en inglés.

CONCLUSIONES

La presente investigación ilustra con claridad la importancia del tiempo y de la temporalidad en la TAV. Asimismo, la descripción y el análisis sistemático de la temporalidad han revelado no solo un amplio inventario de parámetros temporales sino también varias maneras de entender la duración y la sincronía, dependiendo de las varias formas de traducción audiovisual.

En el presente artículo se puede observar cómo el mismo parámetro, *la duración*, por ejemplo, cambia de importancia y de significado si se entiende en el contexto de la subtitulación o del doblaje. Asimismo, se puede observar que no solo son importantes los puntos de referencia temporales de las varias formas de traducir los diálogos en la pantalla, sino que el mismo peso lo tienen las pausas entre los

[7] La primera mención que encontramos sobre una película con audiodescripción en Rumanía fue sobre la película *Cea mai fericită fată din lume*, en el Festival de cine TIFF, de 2009, https://ziare.com/cultura/cultura-generala/film-pentru-nevazatori-la-tiff-2009-774041. Más tarde, el 15 de mayo de 2015, se organizó el primer Festival Nacional de Cine para No Videntes https://adevarul.ro/cultura/arte/workshop-despre-fac-filmele-nevazatori-1_554f7a77cfbe376e350bc230/index.html

[8] La primera representación teatral para los no videntes se realizó el 9 de noviembre de 2017, en el Teatro Excelsior de Bucarest.

diálogos. Así pues, en los sobretítulos de un espectáculo de ópera, las pausas tienen mucha importancia, ya que permiten al espectador seguir el ritmo de los versos cantados mientras que, en la audiodescripción, las pausas entre los diálogos son momentos importantes que se tienen que aprovechar para describir a los espectadores no videntes lo que pasa en la pantalla.

Y, por último, el análisis contrastivo de los parámetros temporales generales de la TAV y su uso concreto en la TAV en Rumanía nos permite entender mejor tanto el perfil específico de la TAV de nuestro país como los aspectos que se pueden mejorar.

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Linguistic resources for Romanian. Quality assessed machine-translated and post-edited Romanian corpus and opportunities for interdisciplinary research

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Abstract. Despite the great progress over the last years, Romanian is still a low-resourced language. In this paper, we set to make a short overview of the language technology field and the linguistic resources available for Romanian. We also sketch out a short presentation of an incipient project of creating a bilingual corpus of quality assessed machine-translated and post-edited output, as well as the various opportunities this project can provide, not only for the translation studies field, but also for other disciplines where research is based on corpora.
Keywords: Romanian language, language technology, machine translation, quality assessed translated corpus, machine translation literacy

Almost a decade ago, at the beginning of her book about quality in translation, Drugan (2013) wrote a number of pages summing up the many changes with tremendous impact that followed one after another over the last half century, transforming the translation professional or industrial environments. The author strung together details about rolling deadlines, constantly evolving content, multilingual tasks, frequent updating, machine translation, higher speeds, local versus global content translation workflows, intense competition, costs and revenues and many other elements that are putting pressure in the decision making process. The whole world has seen them happening to this day and started facing the way they trigger new approaches to translation, through the use of new tools and technologies.

All the elements enumerated before have become significant factors for translation quality (Drugan, 2013: 18), which is expected to reach high levels, as high as the speed of the product delivery itself. Moreover, since new dedicated tools "become embedded in the industry, and offer increasingly complex features, it is commonly assumed that further improving translation speed and quality will mean even more technology, thus perpetuating the 'technologization' cycle" (Drugan, 2013: 23). Technology seems to be the sine qua non of the language industry future development, language itself and understanding language being not only the essence, or the data, or the focus, or the product, but the added value which will make the difference in human-machine interaction.

1. LANGUAGE TECHNOLOGY

The field of human language technology (HLT) or simply language technology (LT) proved to have an extremely rich potential of growth due to the research made into natural language processing (NLP). Some may argue that language technology would be an asset to computational linguistics (CL). Experts explain, however, that despite the considerable overlap between NLP and CL, there is a difference lying in focus: while CL studies language, NLP is focused on practical tools (Kwong, 2015: 563) and "the design and analysis of computational algorithms and representations for processing natural human language" (Eisenstein, 2019: 1). In other words, NLP aims to provide "new computational capabilities around human language: for example, extracting information from texts, translating between languages, answering questions, holding a conversation, taking instructions, and so on" (Eisenstein, 2019: 1-2). The author concludes that "[f]undamental linguistic insights may be crucial for accomplishing these tasks, but success is ultimately measured by whether and how well the job gets done" (Eisenstein, 2019: 2).

LT takes advantage of achievements from other neighboring disciplines too, such as machine learning (NLP nowadays massively depends on these techniques), artificial intelligence (the capacity for language is a key element in AI; AI provides software and reasoning algorithms), or computer science (big volumes of unlabeled texts are processed more quickly through computational algorithms, unsorted data is efficiently organized etc.).

LT is, all in all, an important domain standing on interdisciplinary pillars and, as Cole (1997: xi) summarizes its definition, it is concerned with a large variety of computational activities, such as coding, recognition, interpretation, translation, and generation of language, based on the expertise in areas of linguistics, psychology, engineering and computer science. It greatly depends on the availability of linguistic resources, which are "(usually large) sets of language data and descriptions in machine readable form, to be used in building, improving, or evaluating natural language (NL) and speech algorithms or systems" (Godfrey, Zampolli, 1997: 381).

Some of the oldest and most important linguistic resources already validated in the field are dictionaries, terminological databases, written/spoken corpora, computational grammars. Structured data, such as dictionaries, but also corpora, were and continue to be particularly important in NLP, given the fact that they fuel statistical and neural networks' process of learning.

LT also needs specific methodologies in agreement with renown or the facto standards used in linguistic computational codification, so that local or national projects are harmonized or aligned with international practices and thus allow for knowledge and data sharing and usability. The work for defining standards can be retrieved back to the 1990s, when the Text Encoding Initiative Consortium launched the *Guidelines for Electronic Text Encoding and Interchange*[1]. Afterwards, ISO/TC 37/SC 4[2] for language resource management, regarding the digital language resources, was created in 2001. The Open Language Archives Community[3] (OLAC) was founded in the same period and offers not only a set of standards, but also recommendations for how to build language archives focusing on knowledge and data sharing. OLAC has also made available more than 300,000 resources archives in half of the world's living (and several hundred extinct) languages.

The Expert Advisory Group on Language Engineering Standards[4] (EAGLES) was another initiative to produce standards for written (especially corpora) and spoken language resources and for the evaluation of these resources and tools used in language processing. EAGLES developed the International Standards for Language Engineering[5] (ISLE) also regarding linguistic resources, tools and products.

Of course, investigating language involves considerable human effort and computing experiments. It means, first of all, an interdisciplinary approach, a congruent input from various disciplines, the most prominent cited above. But all in all, there were a series of projects and strategies in the LT domain that have been conducted over the last decades, which inherently triggered off much more natural language processing – for example, EUROTRA, EUREKA, Multilingual Action Plan, SYSTRAN, COPERNICUS, and others (Tufiș, 1995).

These projects and later systematic improvements were a collaborative effort towards advancements in integrated document management systems, partial or total automatic multilingual IT services (multilingual software used in banks, hospitals, universities, libraries etc. at customer's disposal), interpersonal communication (e-mail, video and audio meetings or conferences, teleworking/remote work), language learning (for example, the nowadays popular sound recording applications that are integrated in numerous electronic devices, which can be used in teaching and learning activities, in order to improve particularly listening and speaking competences[6]; various learning digital platforms), machine translation and other subdomains.

The overall objectives of these projects were attained and played their role especially in the current pandemic times of Covid-19. But such goals are generally

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[1] https://tei-c.org/guidelines/P5/
[2] https://www.iso.org/committee/297592.html
[3] http://www.language-archives.org/
[4] http://www.ilc.cnr.it/EAGLES96/home.html
[5] http://www.ilc.cnr.it/EAGLES96/isle/right.html
[6] The increasing trend in digital pedagogy has been constantly noted in the last years. A recent example is the "Cambridge Days Romania: New Ways of Teaching" online event, organized by Cambridge University Press for EFL teachers, on February 10-12, 2021, which proposed interactive workshops, such as those delivered by: John Mc Neill and Duncan Christelow – "Digital Pedagogy – what does it mean for us?"; Matthew Ellman – "Measuring progress in Speaking and Writing online"; Greg Wagstaff – "Using mobile phones for exam preparation" (Cambridge, 2021).

hard to be achieved if they don't take into consideration local linguistic needs. Adaptability and suitability to customers' linguistic needs are built on complex and deep linguistic knowledge systems. Specialists have always been aware and foreseen the fact that IT multilingual services will need to integrate as many generic technologies and already existing components as possible: real-time machine translation, speech recognition and synthesis, multimodal input/output technologies, hypermedia, electronic linguistic resources etc. (Tufiș, 1995).

In NLP, language is tackled at different formal and descriptive levels (phonetics and phonology, morphology, syntax, semantics, pragmatics, discourse), guided by integrated models and theories of interpersonal communication, and other linguistic resources which validate and support these models and theories. Language technology aims at creating software capable of analyzing character strings, and recognizing or synthesizing sound strings, and then generating them with the appropriate meaning in specific communication contexts in a particular language, according to a given set of linguistic resources (Tufiș, 1995; Tufiș, 1996: 29). Specialists favour this definition because human language occurs in spoken and written form. For other types of linguistic resources (multimedia/multimodal resources, such as video added to speech), there interfere other types of technologies (computer, AI), which confirms the fact that LT benefits from other disciplines, as mentioned above.

In general, linguistic resources imply high costs to be created, maintained and updated, but they are undoubtedly essential. Each and every language changes rapidly and it is vital to record its transformations and development. Languages, which are not included in adequate computer processing systems, risk gradually losing their place in present-day globalized society and even disappear, along with their cultural thesaurus (Cole et al., 1997: xvi; Huang, Lenders, 2004: 3).

Despite the progress in the language technology domain, there are still a lot of languages that are insufficiently resourced and "computerized", i.e. computationally processed. There are substantial gaps not only between the internationally spoken languages and the rest of other languages in the world, but also between the continental languages themselves, such as those in the European Union, Romanian being one of them. Two major reasons are self-evident: the so-called "small" or "less studied" languages are low or under-resourced because on the one hand, the number of speakers is relatively small, the financial resources are insufficient and there aren't enough domain specialists to tackle them; on the other hand, some languages have particular features which make the existing linguistic tools difficult to be adapted and used (Tămâianu-Morita et al., 2007: 78). These reasons (but not exclusively) can also be an explanation for the endangered languages situation, as it is the case for Palikur, a Maipuran/Arawakan language spoken by a very small population (a little over a thousand indigenous people) living in multilingual environments in French Guyana and northern Brazil, who use a complex grammar (based on numeral classifiers). This context usually poses a true challenge for the design of linguistic resources, which need to follow special methodologies, the conceptualization of a dictionary, for example, being different from the classical approach "from various points of view, ranging from the number of people involved in their conception to funding, lexicographical descriptions and ideological stakes" (Cristinoi, Nemo, 2013; Nemo, Cristinoi, 2016).

2. LINGUISTIC RESOURCES FOR ROMANIAN

Linguistic resources can be classified into three major categories: theoretical resources, linguistic data, and software. Theoretical resources comprise linguistic theories and grammars and special attention is given to the possibility of theory formalization and integration into NLP suitable formats. Most known linguistic resources are corpora, which can be written or audio or, more recently, multimodal; raw or annotated, monolingual, bilingual or multilingual, general or domain-specific; dictionaries, thesauri, glossaries, concordances, terminologies, semantic networks; grammar formalisms. Popular computer tools and software for processing and managing linguistic data are nowadays numerous, such as: a) concordancing programs/concordanciers; b) automatic annotation tools with the role of adding various linguistic information to corpora at all levels of analysis approached in NLP and specified above (part-of-speech/POS taggers, lemmatizers, syntactic parsers etc.); c) information retrieval and extraction tools; d) authoring tools, language checkers, structure-based authoring assistants; e) different types of machine translation systems and computer-aided translation (CAT) tools (Tămâianu-Morita et al., 2007: 77-78).

Written corpora of hundreds of millions or even billions of words and spoken corpora of hundreds of recording hours have been collected starting with the 1980s. If English, French, Spanish, German, Italian are some of the best represented European languages in the existing corpora collections, Romanian can be retrieved in only a relatively small number of corpora.

The *European Language Resource Coordination (ELRC)* repository[7] stocks (all the data provided in the following paragraphs are available at the moment of writing, but they may change in time): 99 Romanian language resources, as opposed to 1534 English, 282 French, 226 German, 208 Spanish, 176 Polish, 155 Italian linguistic resources, to give only a few examples. The Romanian resources are text-only and are divided into 9 tool services, 10 lexical conceptual resources (mainly terminologies) and 80 corpora (11 monolingual, 25 multilingual, 44 bilingual). 69/80 corpora have English in combination (44/69 bilingual EN-RO corpora; the rest of 25 are multilingual corpora), and 57/80 corpora is formed of parallel data, i.e.

[7] https://elrc-share.eu/

source-text plus its corresponding target-text. Their description can be found on the website (the link is provided in the footnote). Most of the resources collected regard social questions (40) – medicine, Covid-19, vaccination, social security etc., then law (16), education (7), politics (7), and other domains. Some of them are open source/publicly available, and others are under restricted access/use.

The *Meta-Share network of repositories of language data, tools and related web services*[8] lists 74 language resources for Romanian: 1 grammar, 11 tool services, 20 lexical conceptual resources (terminologies, dictionaries, lexicons etc.), 42 corpora (34 written and 8 audio corpora), out of which 19 corpora are parallel and 3 are comparable data. As far as the linguality type is concerned, there are 12 bilingual, 25 multilingual, and 26 monolingual resources. "Linguality", the quality of being lingual or relating to language, is a term used more and more in linguistics, LT, NLP or AI. It is used at indexing, describing and retrieving corpora on web repositories. The Meta-Share repository filters the Romanian resources by 19 different domains, including the general type, but with one single resource occurrence for each one of them. Just to make a comparison, the same repository includes 1116 English, 631 German, 603 French, 594 Spanish, 467 Portuguese, 438 Italian, and 163 Polish linguistic resources, among other world languages. A special feature is that it also stocks 83 video resources, such as sign language, documentary, news, animated video etc., as opposed to *ELRC,* which has no such type of resource. The majority of them are in English, Finnish, Swedish, Greek, but none is in Romanian.

Another linguistic resources inventory where we can find Romanian corpora is "European Research Infrastructure for Language Resources and Technology (CLARIN)"[9], publicly available. The Romanian corpora listed on this website are however, already retrievable in the above-mentioned repositories. It is worth mentioning that one can find here 17 multimodal corpora (video and audio), with transcriptions and gesture annotation, but, again, Romanian is absent.

There are also a few recent projects launched at EU level with joint academic and industrial effort. One of them is "the Broader/Continued Web-Scale Provision of Parallel Corpora for European Languages (ParaCrawl)"[10], aimed at creating collections of parallel corpora through web crawling for all official EU languages and some other low-resourced languages (this corpus is also listed in *ELRC*). Another one is *OPUS*[11], an open expanding collection of parallel corpora from the web (no manual corrections involved), which also includes Romanian. A few parallel corpora are also stored on the *European Language Resources Association (ELRA)*[12] website.

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[8] http://www.meta-share.org/
[9] https://www.clarin.eu/
[10] https://www.paracrawl.eu/index.php
[11] https://opus.nlpl.eu/index.php
[12] http://www.elra.info/en/

Apart from these sources, chances to find parallel corpora for Romanian are relatively small, rather in some open sources of web crawl collections, such as *Common Crawl*[13], in the industrial field following various companies' or individuals' own initiatives, or in academic works of building corpora for specific research purposes[14], corpora which are then more or less publicly available or open for research aims only. An important aspect related to these corpora is the fact that some of them are (pre-)processed to a certain extent[15], and some of them are linguistically annotated. As far as the multimodal corpora are concerned, it has been noticed a growing interest and an increased use of this resources in research and training of conference interpreting for example (Salaets, Brône, 2020), but they are scarce even in the largest linguistic repertoires, as we could see above.

Recent NLP work with Romanian language has resulted, however, in notable highly processed monolingual corpora: The Reference Corpus of the Contemporary Romanian Language (CoRoLa)[16], the Balanced Annotated Corpus of Romanian (ROMBAC), the Biomedical Gold Standard Corpus for the Romanian Language (MoNERo), the Romanian Legal Corpus[17], and above all, the Romanian Portal of Language Technologies (RELATE), a processing platform relating data and tools for Romanian language[18], accessible via a web interface, integrating tagging, machine translation, speech recognition and synthesis, among other functionalities (Păiș, Ion, Tufiș, 2020).

Other important resources for Romanian have been developed in international projects to which Romanian researchers contributed: MULTEXT-EAST, TELRI, ELSNET, ELSNET-GOES-EAST, BABEL, PRACTEAST, ONOMASTICA, PATRON, ROMTERM-Bank, RoWordNet, ELRA-LMULT39 Romanian French Dictionary, EuroVoc, etc. (Tufiș, 1996: 32; Cristea, Forăscu, 2006: 46), building multilingual, parallel literary corpora, annotated and manually validated, and other monolingual corpora (some of them listed on *ELRC* and *Meta-Share*), lexicons extracted from these corpora and dedicated tools (a list of HLT

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[13] https://commoncrawl.org/

[14] For example, the 2005 Romanian-English corpora of parallel texts of around 1 million words per language collected from the web (Martin, Mihalcea, Pedersen, 2005); *Europarl* – a parallel corpus for statistical machine translation (Koehn, 2005); *The Romanian TimeBank* parallel corpus, annotated for temporal information, created from *The English TimeBank* corpus – the reference annotated corpus in the temporal domain (Forăscu, Tufiș, 2012).

[15] *The ParaCrawl Corpus* team has announced, for example, a new version with cleaned data (identified non-parallel source-target segments), filtered for personal data anonymisation (sentences with personal data have been removed by using an anonymisation tool which still needs improvement), and a synthesized data variant around the COVID-19 domain – a parallel subcorpus designed using a COVID-19 glossary (ParaCrawl, 2021).

[16] https://corola.racai.ro/

[17] http://www.racai.ro/en/tools/text/

[18] https://relate.racai.ro/. Papers on recent work in NLP for Romanian language can be found on the dedicated page of the Research Institute for Artificial Intelligence "Mihai Drăgănescu", Romanian Academy.

modules and other resources developed by Romanian researchers can be found in Cristea, Forăscu, 2006).

There were also national academic institutional initiatives of creating electronic resources, for research purpose only, such as: the *Dictionary of Romanian Language for Machine Translation* (Tufiș et al., 1996), the *Dictionary of Romanian Language in electronic format* (*eDLR*), the *Monumenta linguae Dacoromanorum. Biblia 1688* annotated corpus, the *Dictionary Thesaurus of Romanian Language in electronic format (eDTLR)*, and the *Essential Romanian Lexicographic Corpus. 100 dictionaries from DLR bibliography aligned at entry and, partially, at meaning level* (Haja et al., 2005; Dănilă, 2010a; 2010b; Dănilă et al., 2012).

Even though the Romanian lexicography history spans over five centuries and there are numerous significant dictionaries published, at present we note only two important digital dictionaries in use and publicly open: a) the *Romanian Language Dictionaries*[19], launched by Cătălin Frâncu, a Romanian computer engineer, on his own initiative in 2001, with the help of a team of volunteers; b) the Romanian online dictionary – *WebDex*[20], built by the Research Institute for Artificial Intelligence "Mihai Drăgănescu" of the Romanian Academy (Cristea, Forăscu, 2006: 46).

Nevertheless, while the implementation of digital Romanian dictionaries and other lexicographic resources seems to be pending, NLP work is still making headway with machine translation. In order to output better results, MT systems need to train on parallel corpora. In the case of the Romanian language, the number and volume of parallel corpora, especially domain-specific, are small, containing a few hundreds or thousands translation units on average. The majority of them were produced in the framework of EU programmes oriented to supply research in machine translation. Given the intense activity in the field of linguistics and NLP, there are chances that insular, maybe in-house, works or attempts of building parallel corpora for Romanian exist, either for usability and investigation in NLP, or for translation studies purposes. Therefore, our overview of the Romanian linguistic resources remains to be extended.

3. LINGUISTIC DATA IN MACHINE TRANSLATION

Machine translation is a substantial area of investigation in NLP. Dictionaries and bilingual or multilingual parallel corpora are the most important linguistic resources used. Dictionaries or lexicons predate MT, but parallel corpora are given nowadays a greater role. Corpus-driven linguistic data has fed the progress in NLP, especially in MT approaches. Annotated corpora provide relevant data not

[19] https://dexonline.ro/ (*DEXonline*)
[20] https://www.webdex.ro/

only for the development of the models to rule the system, but also for evaluating the system performance. The more qualitative the corpus is, the better the output.

There have been several major stages in machine translation development over the last seventy years, as different types of automatic translation systems made their way in the industry and the research field. The first-generation MT engines were functioning on word-for-word or direct approach; they evolved to interlingual and then to transfer and knowledge-based MT. These first attempts have been grouped in the category of rule-based machine translation (RBMT), which used bilingual dictionaries, linguistic rules, and computational instructions. The rules may be very complex and accurate, but these types of systems are very expensive, they require dedicated linguists, who must be very careful and consistent with the workflow, and they still deliver awkward and incomprehensible translation.

The next improvement was achieved with example-based machine translation (EBMT), focused on already translated similar sentences. However, the major leap and visible advancement came with statistical machine translation (SMT), which worked with statistics made by analyzing parallel corpus (original and translated texts) and associating target words to source words or entire sentences, statistics that aid lexical selection, lexical reordering, syntactic structure, phrase-to-phrase mapping in order to provide a fluent and adequate output. SMT researchers continue training language models adapted to language pairs, domain and genre. They all agree with the fact that the quality of MT models and their output depends to a high degree on the training data (Bowker, 2002; Quah, 2006; Goutte et al., 2009; Sin-Wai, 2015, 2017; Hutchins, 2015).

The greatest innovation came, however, with neural machine translation (NMT), made available in 2015. This state-of-the-art system works with artificial networks (recurrent neural networks - RNN) based on deep learning algorithms. RNNs possess a type of memory which allows them to recognize patterns in the processed data more easily; thus they use their understanding of patterns or they learn how to translate from data and the correlations made between the source and the target (recurrent networks) and don't need to start processing from scratch over and over again. NMT compresses or encodes the source sentence or unit into a cell (a hidden representation or hidden state), which is then decoded in the target unit, with the help of an algorithm or mechanism called "attention". This attention is focused on words and shifts them from the encoder to the decoder depending on their relevance. The latest innovations equip NMT systems with a bidirectional framework, i.e. a backward and a forward decoder and two attention models (Su et al., 2019: 2). In simpler words, it is capable to deliver an output with fewer transfer errors and of a greater fluency and end-to-end accuracy than the previous MT models.

From a comparison standpoint, we notice that, on one hand, RBMT systems need to provide their dictionaries with rules regarding the translation or non-translation of special words or strings of languages, such as names of entities or postal addresses, to avoid errors in the translated output. On the other hand, it has been proved that SMT systems perform better when translating these types of linguistic structures, since they can learn how to tackle them from their bilingual/multilingual training data. However, from the technical processing point of view, SMT systems can make more accuracy errors if the alignment models they use are not accurately made or fully completed, so that the source text string is correctly aligned with its corresponding target text string to their full length. RBMT systems make, on the contrary, much more fluency errors than SMT, since they are based on bilingual dictionaries and do not take into account the context, but fewer grammatical errors, as they use syntactic analysis. NMT performance generally surpasses both RBMT and SMT, but it is not perfect; it has three inherent weaknesses: "its slower training and inference speed, ineffectiveness in dealing with rare words, and sometimes failure to translate all words in the source sentence" (Wu, 2016: 2).

Specialists are nowadays looking for hybrid models, integrating them in translator workbenches and supplying them with linguistic resources highly processed, such as domain-specific terminologies and dictionaries. The repetitive and generally embraced idea is that the quality of MT output is heavily influenced by the existence and the quality of the source input. To give just two simple examples, we translated the following English segments into Romanian, using Google Neural Machine Translation online service[21]. The results were the following:

1.	**Source text**	***to think outside the box***
	MT output	*Să gândească în afara cutiei [to think on the outer side of the box] – literal translation*
	Reference target text	*a gândi în mod creativ [to think creatively]*
2.	**Source text**	***Scarlato fears that the problem may be much bigger and affects tens of thousands of pensioners if DWP records are not all digitised. (The Guardian)***
	MT output	*Scarlato se teme că problema poate fi mult mai mare și afectează zeci de mii de pensionari dacă înregistrările DWP nu sunt toate digitalizate.*
	Reference target text	*Scarlato se teme că problema poate fi mult mai mare și afectează zeci de mii de pensionari dacă documentele de la Departamentul pentru Muncă și Pensii nu sunt toate digitalizate. [Scarlato fears that the problem may be much bigger and affects tens of thousands of pensioners if the documents from the Department for Work & Pensionsare not all digitised.]*

In the first example, Google NMT failed to transfer properly the meaning of the source-text. The result is unacceptable and some people may find it even amusing. However, one highly possible explanation is the fact that the system lacks

[21]https://translate.google.com/

training on the English-Romanian pair of languages, because of the scarcity of parallel texts and proper translations into Romanian already available on the web. If we search the output on the internet, we will see that at present there are very few occurrences of this expression and those are literal translation. If we opt to translate the same expression into French, for example, we will get the right translation, respecting the figurative meaning of the source. This is the proof that there are available bilingual corpora for French language in which this expression was already tackled. Eventually, Google MT uses and learns from the largest existing corpora bank that is the Internet.

In the second example, the output is fluent and almost accurate, with just two problems of translation regarding “DWP” and “records”. These errors can be easily solved either previously during translation, or later on during post-editing. The translator can choose from autosuggestions of automatic solutions, if MT is plugged in the workbench, and/or take advantage of a translation memory (upgraded CAT tools offer complex equipped workbenches, wherein MT can be integrated as simply as a plug-in of automatic translation, besides TMs, terminology management, term extraction, alignment, etc.). During post-editing, the translator can clarify and improve the acceptability and functionality of the output by analyzing the whole context and focusing on the translation recipients.

4. A QUALITY ASSESSED MACHINE-TRANSLATED AND POST-EDITED ROMANIAN CORPUS

The examples above can make us conclude that, firstly, there is an imperative need for qualitative bilingual corpora and, secondly, MT systems don’t know the purpose of the translation, nor the recipients. They actually don’t understand language, but they outperform in speed processing large volumes of texts, in providing translations of immediate necessity or in case of emergency, with the purpose to get the gist of the information, in translating recurrent texts already validated, and these are only the basic examples etc. All in all, the current state of machine translation has opened multiple and various directions of research and its potential of improvement and/or development draws the attention of more and more interdisciplinary fields.

We thus see a real opportunity for our project of creating a parallel English-Romanian corpus translated with neural MT, then manually post-edited, and manually quality assessed and evaluated. To the best of our knowledge, there is no Romanian written corpus manually annotated for very specific information such as translation errors in automated translation output. Our major aim is to investigate the quality of machine translation output and the types and subtypes of errors that are produced when translating into Romanian. The idea of comparing MT systems on different domain-specific texts is in place for future research.

We started off by collecting authentic written news reports published in the online editions of the British newspapers *The Guardian*, *The Sun*, and on the *BBC News* website, selected under fair use, for academic research purposes only, preserving the source's copyright details and with no public access to any transformative/translated output. The news was gathered according to a specific set of criteria fitting our MT quality assessment experiment. The corpus is not large in terms of number of texts, but it is aimed to cover as much as possible a consistent, and growing, number of source and target units in the processes of post-editing and quality assessment and evaluation. Given the complexity and the effort involved in these two manual processes, the volume may be seen as small in comparison with the volumes automatically processed in corpus linguistics, but large and relevant in the field of translation quality assessment.

The methodology comprises several stages. The corpus is minimally pre-edited: unnecessary formatting elements - such as bullets, pictures and titles from external news articles, which came along with the main texts, are removed, but no intervention in the texts is performed. Then it is linguistically checked, to make sure there are no missing full stops or missing whitespaces between words, for example (missing punctuation marks are known to alter the quality of MT). The next operation is to translate it with Google Neural Machine Translation, segment it and align it by sentence using LF-Aligner tool. The alignment is manually validated. The sentences are then post-edited. They are also subsegmented, if necessary, into unambiguous phrasal chunks, depending on the translation errors and their context. This operation facilitates error evaluation and particularly quantification.

The quality assessment and evaluation process is performed using the harmonized *MQM-DQF* model, which is made of the *Multidimensional Quality Metrics* (designed within the European QTLaunchPad project in 2015) and the Translation Automation User Society's (TAUS) model called *Dynamic Quality Framework*. The harmonized model gathers all types of errors from all the previous existing TQA models (*LISA QA Metric, SAE J2450, TMS Classic*) and proposes a multi-layer hierarchy. There are included eight dimensions: *Accuracy*, *Design*, *Fluency*, *Locale convention*, *Style*, *Terminology*, *Verity* and any *Other*, each of them with various types and subtypes of issues/errors of translation. We work directly within the harmonized *MQM-DQF* template and we manually annotate the errors found in the target segments with the error type (subtype, sub-subtype…) and one of the four error severity levels. We have also enriched this template with many supplementary columns serving our research aims of quantification and statistics. To the best of our knowledge, there are no annotating tools for translation errors in parallel texts, designed to preserve the relations between the source- and the target-text (for instance, to add a single annotation to an error for both the source- and the target-text at the same time). However, we look into the possibility of applying a hybrid-annotating scheme afterwards, if no other solution is found and if time allows.

Our first preliminary results (on over 2300 words analysed) show that the highest percentage of errors are related to accuracy, style and fluency, while mistranslation, unidiomatic and grammar are the most encountered error subcategories:

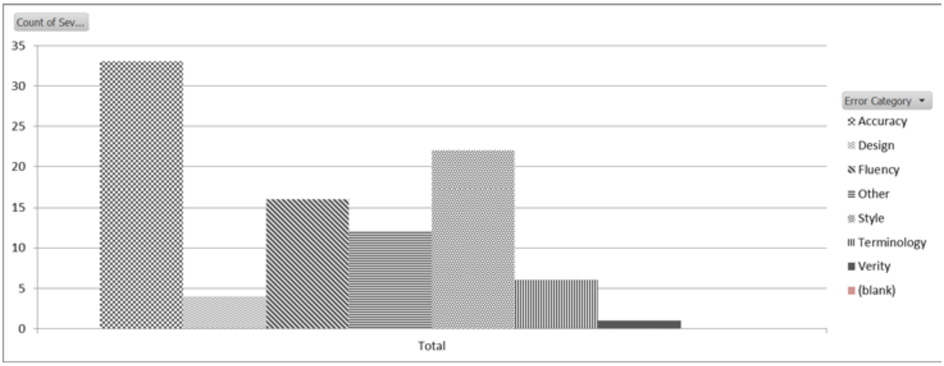

Fig. 1. Translation errors frequency

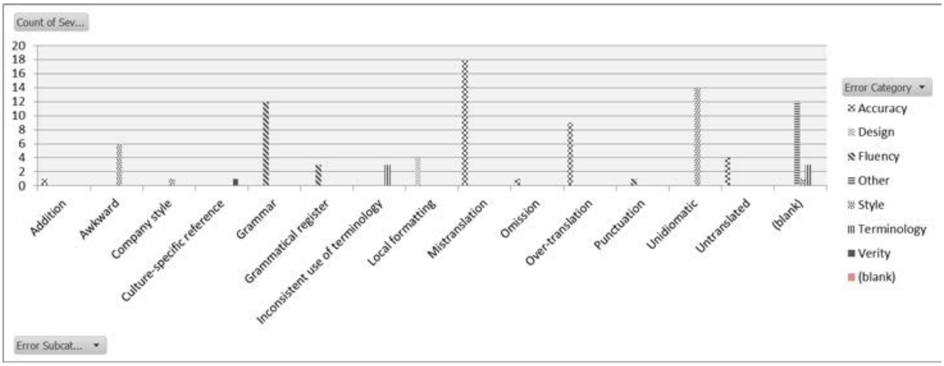

Fig. 2. Translation error subcategories frequency

5. Research opportunities

This type of research obviously unfolds many perspectives of investigations and challenges, but also opportunities. First of all, producing language resources, such as a written bilingual corpus, has never been redundant. We share the opinion that "carefully constructed language resources can be used in different applications, and subsets of language resources can be combined under different criteria to form a different language resource. In other words, re-usable language resources can create added value." (Huang, Lenders, 2004: 3) Moreover, as we have seen in the previous sections, Romanian is a Romance language still low-resourced. Its particular grammar and vocabulary traits and its recognized rich morphology make it an interesting, but hard language to learn. Learner corpora, which are urgent needs

(Mîrzea Vasile, 2020: 42), can be extracted for didactic purposes, such as: designing wordlists; providing counter-examples of language use (being an automated translated content and not an authentic one, it means that it will inherently contain language issues/errors) in practical teaching activities, according to learners' level of competence; creating a digitalized version with bilingual bidirectional access, in an educational platform etc. Research in second language acquisition showed the fact that adults learn better when their attention is drawn to bad models and practise by correcting MT errors (Yamada, 2020: 184, 194). Corpora gained importance in translator education too (Zanettin, 2003), and Bernardini and Castagnoli (2008: 39) argue that corpus-informed approaches "should adopt an educational rather than a training attitude, giving more weight to awareness-raising uses of corpora".

In NLP and computational linguistics, any corpus is an opportunity, since corpus-driven linguistic data helps at experimenting, validating data, further developing and improving outcomes. Maybe our corpus is small, but it is the first step in an unexplored direction of research for Romanian language. As we have already written, it is an opportunity. Experts are constantly innovating and adapting tools, such as LEMON, a module targeted to add complementary information to dictionaries or other lexicographic resources, such as, for instance, "corpus-derived statistics (frequency and co-occurrence information, collocations), pointers from lexical resources to corpora and other collections of text (attestations)" among others (Barbu Mititelu et al., 2006: 34). Their expectations have never been restrictive: "[t]here is a need for manual, semi-automatic and automatic methods that help produce linguistically motivated analyses that make it possible to derive further facts and generalizations that are useful in improving the performance of language processors" (Ejerhed, Church, 1997: 387). There is also the recurrent need to derive dictionaries and grammars from corpus evidence. All these can be very challenging when approaching a corpus to annotate automatically its translation errors, knowing the fact that a translation problem can be a single word, but connected to a whole sentence, paragraph or text. Experiments of annotating translation relations are scarce (one example can be found in Zhai et al., 2018), and we still investigate the possibility of automatic annotation to satisfy our project needs and supplement the manual annotation effort.

In translation studies and on the professional side, mining for corpus-driven information is not a new practice. A significant part in any translation job is researching domain-specific terms. CAT tools, especially translation memories (TMs) are still the most powerful resource for translators, especially if they are additionally used in training the NMT systems. The more accurate and informed the TMs, the terminological databases, the dictionaries or the previous translations are, the more accurate the MT output will be. Parallel or comparable corpora can be thus exploited for term extraction. Specialized terminologies as well as translation memory systems are gold assets (Bowker, 2002). Terminology management in translation remains nevertheless “essentially human-oriented”, since “proper treatment of terms in translation is not only critical to avoiding misunderstanding but also to fulfilling social responsibility” (Kageura, Marshman, 2020: 65). Terminology acceptability and validation is also essential, because text in corpus-based MT systems “may be recycled indefinitely in one form or another, and the terms it includes may have repercussions for many future texts (and in some multilingual contexts, for texts in many languages” (Kageura, Marshman, 2020: 73).

We cannot but conclude, along with other authors (Bowker, Buitrago Ciro, 2019) that MT literacy is a real must-have ability that language providers need to develop. It is crucially important to know what MT is, how it works and how we could take advantage of it, and essentially, how students can be taught to tackle it, to adopt it, if they want to. The general opinion is that NMT and post-editing are here to stay.

Future translators and post-editors must develop that dynamic differential competence, best expressed during the translation transfer itself, which enables them to differentiate between various types of information and outputs at their disposal, the relations that are established and their on-going impact, and thus make sensible decisions and provide an acceptable translation, without sacrificing natural language or social responsibility.

NLP specialists are aware of the fact that lexical ambiguity, the main issue in MT, “can be largely related to our [human] ability to generate appropriate uses of words in context by manipulation of semantic and/or syntactic properties of words”, that “the precise mechanisms which govern lexical knowledge are still largely unknown”, and “the metonymical and metaphoric processes which are responsible for polysemy appear to be subject to cross linguistic variation” (Sanfilippo, 1997: 103-104). Based on lexical processing attempts made in this direction, the opinion is that “word use extensibility can be modeled by exhaustively describing the meaning of a word through closed enumeration of its senses” (Sanfilippo, 1997: 104), producing highly specialized lexical entries, which improve machine translation output (NLP manuals, such as Eisenstein’s, 2019, provide insights into this). At the same time, it was found that this modeling doesn’t lead to explicit regularities which are needed for compactness in lexical description, that “it is at odds with our [human] ability to create new word uses in novel contexts and it generates massive lexical ambiguity” (Sanfilippo, 1997: 104), i.e. the opposite effect which ‘disturbs’ machine translation transfer. This allows us to assume that, as long as translators enrich their text with that natural plasticity and freshness of human language, MT will remain just a mechanical, but very useful tool for translation, while a post-edited machine translation corpus will be a valuable resource and opportunity to train and maintain agile the linguistic competences that are inherently human.

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On the translatability of legal texts: Investigating and applying principles of equivalence, conventionality and functionality

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Abstract. This study is devoted to investigating Romanian legal source texts' translatability into English by applying methods derived from the use of concepts such as equivalence, conventionality and functionality. The starting point of the article is a series of investigative questions regarding the aspects that define the equivalence from the source language to the target language, how we can identify which of the general characteristics of text analysis and the particular elements of the legal texts could be more conventional. Furthermore, the focus is on the effects that the implemented functional theories can produce in the legal translation, emphasizing an applied thematic research. This study focuses on a methodological approach regarding the applicability of equivalence, conventionality and functional theories in legal translation through several examples regarding legal and linguistic criteria used in order to establish the translatability of different legal texts from Romanian into English. This research shows the author's keen interest in legal translation via an analysis bringing in focus a variety of grammatical, lexical, stylistic and pragmatic elements as appropriate to the translation transfer.
Keywords: translatability, legal translation, equivalence, conventionality, functionality

PRELIMINARIES

The translational act involves a direct relationship between theoretical information (knowledge) and the strategies implemented in the applied field. Therefore, through this study, we would like to demonstrate the translatability of Romanian legal source texts into English by applying methods derived from the use of concepts such as equivalence, conventionality and functionality.

The aspects that define the equivalence from the source language to the target language, the general characteristics of text analysis and the conventional elements of a text that can be transposed in the legal translation field, the functional theories will be outlined through some main theoretical principles and some specific examples from two types of texts representative for the Civil Code (family law), divorce petition and divorce certificate.

This comparative, investigative and demonstrative analysis aims to highlight the direct relationship and the interdependence between the theoretical and the applied part at the level of text analysis and legal translation field.

1. DEFINING EQUIVALENCE

For a more accurate analysis of the concept of *equivalence*, it is appropriate to start from some general definitions from the electronic versions of Cambridge Dictionary and Macmillan Dictionary that emphasize equivalence as being "a situation in which two things have the same size, value, importance, or meaning" (Macmillan Dictionary) or "the fact of having the same amount, value, purpose, qualities, etc." (Cambridge Dictionary). From both definitions, we can transpose the information in the field of Translation Studies, invoking the fact that *the situation* and/or *the fact* can be reclassified in two main categories, translation as target text (the fact), and translation as a process (a situation), with a unique purpose, *having the same*, and with some specific elements. In order to illustrate these specific elements, we can make some comparisons: *the same size* or *the same amount* can represent the text-specific aspects that need to be taken into account during the information/meaning transfer from the source to the target language, for example, the length of the source text or its format; *the same qualities* can refer to the intratextual and extratextual analyses carried out before starting the process of translation. For example, the Translation Brief, indications or instructions for a translator in order to fulfil his/her tasks, and TOSTA, analyses of intratextual and extratextual elements of a source text, both terms being used and explained by Christiane Nord in her paper *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-oriented Text Analysis* (2005). *The same value* or *importance* bring into discussion the partial or complete acceptability of the new (target) text in the target culture and among the audience; *the same meaning* or *purpose* can include the intentions of the authors and/or the translators during the process of creation, but also all the problematic aspects (pragmatic, terminological, linguistic, cultural) that need to be overcome in order to convey the same message as the original.

As a first conclusion, after all the above mentioned, to move from the general to the particular analysis, we can affirm that the unique purpose, *having the same*, extracted from the general definition, has been of particular concern to translation scholars in order to indicate that a kind of *similarity* between a source text (ST) and a target text (TT) can be established and this represents the foundation of the concept of equivalence in translation.

As I mentioned, moving on to a particular analysis of the concept of equivalence, it is appropriate to bring into the discussion, first of all, Roman Jakobson, who in his article *On Linguistic Aspects of Translation* (1959), outlining the idea that we can interpret the elements in a language (*verbal sign*) in three different manners, i.e. the retranslation in the same language via other elements, the translation into another language and the translation into a nonverbal system (Jakobson, 1959: 233), posits that there are three kinds of equivalence in translation:

intralingual, interlingual and intersemiotic (Jakobson, 1959: 233), but we will take a look at the first and the second types. We can analyse the concept of intralingual equivalence in terms of keywords, such as *synonyms* that can be used as examples to illustrate that in this particular context a partial equivalence is also applied, due to the interpretative-subjective effect of the elements used (Jakobson, 1959: 233). Through the concept of interlingual equivalence, the scholar tries to highlight the idea that we cannot talk about a full equivalence from a source language into a target one. Still, the translator should try to obtain an equivalent message in a different code to achieve the aim of this transfer from a source language to a target one: "the translation involves two equivalent messages in two different codes" (Jakobson, 1959: 233). The ideas exposed in this quote can also be assumed in the legal translation field, where we present two different codes most of the time to render the equivalent information/messages required.

Remaining in the same sphere of a triple classification, we will also remember John C. Catford who proposes us in his work *A Linguistic Theory of Translation- An Essay in Applied Linguistics* (1965) three possible types of equivalence. The first type, *full vs partial translation*, is analysed under *the size* criterium, which means that in a full translation "every part of the SL text is replaced by TL text material" (Catford, 1965: 21), while in a partial one "some part or parts of the SL text […] are simply transferred to and incorporated in the TL text" (Catford, 1965: 21). The second type, *total vs restricted translation*, specifies a total translation which means that "all the levels of language involved in translation" (Catford, 1965: 22) are implied in the translation process, for example, grammar, lexis, phonology and graphology and a restricted translation that means the translation is performed at only one level, for example only regarding the phonology or the graphology, or only concerning grammar or lexis (Catford, 1965: 22). The third type, *rank-bound vs unbounded translation*, depending on the grammatical or phonological ranks, highlights a *sentence-to-sentence*, *group-to-group*, *word-to-word* equivalence in the rank-bound translation (Catford, 1965: 24), and apartial equivalence in the unbounded translation (Catford, 1965: 25).

In *The Theory and Practice of Translation* (1969), starting from the principle that "the translator must strive for equivalence rather than identity" (Nida, 1969: 12), Eugene Nida maintains the idea that there are two main types of equivalence: formal equivalence and dynamic equivalence. The formal equivalence, "*translationese*" (formal fidelity) should be avoided as much as possible even if we talk about a linguistic translation rather than a cultural one (the example offered is the Bible and its specificity). In contrast, the dynamic equivalence involves "the closest natural equivalent" (Nida, 1969: 13) because in a translation "meaning must be given priority" (Nida, 1969: 13), thus the content is more important than the form, in other words, naturalness prevails in front of formality. As a follow-up, Peter Newmark substituted in *Approaches to Translation* (1981) Nida's formal and dynamic equivalence concepts with semantic and communicative translation. The semantic translation looks at a contextual equivalence or transfer from the original language/text to the target language/text of all the semantic and syntactic structures (Newmark, 1981: 39). The communicative translation is about the effect produced on the audience after receiving the new text (Newmark, 1981: 39). For the first type mentioned, we can bring back to attention *the same meaning or purpose characteristics* from our discussion at the beginning of the article. For the second one, we can discuss *the same value* and *the same importance characteristics* that we mentioned initially, during the general analysis. Furthermore, in our specific context, the legal translation field, we can emphasize that the contextual transfer is important to render the same meaning or purpose as the source text, but at the same time, the effect produced on the audience (for example, to convince/ to persuade) is of equal importance. Newmark's new aspect is represented by the fact that for both types, semantic and communicative translation, the scholar mentions that the word-for-word translation method is "the only valid method of translation" (Newmark, 1981: 39).

In her book, *In Other Words* (1992), Mona Baker affirmed that equivalence is influenced by various factors that can generate grammatical equivalence (linguistic factors), textual equivalence (cultural factors) or pragmatic equivalence. Moreover, she develops the concept of *equivalence at word level* that can be applied at the semantic level, but not necessarily all the time because there are similarities and differences between the source and the target language and these depend on the context (cultural aspects) and on the changes over time (Baker, 1992: 20), but also the concept of *equivalence above word level* which includes the translation of idioms, fixed expressions, collocations and the same contexts and changes that influence their transfer from the source language into the target one.

Finally, Jean-Paul Vinay and Jean Darbelnet in their paper *Comparative Stylistics of French and English: A Methodology for Translation* (1995) emphasised the equivalence through some main characteristics: two types of translation and the translation procedure of equivalence. Regarding the first aspect, the scholars distinguished between two types of translation, "direct or literal translation and oblique translation" (Vinay, Darbelnet, 1995: 31). It is compulsory to specify that the former invokes a *parallel translation* due to the parallel categories and concepts that can result during this transfer of information/messages (Vinay, Darbelnet, 1995: 31) and the latter some more complex methods used to transpose the specific effects that cannot be taken over literally in the target language (Vinay, Darbelnet, 1995: 31). The two scholars propose seven procedures, the first three procedures (borrowing, calque and literal translation) being defined as direct translation procedures. The other four (transposition, modulation, equivalence and adaptation) are defined as oblique translation procedures. From the last four procedures, we can extract the other characteristics that emphasize the concept in question, the *translation procedure of equivalence*. From the two authors' point of view, equivalence is useful when we want to render the same stylistic effect as in the source language, resulting in equivalent forms/phrases and contents/texts (Vinay, Darbelnet, 1995: 38), for example, idioms and proverbs expressed differently in the target language. Through a mirrored analysis, we can affirm that all these characteristics are valid not only in terms of a general translation, but also in terms of a specialized translation, as is the case of legal translations, where we can talk about a total equivalence in terms of direct or literal translation because there are elements that can be transposed in both languages (Romanian-English), and about a partial equivalence in terms of oblique or free translation due to the elements that must be interpreted/recreated to meet the criteria of conventionality specific to the target language.

Following this linguistic-translation journey regarding the concept of equivalence, we can summarize everything under the phrase that all scholars present two major and important categories, namely the formal translation and the "informal" translation, the former outlining the ideas of a full or total equivalence to render a grammatical, semantic, phonological or graphological equivalent in the target language/text, while the latter highlighting the ideas of a partial equivalence, but focused on a functional purpose to convey the meaning through the message. Furthermore, as we saw, all these general theories can be applied in a specialized translation field as the legal translation field.

2. CONVENTIONALITY

We should present the concept of *conventionality* or *conventionalized language forms* starting from the same general definition that states that conventionality represents "the quality of being traditional and ordinary or a part of something that is like this" (Cambridge Dictionary), from which two main characteristics of conventionality emerge: tradition and ordinariness. We can transfer these two characteristics to the translation field, where the translator should follow some rules, customs to obtain the equivalent message in a different code of communication, and this is also specific in the legal translation field where the textual analysis, but also the cultural aspects demand ensuring this conventionality during the translation process.

From a textual perspective, the scholars de Beaugrande and Dressler talk in *Introduction to Text Linguistics* about conventionality in close connection with the communicative function of a text, outlining seven specific standards: cohesion, coherence, intentionality, informativity, situationality, intertextuality, acceptability. These concepts are analysed following their purpose: cohesion and coherence as *text-centred notions*, which means that their analysis is focused on the text-specific elements at *word level* or *above word level*. The other five notions are presented as *user-centred notions*, their analysis being developed on the target audience's *receptivity level*.

The first standard mentioned, *cohesion*, "concerns the ways in which the actual words we hear or see, are mutually connected within a sequence" (de Beaugrande, Dressler, 1981: 3). Therefore, the focus is on all the elements that constitute a sentence, elements that create what is called in theory *the surface text* (*the actual words*). As examples, the two scholars offer the grammatical forms and conventions that should be followed during a text analysis and, transposed in our study, during a translation process. To translate legal texts, it is also necessary to respect the grammatical forms and word-specific conventions to convey the meaning, and the demanded message. The second standard, *coherence*, is about "the ways in which the components of the textual world, […], are mutually accessible and relevant"(de Beaugrande, Dressler, 1981: 3). We need to clarify that the authors refer to the relation between meaning (words) and use (contexts and fundamental characteristics of those contexts as purpose, time, space etc.) through the concept of the textual world. Moreover, the scholars introduce the notions of accessibility and relevance that lead us to what we defined as characteristics for equivalence translation procedures: the same value and importance, the same meaning and purpose.

The next three standards, intentionality, acceptability, and informativity are presented in connection because they are classified as user-centred notions. *Intentionality* is about "the text producer's attitude that the set of occurrences should constitute a cohesive and coherent text instrumental in fulfilling the producer's intentions" (de Beaugrande, Dressler, 1981: 7). In this context, we can introduce the idea of the fulfilment of the producer's (author's) intentions connected to the text's function. In the legal translation field, this function of the text is given by the nature of legal texts. From Susan Sarcevic's (1997: 11) point of view, exposed in *New Approach to Legal Translation*, legal texts are divided into: primarily prescriptive as laws, regulations, codes, contracts (with the role of convincing/ persuading the audience), purely descriptive as legal opinions or law textbooks (with the role of informing the audience), and hybrid texts that are both prescriptive and descriptive (for example legal texts as judicial decisions, appeals, requests, petitions). Furthermore, Malcolm Harvey emphasizes in *What's so Special about Legal Translation?* (2002) that "the function of a document depends not on its inherent nature but on the communicative situation" (Harvey, 2002: 179), introducing the main purpose of the conventionality, the communicative function of a text, of a translation, of a transfer. *Acceptability* concerns "the text receiver's attitude that the set of occurrences should constitute a cohesive and coherent text having some use or relevance for the receiver" (de Beaugrande, Dressler, 1981: 8) and *informativity* "the extent to which the occurrences of the presented text are expected vs unexpected or known vs unknown/certain" (de Beaugrande, Dressler, 1981: 9). From these last two standards, we can extract the same idea, that all these standards are presented in connection and depend upon one another to achieve the communicative objective and the equivalent forms required. Also included in the same category of specific standards are *situationality* with its factors that make a text relevant in a specific situation (de Beaugrande, Dressler, 1981: 9) and *intertextuality* with its cultural factors and the cultural background needed to produce a relevant text (de Beaugrande, Dressler, 1981: 10). Suppose we refer to this last element mentioned, the cultural aspects. In that case, it is necessary to introduce the ideas exposed by Christiane Nord who brings to our attention in her paper *Text Analysis in Translation* (2005) the source and target-culture conventionality through *cultural problems*, namely the differences concerning the specific conventions of each language/ each culture involved (for example, the conventions regarding the format of the legal texts in Romanian and English).

3. FUNCTIONALITY

The concept of *functionality* can be generally defined as "the quality of being useful, practical, and right for the purpose for which something was made" (Cambridge Dictionary). Through this notion, the scholars from the translation field wanted to emphasize the function of texts and translation and developed a term used for various theories that approach translation in this way. In order to illustrate this statement, we can offer explicit theories and principles as *the Skopos theory* that is governed by three important rules: *skopos, coherence and fidelity*. This theory is presented by Hans J. Vermeer and Christiane Nord. According to Vermeer's point of view in *Skopos and Commission in translational action* (1989), the principal rule of any form of translation that needs to be taken into account during a translation process is the purpose of that translational act (the meaning of *skopos* from Greek). Nord developed in her work *Translating as a purposeful activity: Functionalist approaches explained* the *skopos* and *fidelity* rules in one principle, "*function plus loyalty*", highlighting the same idea of the connection between the translation purpose and the intentions of the author.

4. IMPLEMENTING THEORY IN A PRAGMATICAL SPHERE

From the major contributions of all the scholars mentioned earlier, we can distinguish specific strategies in order to emphasize different linguistic, cultural, text-specific aspects from the source language and the importance of their morphological, syntactic or stylistic readjustment in the understanding and transmission of the target text message, and (not necessarily) in the exact reproduction of the source structure. In order to implement the theoretical principles stated above, we will use as examples different structures taken from models of notarial acts, legislative documents and legal instruments, documents drafted and amended in accordance with the legislation in force, available on open-access specialized websites mentioned in the Bibliography section (Online sources). Furthermore, we state that the equivalents offered for the two examples chosen, *cerere de divorț* and *certificat de divorț*, belong to the author of this study.

The examples that we propose, *cerere de divorț* and *certificat de divorț*, illustrate the concept of equivalence through the intralingual and interlingual translation proposed by Roman Jakobson. Since our translation is from Romanian into English, regarding the word *certificat de divorț* we can talk about a full equivalence at the level of an interlingual translation (the English term *divorce certificate*), but regarding the other term *cerere de divorț* we can emphasize a partial equivalence at both levels, interlingual translation and intralingual translation. Regarding the transfer from Romanian into English, but also from English to English, there are several options, such as *divorce petition* (where the term divorce expresses the end of a marriage and is used in the UK) or *petition for divorce* (dissolution) in the US context, *dissolution petition* (where the term dissolution evokes the end of a civil partnership of same-sex couples and is used in the UK), *application for divorce* (the term being used for divorces and legal separations in different countries of the EU, one of which being Romania). From all these examples we can express that we cannot talk about a full equivalence from one language to another, but at the same time, this is also valid in the case of the same language where we find synonyms used in specific and different contexts.

Referring to the examples mentioned earlier, we can also mention the *equivalence at word level* exposed by Mona Baker, which can or cannot be applied because of the similarities and differences between the source and the target language, depending on the context. As in our case, the context can be different (UK, US or other countries from the European Union) and in this case, we can discuss about cultural equivalence or conventionality. The concept of conventionality is represented by the necessity of keeping the meaning from the source text in the target text, but in an adapted format, according to the target language written format of these types of texts. For example, the Romanian and English format for both the divorce petition and divorce certificate features specific elements positioned according to certain rules, regarding the name of the country, the name of the notary public, a series of pragmatic elements (dates, place, numbers), the signature, the legal information transmitted, and all these elements should be transferred following the producer's intentions in connection with the text's function (the standard of intentionality); the relevance for his/her receiver (the standard of acceptability) and the degree of the known or unknown problems/difficulties that can intervene (the standard of informativity). Moreover, analysing all these standards within the framework of the functionalist approach, we can connect intentionality with the skopos (the purpose of the author - which must be found, implicitly or explicitly in the target text), acceptability with fidelity (fidelity increases the degree of the acceptability of the TT by the receiver) and informativity with coherence (transfer of all grammatical and conventional forms from source to target language/ text).

Another example is given in accordance with Newmark's principle, the communicative function of the translation and the effect produced on the audience after receiving the translation. In connection with this affirmation, we should add the classification proposed by Sarcevic regarding the nature of a legal text, the divorce petition and the divorce certificate being hybrid texts, which means primarily descriptive, but also prescriptive texts (part of the Civil Code), and having the role to convince and to inform the audience. Under these circumstances, we need to establish a balance between the transfer of information (words) and meaning (messages).

CONCLUSIONS

Defining and developing the concepts of *equivalence – conventionality – functionality* from a theoretical perspective, with all the theories and principles generated by them, conducts to the establishment of a theoretical framework in order to practically demonstrate that the identification of the proper equivalent in the legal translation field depends on the correlation between these three concepts, the transfer and the implementation of their meanings from the theoretical analysis to the practical one.

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Strutture verbali specifiche del discorso indiretto libero. Implicazioni traduttologiche

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Abstract. Any analysis of the discursive configuration of a text and the identification of the textual spaces specific to a narrative imply the need to define the relationship between utterance and imagination, to identify the various polyphonic fragments, as well as to establish the borders between the textual areas of the various narrative settings. The different enunciators with their specific discourse and distinct ideology also influence the temporal configuration of the narrative, in terms of the sequence, duration, and occurrence of narrated events. Reported speech favours a high polyphonic density, blending, under various forms, the discourse of the narrator and that of the characters. Within this type of discourse, a privileged place is held by the free indirect speech that often insinuates itself in a narrative passage and is overlooked by the reader/translator. Such a fissure occurring in the interpretation/ translation of a text sometimes leads to the distortion of its meaning; in this case, the solution lies in the reassessment/reanalysis of the discursive structure of the text, aiming at an in-depth study of how various verb tenses are used, in addition to the correct identification of deictic elements specific to different types of discourse. Our paper intends to illustrate these aspects and, thus, to underline the importance of adequately using the verb tenses when translating highly polyphonic passages.
Keywords: polyphony, utterance, imagination, deictic elements, temporal configuration

PREMESSA

Data l'importanza della struttura temporale di una narrazione, ma anche del suo rapporto con la configurazione enunciativa, per la configurazione globale del senso testuale – carico che si trasferisce, ovviamente, anche nello spazio della traduzione –, il presente lavoro si propone di evidenziare la necessità di approfondire lo studio delle configurazioni soprannominate, durante il processo di traduzione. Risulta quindi di massima importanza la corretta identificazione delle voci/istanze narrative, all'interno dei diversi tipi di discorso (diretto, indiretto ecc.), ma anche stabilire il giusto rapporto che s'instaura tra le diverse voci e la configurazione temporale del testo.

Dopo aver superato la prima tappa del suo lavoro, quella della comprensione del testo, che include l'approfondimento e lo studio della relazione tra voci narranti e tempi verbali usati nei vari tipi di discorso, il traduttore conclude il suo percorso con la scelta adeguata dell'equivalente dei diversi tempi verbali, nella lingua di arrivo.

Ci soffermeremo, di seguito, su alcuni passaggi testuali del romanzo di Giuseppe Tomasi di Lampedusa, *Il Gattopardo*, la cui densità polifonica è dovuta soprattutto al miscuglio di voci specifico del discorso riferito, in generale, e del discorso indiretto libero, in particolare, mettendo in risalto l'importanza, per il traduttore, di identificare correttamente lo slittamento del discorso del narratore verso il discorso del personaggio, nonché la necessità di mantenere, nella maggior parte dei casi, una stretta equivalenza dei tempi verbali nella traduzione dall'italiano al romeno.

Passeremo in rassegna i diversi tipi di discorso (diretto e indiretto, libero o legato) e i vari approcci teorici dei concetti di *voce* e *visione*/*prospettiva*, per analizzare poi alcuni brani delle due traduzioni in romeno del *Gattopardo* lampedusiano[1], mettendo in luce, in modo particolare, i valori testuali del passato prossimo, del passato remoto e dell'imperfetto.

1. Fenomeni testuali polifonici

Le isole testuali dove s'intrecciano la voce del narratore e le voci dei personaggi necessitano sempre di un'attenzione supplementare da parte dell'interprete (lettore/traduttore), il quale deve stabilire "la sorgente" dell'informazione, il rapporto tra voce e visione narrativa, ma anche "il punto di passaggio" da una voce all'altra.

Ricorderemo, in breve[2], quali sono gli approcci linguistici alla configurazione polifonica del testo e i principali tipi di discorso, per poter sottolineare, di seguito, il rapporto tra l'istanza enunciativa e la struttura temporale di un testo narrativo, nonché le loro implicazioni traduttologiche.

Tralasciando la teoria letterario-ideologica di Michail Bachtin (teorico letterario russo, il primo ad aver parlato, negli anni '30 del XX secolo, del concetto di *polifonia*), ci soffermeremo, per primo, sui capisaldi della teoria strutturalista dell'enunciazione, puntando sulla preoccupazione di due grandi linguisti, Gérard Genette e Jaap Lintvelt, di definire il rapporto tra *voce* e *visione*/*prospettiva*.

1.1. Un approccio strutturalista all'enunciazione

Nei loro saggi sulla narratologia, tanto Genette[3], quanto Lintvelt[4] puntano sulla presenza, nel testo narrativo, di due istanze: *l'istanza enunciativa* (la voce, ovvero „chi parla") e *l'istanza percettiva* (la visione, il punto di vista, ossia "chi

[1] La prima traduzione del romanzo, quella considerata "classica", appare nel 1964 presso la casa editrice Editura pentru literatură universală e appartiene a Tașcu Gheorghiu (noi useremo l'edizione del 2003). La seconda traduzione, di Gabriela Lungu, appare presso la casa editrice Humanitas nel 2011.

[2] Per una presentazione più dettagliata dei diversi approcci linguistici alla configurazione enunciativa del testo, si veda Colceriu, 2010: 181-188.

[3] Il titolo a cui facciamo riferimento è *Figure III*, Torino, Einaudi, 1976, traduzione in italiano di Lina Zecchi.

[4] Usiamo la traduzione in romeno, di Angela Martin: J. Lintvelt, *Punctul de vedere. Încercare de tipologie narativă*, București, Univers, 1994.

vede"), entità che non sono sempre facili da delineare. Per poter definire la categoria di "voce narrativa", si deve sempre tener conto di altre due categorie: la modalità narrativa[5] e la temporalità, in quanto le diverse istanze narrative lasciano la loro impronta sulla configurazione temporale della narrazione, a livello di ordine, durata o frequenza delle vicende narrate.

È importante dunque identificare correttamente le voci dei personaggi e la maniera in cui esse s'inseriscono nel discorso del narratore, ossia capire il perpetuo gioco polifonico dovuto all'intreccio fra i vari tipi di discorso.

La tipologia delle diverse forme discorsive riguarda, da un lato, la maniera in cui viene presentato il discorso di un personaggio e, in questo caso, si parla di un *discorso diretto* e di un *discorso indiretto*, oppure il modo in cui il "discorso straniero" viene inserito nel discorso del narratore, situazione in cui si parla di un discorso *narrativizzato*[6], *trasposto*[7] o *riferito*[8]. Al punto di convergenza delle due categorie, ritroviamo le seguenti forme discorsive: il *discorso diretto libero,* il *discorso diretto legato*, il *discorso indiretto legato* e il *discorso indiretto libero*[9].

Al di là dell'analisi del testo narrativo a partire dall'interazione dinamica tra le istanze enunciative, Jaap Lintvelt si occupa piuttosto del rapporto problematico che si viene a creare tra l'istanza narrativa e l'istanza percettiva, la cui ambiguità è dovuta tanto allo stretto intreccio delle voci, quanto alla difficoltà di identificare la prospettiva – quell'io percepente che si manifesta indirettamente nel discorso (cfr. Lintvelt, 1994: 25-114).

Una soluzione pertinente alle domande di Lintvelt sembra offrire, qualche decennio più tardi, la scuola scandinava di linguistica, in una raccolta di studi intitolata *ScaPoLine. La théorie scandinave de la polyphonie linguistique* (2004), le cui ricerche approfondiscono l'approccio pragmatico alla teoria dell'enunciazione[10].

1.2. Un approccio pragmatico all'enunciazione

Infatti, a partire dall'ultimo decennio del Novecento, gli studi di linguistica si propongono di delineare le caratteristiche del *testo* come insieme di *enunciati*;

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[5] La *modalità* narrativa indica le forme/i gradi di rappresentazione narrativa: la narrazione mimetica tenta di nascondere il narratore, mentre la narrazione diegetica indica la sua presenza, in maniera più o meno visibile (cfr. Genette, 1976: 208-258).

[6] Il narratore racconta quello che dice il personaggio, il che indica il massimo della presenza del narratore nel discorso del personaggio.

[7] Il discorso indiretto, libero o legato.

[8] Il discorso diretto: il narratore cede la parola al personaggio.

[9] In questa sede ci soffermeremo sul discorso indiretto libero, per evidenziare la sua importanza nella comprensione del testo e nella traduzione.

[10] La teoria scandinava della polifonia linguistica fa la distinzione tra il locutore, ossia l'essere discorsivo che costruisce un enunciato o un intero testo, e i punti di vista, responsabili delle varie prospettive, ma senza avere la funzione di enunciare (cfr. ScaPoLine, 2004: 17-38). Se il testo ci offre gli elementi necessari per identificare la voce, la prospettiva può essere solo intuita in maniera indiretta (cfr. Zafiu, 2000: 235-236).

l'*enunciato* è un'unità discorsiva definita dai parametri della situazione comunicativa: le *istanze enunciative*, il *tempo* e lo *spazio* – entità rappresentate, a livello testuale, dalle diverse forme deittiche.

Lo studio dell'enunciazione riguarda la maniera in cui gli enunciati fanno riferimento all'atto dell'enunciazione, attraverso gli elementi deittici che sono sia pronomi personali che rinviano ai protagonisti dell'enunciazione (locutore e interlocutore), i quali rappresentano la *deissi centrale*, sia espressioni avverbiali che definiscono le coordinate spazio-temporali dell'enunciazione, considerate *deittici periferici* (cfr. *ScaPoLine*, 2004: 470-471).

Oltre le forme deittiche sopraelencate, esistono anche elementi deittici, sempre *periferici*, che sono sia costruzioni esclamative, sia interiezioni, sostantivi, aggettivi o avverbi di qualità (cfr. Ducrot, Schaeffer, 1996: 473-474), i quali svolgono un ruolo importante nel discorso indiretto libero.

I deittici dipendono sempre da un centro deittico strettamente connesso a un'istanza enunciativa. Se, nel discorso diretto, si conserva il centro deittico del personaggio e le voci (del narratore[11] e del personaggio[12]) si distinguono chiaramente, nel discorso indiretto legato, il centro deittico del personaggio viene subordinato al centro deittico del narratore e assistiamo così alla trasformazione delle forme pronominali e dei tempi verbali, elementi della deissi centrale (cfr. Ducrot, Schaeffer, 1996: 473-474; *ScaPoLine*, 2004: 471).

Il discorso indiretto libero però, trovatosi a metà strada tra il discorso diretto e il discorso indiretto, è caratterizzato dall'indipendenza sintattica e da un'ambiguità dovuta al miscuglio delle voci del narratore e del personaggio. Del discorso indiretto libero sono specifiche la trasposizione dei pronomi e dei tempi verbali, ma notiamo inoltre la presenza di elementi verbali esclamativi, affettivi, specifici dell'intonazione originaria (del personaggio).

Il romanzo di Giuseppe Tomasi di Lampedusa, *Il Gattopardo*, è cosparso di isole di discorso indiretto libero in cui il passaggio da un'istanza narrativa all'altra si fa, di solito, attraverso verbi o sintagmi nominali appartenenti al campo semantico della percezione, dell'immaginazione, del ricordo, dell'evocazione[13].

Ci soffermeremo, nel presente studio, sulle forme verbali che creano il passaggio verso il discorso indiretto libero del protagonista, il Principe di Salina, che sono rappresentate, nella maggior parte dei casi, da verbi all'imperfetto o al passato remoto, appartenenti al campo semantico indicato, con l'intento di sottolineare l'importanza di mantenere, nella traduzione, una stretta equivalenza dei tempi verbali.

[11] Chiamato anche Locutore o locutore testuale.
[12] Chiamato anche locutore rappresentato.
[13] Per un'approfondita ricerca sui fenomeni polifonici nel romanzo lampedusiano, si veda Colceriu, 2010: 188-192.

2. TRADURRE I TEMPI VERBALI DEL *GATTOPARDO*

Tradurre significa trovare le equivalenze a livello sintattico, semantico e pragmatico tra la lingua di partenza e la lingua di arrivo, ovvero seguire un approccio linguistico (semantico-sintattico) e uno testuale (pragmatico, funzionalista). La negoziazione del senso e della giusta parola (più o meno ardua, a seconda della "distanza" tra le due lingue), riguarda dunque non solo gli aspetti semantico-culturali, ma anche le strutture morfo-sintattiche.

Abbiamo evidenziato, in altra sede[14], il fatto che, dato il grado di parentela tra l'italiano e il romeno, nella maggior parte delle tipologie testuali/discorsive, le due lingue presentano equivalenze a livello della configurazione dei tempi verbali e a un'equivalenza formale corrisponde, di solito, anche un'equivalenza semantica. Questo stretto rapporto riguarda soprattutto i testi letterari narrativi, la cui configurazione temporale è costruita, principalmente, sui tempi del passato: il passato prossimo e il passato remoto, come tempi della progressione dell'azione, e l'imperfetto, come tempo di sfondo.

Partendo dal rapporto che ogni enunciato ha con il momento dell'enunciazione, possiamo collocare i tempi verbali del passato (in entrambe le lingue) in due paradigmi: del *discorso* e della *storia*[15]. Tra tutti questi tempi verbali, il passato remoto è l'unico tempo che appartiene esclusivamente alla storia, visto che non ha nessun legame con il momento della narrazione.

Data questa corrispondenza funzionale tra l'italiano e il romeno, il cambiamento di un tempo verbale presente nella lingua di partenza porta a volte a un cambiamento di significato, mai desiderato nell'atto della traduzione. Come abbiamo accennato sopra, il nostro punto di interesse sono le forme verbali che fanno il passaggio verso il discorso indiretto libero del protagonista, il Principe di Salina, verbi all'imperfetto o al passato remoto, appartenenti al campo semantico della sensazione, del pensiero, del ricordo, dell'evocazione.

Prenderemo in esame alcuni frammenti della prima parte del romanzo lampedusiano, mettendo a confronto le due traduzioni in romeno, quella di Tașcu Gheorghiu, del 1964, e quella di Gabriela Lungu, del 2011.

I brani citati sono campioni testuali plurivocali, predominanti nelle parti del romanzo incentrate sulle vicende personali o storico-politiche del personaggio principale, don Fabrizio di Salina, la cui voce e visione sostituiscono diverse volte la presenza del narratore. Si tratta, per lo più, di uno slittamento dal discorso del narratore al discorso indiretto libero del personaggio, all'interno di frammenti

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[14] Per una presentazione dettagliata dei valori del passato prossimo e del passato remoto in alcune tipologie testuali e delle loro implicazioni traduttologiche nel passaggio dall'italiano al romeno, si veda Colceriu, 2008: 245-252.

[15] A seconda dei linguisti che li hanno coniati, questi paradigmi hanno nomi diversi: il paradigma del *discorso* o del *commentario* e il paradigma della *storia* o del *racconto* (cfr. Weinrich, 1964; Benveniste, 2000).

testuali che illustrano i pensieri, i ricordi o i ragionamenti del Principe nei confronti degli avvenimenti storico-politici dei suoi tempi, oppure delle esperienze personali o dei suoi familiari.

Il Gattopardo è un romanzo realistico, in terza persona, e la presenza del narratore sembra avere, spesso, solo la funzione di creare la cornice, di arginare gli effluvi di pensieri e di ragionamenti del protagonista, a cui cede felicemente la parola. A poche pagine dall'inizio del romanzo, necessarie per delineare la cronotopia e per introdurre i personaggi, ritroviamo un primo frammento di discorso indiretto libero, segnalato dalla presenza del sintagma nominale "associazioni di idee" e dai punti di sospensione della frase che riproduce un discorso diretto, un monologo interiore del Principe.

> Per il Principe, però, il giardino profumato fu causa di cupe associazioni di idee. "Adesso qui c'è buon odore, ma un mese fa..."
>
> **Ricordava** il ribrezzo che le zaffate dolciastre avevano diffuso in tutta la villa prima che ne venisse rimossa la causa: il cadavere di un giovane soldato del 5 Battaglione Cacciatori che, ferito nella zuffa di San Lorenzo contro le squadre dei ribelli era venuto a morire, solo, sotto un albero di limone. Lo avevano trovato bocconi nel fitto trifoglio, il viso affondato nel sangue e nel vomito, le unghie confitte nella terra, coperto dai formiconi [...]. Quando i commilitoni imbambolati lo ebbero poi portato via (e, sì, lo avevano trascinato per le spalle sino alla carretta cosicché la stoppa del pupazzo era venuta fuori di nuovo) un De Profundis per l'anima dello sconosciuto venne aggiunto al Rosario serale [...]. (Tomasi di Lampedusa, 2004: 26-27)

Il discorso indiretto libero irrompe nel discorso del narratore (presente all'inizio del frammento) ed è confermato tanto dalle strutture già evidenziate ("associazioni di idee", punti di sospensione), quanto dalla descrizione naturalistica del cadavere (come se tutto succedesse di nuovo sotto gli occhi del personaggio) e dalla presenza dell'espressione avverbiale che indica l'indignazione di don Fabrizio ("e, sì ..."), tutti elementi che segnalano la sostituzione temporanea della voce e della visione del narratore[16].

A questo punto, dobbiamo chiederci qual è l'importanza della presenza del verbo *ricordare* all'imperfetto e non al passato remoto? Abbiamo sottolineato in precedenza che il passato remoto è l'unico tempo che appartiene esclusivamente alla storia, visto che non ha nessun legame con il momento della narrazione. Dunque, la sua presenza al confine tra il discorso del narratore e il discorso indiretto libero del personaggio non sarebbe sbagliata, in quanto potrebbe essere considerato un elemento della serie dei verbi al passato remoto che indicano le azioni del personaggio. Ci sono contesti similari in cui l'autore usa verbi della stessa categoria al passato remoto, ma, nella stragrande maggioranza dei casi, i verbi che creano il passaggio verso il discorso indiretto libero sono all'imperfetto, perché è questo il tempo che, con il suo valore di inconcludenza, indica meglio l'entrata sul palco della

[16] Ci siamo soffermati sugli elementi che indicano la presenza del discorso indiretto libero del personaggio Fabrizio di Salina, in molti brani del romanzo lampedusiano, in Colceriu, 2010: 188-192.

nuova istanza narrativa, la continuazione del pensiero, del ragionamento del Principe: non *ricordò*, ma *ricordava*, cioè il ricordo diventava un episodio che si svolgeva nuovamente sotto i suoi occhi.

Se il traduttore, attraverso letture approfondite, diventa consapevole di queste sfumature linguistico-pragmatiche delle forme verbali, si rende conto anche dell'importanza dell'uso di un imperfetto e della necessità di mantenere, nella traduzione, una stretta equivalenza dei tempi verbali.

Mentre Tașcu Gheorghiu (2003: 15) rende in romeno l'imperfetto italiano con un passato remoto ("**Își aminti** de greața pe care miasmele acelea dulcege o răspândiră în toată vila…"), la traduttrice Gabriela Lungu (2011: 33) sceglie l'equivalenza formale, mantenendo così anche l'equivalenza semantico-pragmatica di questo tempo verbale, in un contesto testuale in cui l'imperfetto diventa ponte tra il discorso del narratore e il discorso del personaggio ("**Își amintea** de repulsia pe care duhoarea dulceagă o trezise în toată vila…").

Riportiamo, di seguito, altri brani della prima parte del romanzo, per far notare l'oscillazione nella scelta tra i due tempi verbali, caratteristica solo del primo traduttore. (Rispetteremo il seguente ordine dei frammenti: originale, prima e seconda traduzione.)

1.

Invece! "Bella famiglia" **pensava**. Le femmine grassoccie, fiorenti di salute, con le loro fossette maliziose e, fra la fronte e il naso, quel tale cipiglio, quel marchio atavico dei Salina. (Tomasi di Lampedusa, 2004: 32)

"Frumoasă familie", **gândea** el în schimb. Fetele – durdulii, înfloritoare de sănătate, cu gropițele lor ștrengărești și, între frunte și nas, acea vestită încruntătură, semnul atavic al stirpei Salina. (Tomasi di Lampedusa, 2003: 22)

"Frumoasă familie", **gândea** el în schimb. Fetele durdulii, plesnind de sănătate, cu gropițele lor șmecherești și cu o încruntătură între frunte și nas, semnul atavic al celor din neamul Salina. (Tomasi di Lampedusa, 2011: 40)

2.

"Quel ragazzaccio chissà cosa sta combinando per ora" **pensava** il Principe mentre si rasentava villa Falconeri […]. (Tomasi di Lampedusa, 2004: 34)

"Cine știe ce mai pune la cale ștrengarul ăsta..." **se gândi** Prințul în clipa când treceau pe lângă vila Falconeri […]. (Tomasi di Lampedusa, 2003: 24)

"Cine știe ce-o mai fi punând la cale, afurisitul ăla", **se gândea** Principele în timp ce trecea pe lângă vila Falconeri […]. (Tomasi di Lampedusa, 2011: 42)

3.

"Vedo, Padre, vedo" e **pensava** che forse Tancredi era attorno a uno di quei fuochi malvagi ad attizzare con le mani aristocratiche la brace che ardeva appunto per svalutare le mani di quella sorta. (Tomasi di Lampedusa, 2004: 35)

- Văd, Părinte, văd…

Și **se gândea** că poate Tancredi sta în jurul uneia din acele vâltori diavolești și ațâța cu mâinile lui aristocratice para care ardea tocmai ca să mistuie mâinile de felul acesta. (Tomasi di Lampedusa, 2003: 25)

- Văd, Părinte, văd, și **se gândea** că Tancredi se afla, poate, pe lângă unul din focurile alea afurisite, ațâțând cu mâinile lui aristocratice jăratecul care ardea tocmai ca să ducă la pieire mâini ca acelea. (Tomasi di Lampedusa, 2011: 43)

Nelle altre parti del romanzo, questo fenomeno traduttivo è meno presente e, nella maggior parte dei frammenti che usano verbi come *pensare*, *ricordare*, *sapere* per introdurre un discorso indiretto libero, entrambe le traduzioni scelgono un'equivalenza verbale stretta[17].

Il presente lavoro non si è proposto di offrire un'analisi quantitativa delle situazioni in cui la traduzione in romeno non rispetta l'equivalenza formale dei tempi verbali. L'obiettivo era quello di evidenziare la presenza dell'alternanza, nella prima traduzione in romeno, del passato remoto e dell'imperfetto, in contesti in cui l'originale propone quasi esclusivamente l'imperfetto, che è anche un tempo della visione, della prospettiva.

Nel caso dei verbi che esprimono sentimenti, ricordi, evocazioni, il valore dell'imperfetto è molto chiaro e indica appunto quel cambiamento di prospettiva, l'introduzione di una nuova voce, dipendente dal centro deittico periferico del personaggio. Da qui deriva anche l'importanza di scegliere, nel processo di traduzione, lo stesso tempo verbale, ossia l'imperfetto, carico degli stessi valori semantici ed enunciativi, tanto in italiano quanto in romeno.

CONSIDERAZIONI FINALI

In conclusione, ribadiamo la necessità di mantenere l'equivalenza stretta tra le forme verbali del testo di partenza e del testo di arrivo, in quanto la presenza dell'imperfetto offre un'informazione necessaria al lettore, al fine di renderlo consapevole del passaggio dal discorso del narratore al discorso del personaggio, nelle isole testuali dominate dal discorso indiretto libero del protagonista, discorso che propone una nuova voce, una nuova prospettiva. Questo gioco polifonico non fa altro che conferire ricchezza e spessore al senso testuale, valori che il traduttore deve cercare di preservare anche nel testo di arrivo.

[17] Sempre strano è l'uso, nella traduzione di Tașcu Gheorghiu, di un verbo al trapassato al posto di un imperfetto che ha gli stessi valori sintattico-semantici dei verbi a cui abbiamo accennato sopra. Si tratta della settima parte del romanzo, quella che descrive l'agonia e la morte del Principe, e l'ultima parte in cui si fa sentire la voce del protagonista. L'incipit di questa parte ("Don Fabrizio quella sensazione la **conosceva** da sempre. Erano decenni che **sentiva**…" - Tomasi di Lampedusa, 2004: 215) rappresenta un altro campione testuale plurivocale, in cui il narratore cede immediatamente la parola al personaggio (voce interiore), come fanno notare i due verbi all'imperfetto. Mentre la seconda traduzione mantiene inalterato l'imperfetto ("Don Fabrizio **cunoștea** senzația aceea dintotdeauna. De zeci de ani **simțea**..." - Tomasi di Lampedusa, 2011: 230), la prima traduzione sceglie, in maniera del tutto inaspettata, un verbo al trapassato ("Senzația aceea *don* Fabrizio o **cunoscuse** dintotdeauna. De zeci de ani el **simțea**…" - Tomasi di Lampedusa, 2003: 227), che ci allontana dai valori dell'imperfetto già menzionati.

Mentre la prima traduzione (Taşcu Gheorghiu, 1964/2003) rende a volte l'imperfetto italiano con il passato remoto (in maniera arbitraria, tuttavia), la ritraduzione (Gabriela Lungu, 2011), rispettando l'equivalenza formale, ripristina anche il valore semantico della scelta dell'imperfetto.

Come abbiamo accennato anche all'inizio del lavoro, il traduttore deve prestare maggiore attenzione ai brani testuali in cui s'intrecciano la voce del narratore e le voci dei personaggi, per poter individuare "la fonte" dell'informazione, per capire la relazione tra voce e visione narrativa e per stabilire qual è "il punto di passaggio" da una voce all'altra – fenomeni enunciativi strettamente connessi alla configurazione temporale del testo. Capire i valori semantici del gioco polifonico di isole testuali del genere non fa altro che garantire la giusta scelta delle forme verbali durante il processo di trasposizione del testo originale nella lingua di arrivo.

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Ejemplo de errores de estudiantes de traducción del Lima Institute of Technical Studies (LITS)

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Abstract. The aim of this article is to analyze students' errors concerning the use of tenses in French. In order to do that, I based my examples on translations done by some students of the undergraduate institution I work for—Institute of Technical Studies (LITS) —, based in Lima, the capital of Peru. I will analyze errors made by students of the third and fourth academic semester (equivalent to the second year of *licence* in France) of six academic semesters. Most of these students, with Spanish as their mother tongue, are from Lima, but they are also from different regions of Peru and some of them come from other countries.
At first, I will present the current situation for the French language in Peru. Then, I will offer some information about the origin of Spanish, its variations in America, some particularities and regionalisms of Peruvian Spanish. And finally, I will provide a general perspective on the translations carried out in Peru and I will present some translation errors from translation students' work (language combination French-Spanish). As we all know, there are slight differences between the two languages regarding the use of some tenses: past simple and past perfect. Sometimes, the students do not pay attention to these differences. What is more, they frequently copy the syntax and grammar structures they find in the original text, not taking into account that it could lead them to ambiguity in terms of translation errors, as well as lack of fluidity and naturalness in the translated text.
Keywords: translation, errors, tenses, Spanish, French

INTRODUCCIÓN

Como sabemos, los traductores deben tener un buen conocimiento tanto de la lengua de partida como de la lengua de llegada (sintaxis, gramática, terminología, vocabulario, etc.). Asimismo, deben tener una buena comprensión lectora de ambas lenguas de trabajo, conocer el tema que están traduciendo (saber investigar, en caso de no ser especialista), entre otras competencias traductoras. Todo ese conocimiento y competencias se empiezan a desarrollar desde que empezamos a estudiar en una institución de educación superior (universidad o instituto); y es en ese periodo donde muchas veces se cometen errores de diferente tipo que con la práctica constante van disminuyendo, hasta desarrollar de manera óptima todas las competencias necesarias para ser un buen traductor.

En el presente artículo, me centraré en los errores de tiempo, de traducciones del francés al español, que los estudiantes cometieron en los cursos de Taller de Traducción Directa I, II y II; pero antes me centraré en algunos datos sobre el origen del español, algunas diferencias que encontramos en el español de los diversos países de habla hispana y también sobre las variedades del español de Perú.

1. Francés en Perú

El francés es considerado como un idioma romántico y poético para muchos, y es uno de los más estudiados en Perú. Una de las razones es que Francia es un país con un atractivo turístico que no pasa desaparecido en Perú: la cultura, los lugares turísticos, la gastronomía, etc. Sin embargo, esa no sería la única razón, según Nicolás Mezzalira, director de la Alianza Francesa de Lima: una de las razones que motivó a muchos peruanos a estudiar otros idiomas fue el deseo de emigrar, debido a la crisis de los 80. El aprendizaje del francés, en muchos casos, fue para emigrar a Quebec (RFI, 2020). Él también comenta que, en la actualidad, la principal razón sería por estudios, ya que los estudios en Francia son de buena calidad y gratuitos. Es por ello que, en el año 2020, la Alianza Francesa de Lima tuvo más de 10 000 alumnos, según se indica en una entrevista realizada en noviembre del 2020 y, por lo tanto, esta sede se convirtió en la más importante del mundo. La mayoría de estos alumnos tiene entre 20 y 30 años y es gente joven que desea continuar con sus estudios superiores, ya sea de pregrado o posgrado.

En el Perú, la Alianza Francesa, que cuenta con sedes en 9 ciudades: Lima, Arequipa, Chiclayo, Cusco, Jaén, Piura, Puno, Tacna y Trujillo, es una institución educativa con mucho prestigio y en el año 2020 cumplió 130 años.

2. Origen del español

El español, así como otras lenguas (italiano, francés, portugués, rumano, catalán) y algunos dialectos como el gascón y el provenzal, provienen del latín. El latín originó diferentes lenguas debido a los cambios lingüísticos a los que se enfrentó en las distintas regiones del antiguo imperio. Al inicio, estas variaciones eran a nivel dialectal; sin embargo, los diferentes cambios lingüísticos que se produjeron con el paso del tiempo dieron como resultado nuevas lenguas. Hualde et al. (2010) indican que el español es la evolución moderna del latín y esta evolución se llevó a cabo de manera tan lenta que, con el paso del tiempo, las generaciones no se dieron cuenta de que la forma de hablar cambiaba radicalmente de una a otra. Un ejemplo interesante proporcionado por Hualde et al. para ilustrar lo que sucedió con las lenguas que proceden del latín es que, si dos comunidades con la misma lengua dejan de comunicarse, al no haber interacción entre ellas, los cambios lingüísticos no podrán transmitirse, la evolución de ambas lenguas será distinta y con el tiempo, tras varias diferencias acumuladas, estas serán lenguas diferentes.

3. Variación del español en América

Según Coseriu (1981), la palabra dialecto es de origen griego, significa modo de hablar y deriva de un verbo griego que significa hablar uno con otro. Asimismo, indica que desde el sentido etimológico es el modo interindividual de hablar. El modo de hablar común es un sistema de isoglosas y todo el sistema de isoglosas comprobadas como actividad lingüística es una lengua. Por otro lado, según Coseriu, no existe una diferencia sustancial entre lengua y dialecto; es decir que todo dialecto es una lengua, pero no toda lengua es un dialecto. Asimismo, señala que entre lengua y dialecto existen diferencias de estatus históricos y que "Una lengua histórica es una familia histórica con modos de hablar afines e interdependientes". Por otro lado, también indica que "los dialectos son miembros de esta familia o constituyen familias menores dentro de la familia mayor" (Coseriu, 1981: 6). Es decir, el dialecto es una lengua menor dentro de una lengua mayor que es lo que corresponde a una lengua histórica, puesto que, de acuerdo a Coseriu, una lengua histórica está conformada por conjunto de dialectos de una lengua común y, si no la hay, por los diversos modos de hablar de los pobladores, ya son parte de una tradición única. Las variedades dentro de un dialecto son subdialectos o subsubdialectos; y las lenguas sí se delimitan independientemente de su relación con otros sistemas. Por ello, no existe un español uniforme, ya que hay variedades lingüísticas entre países y estos, a su vez, tienen variedades regionales. Este tipo de variedades pueden ser geográficas o diatópicas, sociales o diastráticas, funcionales o diafásicas. Las variedades geográficas se hacen evidentes en la forma específica de hablar que tienen los pobladores que viven en las diferentes zonas geográficas; es decir, encontramos variedades en el uso del español de México, Perú, Bolivia, Argentina, etc. Esto se explica gracias a la procedencia de los pobladores que colonizaron las distintas áreas del continente americano (Palacios, 2017).

Por otro lado, podemos encontrar diferencias lingüísticas en las variedades geográficas que se dan a nivel léxico, fonológico y gramatical. Un ejemplo a nivel léxico es la palabra "palta" para los peruanos y "aguacate" para los mexicanos. A nivel fonológico, encontramos, por ejemplo, la pronunciación del primer sonido de la palabra "llamar" que para los argentinos se pronuncia con /sh/. A nivel gramatical, encontramos el uso del "vos" utilizado en algunos países como Argentina, Honduras, Uruguay, etc. y el uso de "tú", lo que implica una conjugación distinta: "vos sabés", "tú sabes".

En cuanto a las variedades diastráticas, estas se dan a nivel sociocultural. Es decir que el nivel cultural que posee una persona y su entorno influye en su forma de hablar el idioma.

Por último, encontramos también las variaciones funcionales; es aquí donde encontramos los diferentes registros lingüísticos. El registro lingüístico hace referencia a las variaciones de la lengua que elige la persona para comunicarse, de acuerdo a la situación y con quienes desea comunicarse. Los registros pueden ser formal o culto, coloquial o familiar y vulgar (Camacho, 2013).

El registro culto se da entre personas que se encuentran en situaciones formales, académicas o profesionales. Al utilizar este registro, se cuida mucho no cometer errores de ningún tipo (gramaticales, léxicos, ortográficos, etc.), ni se emplean palabras coloquiales o vulgares. Muchas veces, encontramos que, en este tipo de registro, se emplean tecnicismos y jergas profesionales.

El registro coloquial se emplea cuando los interlocutores se encuentran en situaciones familiares, amicales o cotidianas. Y finalmente, el registro vulgar se usa entre personas que, por lo general, tienen poca instrucción académica.

4. Influencia de la lengua oral en la escritura

La competencia lingüística se basa en la escucha para desarrollar el habla, y la lectura para poder desarrollar la escritura. El habla se va desarrollando desde la infancia temprana y se ve estimulada con la escucha; es decir, que cuanto más se exponga al niño a conversaciones, es más probable que este aprenda a hablar con mayor facilidad y de manera más rápida. Por otro lado, en el caso de la escritura, la persona adquirirá un vocabulario más amplio si tiene el hábito de la lectura. De acuerdo a Bernal (2010), que cita a Ferreiro (2002) y otros autores, la “oralidad es un sistema diferente aunque interdependiente de la escritura”. Esto quiere decir que al hablar usamos una gramática distinta a la gramática que debemos usar cuando escribimos, ya que debemos reconstruir la sintaxis y otros elementos al momento de redactar. Cassany (2008) indica que existen ciertos factores sociales que afectan el desarrollo del lenguaje, por ejemplo, el hecho de que ya no se cuenten cuentos antes de dormir, la falta de diálogo durante las comidas que se solía hacer en el pasado; todo esto afecta de alguna manera al desarrollo del lenguaje. Por otro lado, los jóvenes están expuestos al lenguaje utilizado actualmente en redes sociales; este no respeta sintaxis, gramática, puntuación, etc. y, por lo tanto, están más familiarizados con este, y muchas veces olvidan que existe una diferencia entre el lenguaje oral y el escrito. Asimismo, esta situación se ve agravada debido a que muchas veces no tienen el hábito de la lectura. Todo ello acentúa el hecho de que utilicen el lenguaje oral al momento de redactar y, en este caso específico, al momento de traducir, cometiendo sobre todo errores de sintaxis, ortografía y puntuación.

5. Español en Perú

Como menciono líneas arriba, existen variedades geográficas en todos los idiomas, y por supuesto en el español también. Así como existen variedades geográficas en cuanto al español hablado en cada país (cada país tiene rasgos que lo hacen diferente), estas variedades también incluyen aquellas que se dan dentro del mismo. Pérez, en su libro *Los castellanos del Perú* (2004), indica que las características que encontramos en las diferentes formas de hablar se denominan rasgos lingüísticos y estos pueden ser de diferentes tipos: vocabulario (léxico), pronunciación (fonológico), construcción (gramatical). El tipo más frecuente es a nivel fonológico, el cual se hace evidente por la pronunciación; es decir, la entonación y algunos sonidos usados por los pobladores de ciertas zonas, regiones o ciudades del país. Por otro lado, la variedad geográfica también se manifiesta en la gramática. A continuación, algunos ejemplos de una misma idea expresada de manera distinta a nivel gramatical del español peruano:

- Su casa de José.
- La casa de José.
- De José su casa.

En cuanto a las variedades sociales, antes mencionadas, estas dependen de varios factores: si son niños, adultos, mujeres, hombres o del grupo cultural o social al que pertenecen.Otra variedad que encontramos en Perú es la adquisicional, por ejemplo, los extranjeros que viven en el país. Ellos tienen otro acento e incorporan elementos propios de su lengua materna a la lengua. Otras variedades de este tipo se dan en algunas zonas como la Amazonía y la zona andina, donde de acuerdo a la Base de Datos de Pueblos Indígenas u Originarios del Ministerio de Cultura, existen 48 lenguas. En las zonas Andinas se hablan 4 (quechua, aimara, jaqaru, Kawki) y 44 en la Amazonia (achuar, ashaninka, bora, etc.). Muchas veces, los pobladores tienen como lengua materna alguna de estas lenguas indígenas u originarias y aprenden el español como segunda lengua por lo que utilizan estructuras gramaticales y sintácticas de sus lenguas maternas al hablar español.

6. Traducción en Perú

En Perú existen cuatro universidades que ofrecen la carrera de Traducción e Interpretación: Universidad Ricardo Palma, Universidad Peruana de Ciencias Aplicadas, Unifé y Universidad César Vallejo. Todas estas universidades ofrecen la combinación de francés-español. El tiempo de estudio en las universidades es de cinco años. Asimismo, existen instituciones de educación superior: LITS y Headway College, que también ofrecen esta carrera con la misma combinación de idiomas, en cuyo caso el tiempo de estudios es de tres años. En el caso de LITS, esta institución de educación superior ofrece la carrera de Traducción e Interpretación en las siguientes combinaciones de idiomas: inglés (traducción directa e inversa), francés (traducción directa). Del mismo modo, los estudiantes aprenden el idioma portugués como parte de la carrera, aunque no reciben talleres de traducción en la combinación portugués-español. El ciclo académico tiene una duración de 18 semanas. El plan curricular de LITS incluye la enseñanza del idioma francés. Por lo general, muchos estudiantes empiezan sus estudios de traducción con conocimientos de inglés básico, intermedio o avanzado. Sin embargo, en el caso del francés, la situación es diferente, ya que, por lo general, los estudiantes no tienen conocimientos del idioma al comenzar la carrera. Tal vez, por este motivo, los estudiantes son más propensos a cometer errores y, entre estos errores, encontramos los errores de tiempo. Asimismo, de acuerdo al plan curricular, los cursos de Taller de Traducción en la combinación francés-español empiezan en el tercer ciclo de estudios y lo estudian hasta el final de la carrera (sexto ciclo). Hay cuatro talleres de traducción: Taller de Traducción I, Taller de Traducción II, Taller de Traducción III y Taller de Traducción IV. Este curso lo llevan una vez a la semana y tiene una duración de 2h 15 min. Por otro lado, los estudiantes también llevan el curso de Teoría de la Traducción en el segundo ciclo. Este curso lo llevan una vez por semana y tiene una duración de 2h 15 min.

7. ERRORES DE TRADUCCIÓN (TIEMPO)

Entre los errores de traducción que he encontrado en los diferentes talleres que he dictado en LITS algunos se deben al tiempo. Los tiempos verbales se dictan durante todos los cursos de Francés (llevan el curso de Francés durante toda la carrera: Francés I, Francés II, Francés III, Francés IV, Francés V y Francés VI). Asimismo, en cuarto ciclo, los estudiantes llevan el curso de Redacción Francesa. En este curso, también estudian los tiempos verbales, a manera de revisión. En esta ocasión, quisiera concentrarme en los errores de los tiempos: *passé composé*, *conditionnel présent* y *plus-que-parfait*. Uno de los tiempos que más encontramos en los textos que trabajamos o revisamos en clase es el *passé composé*. Según el libro *Maîtriser la grammaire française* (Struve-Debeaux, 2010) este tiempo se utiliza, como su nombre lo indica, para hablar sobre algo que sucedió en un momento anterior al presente o al momento en el que se está hablando, es decir, en el pasado. Este se forma con dos auxiliares: *être* o *avoir*, lo que muchas veces confunde a los estudiantes, ya olvidan cómo se forma, no se aprendieron cuáles son los verbos que se conjugan con estos auxiliares o no se aprendieron el participio pasado de los verbos. Por otro lado, también encontramos errores de otros tiempos como el *conditionnel présent.* El error se debe a que algunos estudiantes lo confunden con el tiempo futuro, cuando este se usa para expresar algo imaginario, eventual o algo que se cree o estima. A continuación, presentaré algunos ejemplos de errores encontrados en versiones traducidas de un grupo de 18 estudiantes del tercer ciclo de la carrera de Traducción e Interpretación de LITS. El texto origen fue extraído del sitio web de TV5 Monde.

Texto origen 1 Presque deux mois après le vote historique, et de justesse, des députés argentins en faveur du droit à l'avortement, le Sénat a **donc refusé** le 9 août 2018 d'entériner le choix de la chambre basse.
Versión a Casi dos meses después del voto histórico, deputados argentinos a favor del derecho al aborto, el 9 de agosto del 2018 el Senado asi **rechaza** el reconocer la opción de la Cámara Baja.
Versión b Casi dos meses después del voto justo e histórico, que los argentinos **estuvieron enfrentando** en favor del derecho al aborto, el 9 de agosto del 2018, el senado se negó a aprobar la elección de la cámara inferior.

En el primer ejemplo, incluyo dos versiones. Las versiones corresponden a dos estudiantes diferentes del taller de Traducción I (tercer ciclo de carrera).

En la versión “a” encontramos diferentes tipos de errores: ortográficos, omisión, léxico, sintácticos y de tiempo. En lo concerniente al tiempo, el estudiante no se dio cuenta de la estructura del *passé composé* en el texto, omitió el auxiliar que se encuentra delante del *donc* y solo tomó en cuenta el pasado participio *refusé*. Considero que si la estructura sintáctica de la oración hubiese sido correcta y no se mencionase la fecha, cabría la posibilidad de emplear el tiempo presente tal como el estudiante lo hizo en su versión.

En la versión “b”, también encontramos diferentes tipos de errores, como en la versión “a”, e incluso encontramos un error de sentido. En este caso, el estudiante utiliza “estuvieron enfrentando”, es decir estar (pasado) + gerundio. El estudiante no tomó en cuenta que uno de los usos más frecuentes del gerundio es expresar dos acciones simultáneas o anterioridad respecto al verbo principal. Como podemos observar en el texto origen no encontramos ningún verbo en esta frase, por lo que considero que el estudiante no logró comprender lo que quería decir el texto origen y asumió que hacía falta un verbo en tiempo pasado, lo cual hizo que la versión carezca de sentido.

Texto origen 2 Chaque soir, dès 19h les 6 et 9 décembre et dès 20 h les 7 et 8 décembre 2018, baladez-vous dans le centre de Lyon redessiné et réinterprété par la lumière et l'imagination de concepteurs **venus** du monde entier.
Versión Cada noche, a las 19hrs el 6 y 9 de diciembre y a las 20hrs el 7 y 8 de diciembre, camina por el centro de Lyon, rediseñado y reinterpretado por la luz e imaginación de los diseñadores **venidos** del mundo entero.

Esta versión también corresponde a un estudiante de un total de veintiún estudiantes del curso de Taller de Traducción I (tercer ciclo). El texto origen fue extraído del sitio web de Only Lyon. Aquí, encontramos que este hizo una traducción muy literal del texto origen y en lugar de colocar una subordinada + verbo en pasado, utilizó el participio de venir (venido). Este es un ejemplo que he encontrado, sobre todo, en estudiantes de los primeros talleres de traducción, ya que suelen hacer una versión muy literal del texto origen y, por lo tanto, copian las estructuras sintácticas del francés.

Texto origen 3 La princesse remercia bien sa marraine; et dès le lendemain matin elle dit au roi son père ce que la fée lui **avait conseillé**, et protesta qu'on ne tirerait d'elle aucun aveu qu'elle n'eût une robe couleur du temps.
Versión La princesa agradeció a su madrina; ya la mañana siguiente, le dijo a su padre, el rey, lo que el hada le **aconseja** y le **pidió** que no se podría hacer nada si no tenía un vestido del color del tiempo.

Esta versión corresponde a un estudiante de un total de veintiún estudiantes del curso de Taller de Traducción III (quinto ciclo). El texto fue extraído de Wikisource. Aquí, también encontramos errores de diferentes tipos. Sin embargo, quisiera centrarme en el *avait conseillé*, que se encuentra en *plus-que-parfait*, tiempo que se usa cuando una acción es anterior a otra acción en pasado. Este uso es el mismo que tenemos en español, pero, en este caso, en lugar de usar el pluscuamperfecto, que es el equivalente en español, el estudiante usó el presente. El verbo que viene inmediatamente después, que se encuentra en *passé simple* (protesta) en el texto origen, se encuentra en pretérito perfecto simple en la versión. Personalmente, creo que este tipo de errores se dan porque muchas veces los estudiantes redactan como si estuviesen hablando (no hacen una diferencia entre el lenguaje oral y el escrito), y en las versiones se reflejan estos detalles que normalmente pueden pasar desapercibidos al hablar.

Texto origen 4 Après la cérémonie, le Dalaï-lama chercha à rencontrer le moine bénédictin qui l'avait accueilli pour lui dire combien le fait pour lui inhabituel de méditer dans une église l'avait impressionné.
Versión Después de la ceremonia, el Dalai Lama quizo reunirse con el monje benedictino que le **dió** la bienvenida para expresarle cuanto le había impresionado el hecho inusual de meditar dentro de una iglesia.

La versión del texto origen 4 corresponde a un estudiante de un total de 12 estudiantes del Taller de Traducción III (quinto ciclo). El error encontrado en esta versión es bastante similar al ejemplo anterior: uso del *plus-que-parfait.* Este error lo encontramos con frecuencia, puesto que, en muchas ocasiones, su uso es reemplazado por el pretérito perfecto simple tanto en el lenguaje oral como en el escrito. Por eso, muchas veces, incluso después de que los estudiantes hayan revisado varias veces su versión, no logran detectarlo. Por otro lado, también encontramos otros errores ortográficos y justamente, uno de ellos que llama mucho la atención es "vió" (no debe llevar la tilde).

Texto origen 5 Vous **avez signé** en ligne le 02 novembre 2016 votre autorisation de prélèvement appelée dorénavant « Mandat de prélèvement SEPA ».
Versión El 2 de noviembre del 2016 usted **ha firmado** una autorización para poder efectuar un cobro, que de hoy en día se conoce como "Adeudo por domiciliación SEPA".

Esta versión corresponde al texto origen de un estudiante de un total de 14 estudiantes del Taller de Traducción II (cuarto ciclo). El texto original es una carta del banco LCL. En este caso, encontramos que en el texto origen se usa *passé composé* (*avez signé*) y en la versión encontramos el pretérito perfecto compuesto (ha firmado). En español, usamos el pretérito perfecto compuesto cuando una acción en el pasado guarda alguna relación con el presente (consecuencia, repercusión, etc.), pero debemos recordar que no lo usamos con fechas exactas. Es decir que si encontramos una fecha exacta, deberíamos optar por el pretérito perfecto simple (firmó).

Texto origen 6 Certaines données indiquent que pour chaque adulte qui se suicide, il y **aurait** plus de 20 autres tentatives de suicide.
Algunos datos indican que por cada adulto que se suicida, **habrá** más de 20 intentos de suicidio.

Esta versión corresponde a un estudiante de un total de 15 estudiantes del curso de Taller de Traducción I (tercer ciclo). El texto origen fue extraído del sitio web de Soma Psy.

En este caso, observamos que *aurait* ha sido traducido como “habrá”, lo que cambia el sentido de la oración. Mientras que en el texto origen se buscaba expresar algo que se estima, en la versión encontramos una afirmación en futuro. Este error se debe a la similitud en cuanto a la conjugación entre el futuro y el condicional presente en francés.

Texto origen 7 Trami **devrait** arriver ce week-end sur les îles principales de l’archipel. Le pays a déjà connu deux épisodes d’intempéries dévastatrices cet été.
Versión Trami **deberá llegar** este fin de semana a las principales islas del archipiélago. El país ya ha experimentado dos episodios de devastadoras inclemencias meteorológicas este verano.

Esta versión corresponde a un estudiante de un total de 15 estudiantes del curso de Taller de Traducción I (tercer ciclo). El texto origen fue extraído del sitio web del diario *Le Monde*.

Algo muy parecido sucede en este ejemplo; el texto origen habla sobre algo que se cree que es posible que suceda. Mientras que en la versión encontramos una afirmación de la acción y, al igual que en el ejemplo anterior, el sentido se ve afectado.

Para concluir, quisiera mencionar que en los ejemplos encontramos errores de todo tipo, incluidos los de tiempo. Esto se debe, con frecuencia, a la falta de atención de los estudiantes a la hora de revisar sus versiones. Asimismo, también encontramos que muchos de ellos traducen de manera muy literal y olvidan utilizar la sintaxis del español; y es ahí donde también puede haber errores, ya que asumen que el equivalente del *passé composé* es el pretérito perfecto compuesto, lo cual puede ser posible, pero no en todos los casos.

Asimismo, también encontramos que hay estudiantes que utilizan el pretérito perfecto simple en lugar del pluscuamperfecto. Esto, muchas veces, pasa desapercibido porque estamos acostumbrados a reemplazarlo, sobre todo, en el lenguaje oral; sin embargo, debemos tener presente los usos de cada tiempo en ambos idiomas de trabajo.

Por otro lado, los estudiantes confunden la conjugación del *conditionnel présent* y del *futuro simple* debido a que las encuentran semejantes, lo que afecta el sentido de la oración. Muchas veces, piensan que se encuentran frente a un verbo conjugado en futuro, cuando realmente este está conjugado en *conditionnel présent* y al estar seguros de ello, no lo verifican.

Para ello, es recomendable que los estudiantes tengan siempre presente el uso de los tiempos tanto en español como en francés y cómo se forman estos tiempos para que no los confundan y así puedan elegir el tiempo adecuado durante el proceso de traducción.

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Alcune considerazioni su *Pinocchio* in romeno

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Abstract. Our research is focused on the book *Pinocchio* by Carlo Collodi, one of the most translated works of the Italian literature. In Romanian, the book has several re-translations, old and modern (integral editions, abbreviated editions, illustrated editions etc.). Using the concepts of Coşeriu's theory of translation (Coşeriu, 2009), especially his references to meaning, designation and sense (Coşeriu, 1991: 220-221), we analysed some of the most important re-translations in a semasiological and onomasiological approach. We turned our attention to some full editions, from the oldest ones (Al. Buzescu, R. Alexandrescu, D.D. Panaitescu) to some modern editions. We tried to investigate the reasons behind the re-translation process and, of course, the results of this process (especially some solutions to translation difficulties, some of them culture-specific items, such as personal names or foodstuffs, but also stylistic elements).
Keywords: *Pinocchio,* Collodi, Eugen Coșeriu, re-translation, translation difficulties

PREMESSA: *PINOCCHIO* NELLA CULTURA ROMENA

Pinocchio di Carlo Collodi, uno dei libri più tradotti della letteratura italiana, è un romanzo al quale, e lo sottolinea chiaramente Daniela Marcheschi (Marcheschi, 1990:8), la critica letteraria ha dedicato meno attenzione rispetto ad altre opere della letteratura italiana, molto probabilmente a causa di alcuni pregiudizi culturali, tra cui l'appartenenza dell'opera alla letteratura per l'infanzia o alla letteratura umoristica, generi ritenuti in qualche modo inferiori, mentre Asor Rosa (Asor Rosa, 1995: 879-950) dimostra egregiamente che il libro di Collodi sia non solo un libro per ragazzi, com'è stato concepito in origine dal suo autore, ma anche un libro per adulti che andrebbe indagato con strumenti critici adeguati. Comunque sono forse questi i pregiudizi culturali che spiegano anche l'assenza in romeno di un'edizione del testo corredata da un apparato critico, e soprattutto di un'edizione critica delle ritraduzioni di Pinocchio, fatto segnalato d'altronde dagli studiosi (Constantinescu, 2008: 204). L'opera è stata rilegata nella cultura romena nel mondo della letteratura per l'infanzia e trattata come tale, destando negli ultimi anni solo un interesse di natura commerciale. Esiste infatti, sul mercato romeno, un numero sempre maggiore di edizioni di *Pinocchio*, accanto a vari adattamenti, testi spesso privi però di riferimenti editoriali. Le versioni pubblicate negli ultimi anni non segnalano quale delle due edizioni critiche che esistono del testo di Collodi sia stata usata nel lavoro di ritraduzione, quella di Amerindo Camilli (1946) o quella di Ornella Castellani Pollidori (1983), un'ulteriore prova del trattamento riservato a quest'opera dalla cultura romena.

Il capolavoro di Collodi ha goduto anche in Romania di un vasto successo di pubblico, dovuto in parte al famoso cartone animato della Disney che, da un lato, ha fatto violenza al testo di Collodi, mentre dall'altro ha portato a far conoscere le avventure del burattino di legno ad un pubblico sempre più ampio. Se il romanzo collodiano è diventato nel mondo intero l'oggetto di ricerca di un numero davvero impressionante di lavori, destando l'interesse di svariati ambiti culturali, fra cui quelli di critici letterari e semiologi, non si può dire altrettanto per la sua ricezione nella cultura romena, dove mancano, salvo alcune eccezioni, studi con una prospettiva critica o filologica.

Il libro ha conosciuto più di 240 traduzioni in tutte le lingue del mondo (Gasparini, 1997: 117) e più di una decina di ritraduzioni integrali in romeno (senza contare gli adattamenti), come si vedrà di seguito, un fatto spiegabile, senza dubbio, con l'attenzione che la cultura romena, nel corso della sua storia, ha sempre dimostrato per la cultura italiana. Alla popolarità in Romania del capolavoro di Collodi hanno sicuramente contribuito anche ragioni intrinseche, come ad esempio il suo essere un libro iconico, una vera e propria metafora della condizione umana e forse, almeno negli ultimi anni, al suo elevato valore commerciale, essendo *Pinocchio*, anche in Romania, uno dei libri più venduti. Le case editrici, come vedremo, hanno fatto a gara nel proporre al pubblico versioni aggiornate, con vari corredi iconografici, con nuove traduzioni integrali dell'originale italiano, creando nella cultura romena un fenomeno senza dubbio interessante per la ricerca scientifica. Di conseguenza, le ritraduzioni che il libro ha conosciuto non sono sempre state legate a un interesse letterario, ovvero alla necessità di aggiornare o migliorare il testo di *Pinocchio* (anche se questo in realtà è indirettamente avvenuto), quanto al bisogno di veicolare nuove illustrazioni.

1. OBIETTIVI E METODO DI RICERCA

Nel nostro lavoro cercheremo da un lato di rimettere in circolazione alcuni suggerimenti proposti dalle ricerche dedicate alle versioni di *Pinocchio* in ambito romeno, faremo una breve rassegna delle ritraduzioni più significative del romanzo di Collodi ma, per ragioni di spazio, ci occuperemo solo di alcune delle edizioni integrali più interessanti, tra quelle antiche e moderne, pur prendendo in considerazione alcuni degli adattamenti più importanti e poi, prima di concludere il nostro percorso di ricerca, analizzeremo le soluzioni proposte dai più importanti traduttori di *Pinocchio* ad alcune difficoltà nella trasposizione del testo di Collodi, completando il quadro proposto dallo studio di Muguraș Constantinescu (2003: 147-163).

Riteniamo inoltre utile nella nostra indagine fare riferimento alla teoria della traduzione di Eugen Coșeriu (Coșeriu 2009), una teoria ancora attuale, come sottolinea Cristina Varga (Varga, 2017: 37-51)[1], che esamina le traduzioni attraverso le trasformazioni che avvengono al livello delle strutture profonde, in seguito alle tecniche di parafrasi che producono sinonimi cognitivi invece di sinonimi linguistici. Come risaputo, il linguista romeno è stato anche un traduttore, anche se non ha dedicato alla traduzione degli studi specifici, ma le sue osservazioni restano tuttora illuminanti; in particolare ci interessa qui la sua visione sul percorso presupposto dall'operazione di traduzione. Infatti, secondo Coșeriu (Coșeriu, 1991: 214-239), ci sono due tappe per l'operazione di traduzione, quella semasiologica che identifica i problemi semantici, sintattici o testuali al livello del testo di partenza e una tappa onomasiologica che trova delle soluzioni ai problemi nella dimensione metatestuale (Coșeriu, 1991: 222). Si tratta di una visione che permette al linguista romeno di dedurre la finalità della traduzione, che non è di ridare lo stesso significato, ma lo stesso riferimento alla realtà e lo stesso senso con i mezzi di un'altra lingua. Ricordiamo inoltre che Coșeriu (Coșeriu 1991: 220-221), definendo la traduzione come ricerca dell'espressione dello stesso testo in lingue diverse, ricorre nei suoi studi ai concetti di significato (il contenuto dato per ogni singolo caso di una lingua storica), di designazione (il riferimento a una determinata cosa, fatto, stato delle cose extralinguistiche) e di senso (il contenuto di un testo o di una unità testuale nella misura in cui questo non coincide con il significato e la designazione).

2. STUDI CRITICI SULLE TRADUZIONI DI PINOCCHIO IN ROMENO

L'argomento delle ritraduzioni di *Pinocchio* in ambito romeno è stato trattato finora in due studi molto stimolanti, uno dedicato all'onomastica di Collodi, scritto da Daniele Pantaleoni (2011), e l'altro alla ricezione di Collodi in ambito romeno e ad alcune difficoltà della traduzione di questo testo, quest'ultimo scritto in francese da Muguraș Constantinescu (2003: 147-163) con l'ausilio di fonti presenti nella cultura francese. La ricerca di Daniele Pantaleoni (Pantaleoni, 2011: 195-208) si sofferma sui nomi di *Pinocchio*, prendendo in discussione la traduzione di Alexandru Buzescu (1911), quella di Niculaie Șerban (1914) così come quella di Romulus Alexandrescu (1958). Partendo dalle esperienze di traduzione di Collodi in francese, lo studio di Constantinescu (2003: 147-163), ristampato con ulteriori aggiunte nel 2008 e 2013, fa invece una rassegna delle ritraduzioni di Collodi e valuta la maniera in cui i vari traduttori hanno risolto alcune delle difficoltà poste dall'originale, soffermandosi su lavori apparsi fino al 2003, anno di pubblicazione della prima variante della sua interessante ricerca, che però va completata con alcune osservazioni legate alle ritraduzioni degli ultimi anni.

[1] Nel presente studio abbiamo accennato, per mancanza di spazio, solo ad alcuni dei titoli dedicati da Coșeriu alla traduzione (molti tradotti in varie lingue straniere). Rimandiamo ai lavori di C. Varga (Varga, 2017), J. Polo (Polo, 2017), al sito www.coseriu.de/publikationen e all'antologia di Dorel Fînaru (Coșeriu, 2009) per un ulteriore approfondimento bibliografico.

3. BREVE RASSEGNA DELLE RITRADUZIONI DI *PINOCCHIO* IN ROMENO

3.1. Versioni antiche

Pinocchio entra nel mondo della cultura romena grazie ad alcuni adattamenti dell'inizio del Novecento e vale la pena ricordare qui la versione di Anna Colombo (1909-2010), *Fărămiță,* (con le illustrazioni di Th. Kiriacoff-Suruceanu), allieva del noto intellettuale romeno Claudiu Isopescu (1894-1956), fondatore della cattedra di lingua e letteratura romena all'Università di Roma e promotore, nel periodo interbellico, di un numero cospicuo di traduzioni di classici romeni in Italia, così come di classici italiani in Romania.

Molto più fortunata è stata la traduzione di Al. Buzescu (1911) che aveva scelto all'inizio il nome di *Țăndărică* per Pinocchio, una traduzione capillare del testo collodiano, in cui, per riprendere Coșeriu (1991: 222), il traduttore riesce complessivamente a rendere il medesimo riferimento alla realtà e lo stesso senso con i mezzi del romeno. Si tratta infatti di una versione che è stata ripubblicata varie volte fino ai nostri giorni, ritornando però al nome originale del personaggio, Pinocchio. L'ultima ripubblicazione di Buzescu risale al 2019, presso l'editrice Cartex 2000, con una prefazione di Lucian Pricop. La traduzione ha alcune imperfezioni che destano perplessità, le quali non sono state riviste dai curatori delle varie ristampe di tale versione come ad esempio quando Pinocchio, morto di fame, vede un uovo «nel monte di spazzatura» (Collodi, 1995: 375) tradotto da Buzescu con «zări sus pe o laviță» (Collodi, 2019: 22) - che si traduce letteralmente in italiano con «vide in alto sopra una vecchia panca». Per il resto si tratta di una traduzione che riesce a rendere abbastanza bene lo stile di Collodi, come anche la tonalità arcaica, la colloquialità del testo e la voluta semplicità e scorrevolezza dell'originale. La versione di Buzescu è servita in tempi recenti per vari adattamenti, anche se non indicati nei riferimenti editoriali, come quello per l'editrice Aquila, fatto da Mihaiela David, con le correzioni letterarie di Natalia Nicoleta Roman. Si tratta di una versione priva di data (ma probabilmente del 2016) e priva del nome del traduttore. Tale adattamento, corredato dalle illustrazioni originali di Fekete Szabolcs e Anita Molnár, destinato a un pubblico infantile, ha preso come testo di partenza la traduzione di Buzescu. D'altronde ci sono vari adattamenti del libro di Collodi sul mercato romeno: c'è un *Pinocchio* che riprende la versione Disney, versione fortunata, nonostante i suoi limiti (per opera di Mihail Drumeș, del 1947); c'è naturalmente la traduzione dal russo, pubblicata nel 1977, del racconto lungo di Aleksei Tolstoi (*Cheița de aur sau Aventurile lui Burattino*), un adattamento tradotto in romeno per opera di Ion D. Goia; ci sono poi varie versioni brevi, fumetti, versioni in versi, con o senza illustrazioni, ma si tratta, come notava anche Constantinescu, di «pratiche palinsestuali» (Constantinescu, 2008: 211) molto lontane dalla traduzione propriamente detta. Condividiamo con la studiosa romena l'opinione che, nel panorama degli adattamenti romeni di *Pinocchio,* quello di Alexandru Mitru, del

1976 (*Nemaipomenitele aventuri ale lui Pinocchio, năzdrăvanul prichindel de lemn*), rimane uno dei migliori, grazie alle ottime scelte lessicali, in grado di rendere il lato arcaico del testo (ad esempio «Feștilă» per *Lucignolo*) e alle equivalenze azzeccate dell'onomastica di Collodi (*Il paese dei balocchi* diventa ad esempio «Țara Mă-joc-cît-vreau-și-cum-vreau»). Un altro lavoro degno di nota nell'universo della presenza di *Pinocchio* nella cultura romena è la versione abbreviata, in italiano, di Antoaneta Ralian (1967), che la traduttrice riteneva uno strumento didattico utile per l'insegnamento dell'italiano, edizione corredata anche da un vocabolario esplicativo e da note in grado di facilitare la comprensione capillare del testo, segnalando aspetti quali i modi di dire o le forme linguistiche obsolete.

Tra le versioni integrali antiche del romanzo, le più rispettose del testo collodiano sono quella di Romulus Alexandrescu (1958) e quella di D.D. Panaitescu (1975), la prima corredata dalle illustrazioni di Eugen Taru, la seconda da quelle di Val Munteanu. Le versioni di Alexandrescu e di Panaitescu riescono, come voleva Coșeriu (1991: 222), a ridare, usando i mezzi linguistici del romeno, lo stesso senso dell'originale italiano, in particolare il colore arcaico, la colloquialità dei dialoghi e, anche in questo caso, la scorrevolezza del testo italiano. La traduzione di Alexandrescu è stata ripubblicata varie volte anche nell'ultimo ventennio, come ad esempio da Rao nel 2007, mentre la traduzione fatta da Panaitescu è stata riproposta nel 2020 nella collana Retro dell'editrice Arthur.

3.2. Versioni moderne

Le versioni dell'ultimo ventennio rispondono nella loro stragrande maggioranza ad alcune regole del mercato romeno, un mercato che vede nei libri per ragazzi e nei vari adattamenti per bambini una fonte non indifferente di guadagno. Ecco perché i lavori di Dan Starcu (Tedit FZH 2000), di Aura Brais (Coresi, 2000), di Dinu Măriuca (Semne, 2005), di Marilena Alexandrescu-Muntean (Andreas Print, 2007), di Harieta Topoliceanu (Sedcom, 2007), di Livia Mărcan (Risoprint, 2008), di Brebeanu Alina Loredana (MondoRo, 2011), di Alina Sichitiu (Corint, 2012), di Daniela Dumitrescu (Astro, 2012), per citarne solo alcuni, sono opere rivolte soprattutto a un pubblico di giovani lettori, considerato che il romanzo di Collodi è presente in tutte le bibliografie scolastiche, per le scuole elementari e quelle medie. Per ciò che riguarda la versione di Brebeanu, è probabile che abbia usato una traduzione inglese del romanzo, almeno a giudicare da alcuni antroponimi del testo, come la scelta di proporre il nome del contadino Giangio come John (Collodi, 2011: 179).

Un fenomeno particolare che conviene affrontare qui, e che meriterebbe senza dubbio di essere approfondito, è il fatto che, a volte, le edizioni dell'ultimo ventennio, sia ritraduzioni sia adattamenti del romanzo collodiano, sono spesso in stretto legame con il corredo illustrativo; un fatto che non stupisce ovviamente nel caso di *Pinocchio*, un libro concepito dal suo autore per il mondo dell'infanzia, in particolare in una civiltà come quella attuale dominata dall'immagine. Possiamo ricordare in questo senso la traduzione di Cristian Ferentz Flatz (Litera, 2018) accompagnata dalle magnifiche illustrazioni di Roberto Innocenti, artista che ha tradotto egregiamente in immagini la toscanità del testo collodiano. La presenza di quest'ultima pubblicazione sul mercato romeno è un indizio importante del gusto del pubblico romeno, un pubblico che apprezza ed è disposto a investire in edizioni di qualità, com'è il caso, appunto, delle illustrazioni di Innocenti.

Come abbiamo visto, le traduzioni del romanzo di Collodi sono state accompagnate da vari adattamenti, una situazione che si è protratta nel tempo e che segna anche la ricezione contemporanea del romanzo collodiano. Dal punto di vista culturale le varie traduzioni e gli adattamenti non hanno un valore uguale e, anche se non è stato possibile discutere in dettaglio ogni ritraduzione, speriamo di essere riusciti a tracciare un profilo generale del fenomeno *Pinocchio* nella cultura romena, completando e aggiornando così le informazioni offerte dagli studi precedenti.

4. Alcune difficoltà dell'originale e soluzioni in romeno

Prima di concludere la nostra ricerca esamineremo alcune delle versioni, tra quelle antiche (Buzescu, Alexandrescu, Panaitescu) e moderne (Brebeanu e Ferencz Flatz), notando le soluzioni proposte ad alcune difficoltà nella traduzione del romanzo collodiano. Tra le edizioni moderne abbiamo scelto quella di Brebeanu, perché ci è sembrato, come abbiamo detto prima, che la traduttrice si sia servita anche di una versione inglese per il suo lavoro in romeno, e quella di Ferencz Flatz che, proprio per il fatto di essere corredata dalle illustrazioni di Roberto Innocenti, riveste un ruolo importante nel panorama delle versioni di Pinocchio in romeno. Nella tappa semasiologica, per riprendere la terminologia di Coșeriu (1991: 222), i traduttori hanno individuato notevoli problemi semantici, sintattici o testuali al livello dell'originale collodiano, come ad esempio il vocabolario specializzato, le valenze simboliche degli enunciati testuali velati da un originale apparentemente semplice, lo stile dell'autore, le differenze culturali. Particolarmente ardua è risultata la resa in romeno della toscanità collodiana, come ad esempio il gioco sottile tra nomi, cognomi e nomignoli dell'originale.

4.1. L'incipit

I problemi testuali appaiono già dall'incipit del romanzo, il «c'era una volta» ha un'alta valenza simbolica, è un luogo testuale profondamente semantizzato, che riporta alla memoria il mondo delle fiabe. Di conseguenza «A fost odată» delle versioni antiche in lingua romena, di Buzescu, Alexandrescu o Panaitescu rimane in assoluto la migliore soluzione, mentre la variante moderna di Brebeanu «Cu multe secole în urmă, trăia...», che si potrebbe tradurre (letteralmente) in italiano con «tanti secoli fa, viveva…», non produce lo stesso riferimento alla realtà dell'originale, il quale rimanda, come già detto, alle fiabe. La variante proposta da Brebeanu per l'incipit del romanzo, accompagna il lettore piuttosto in un libro di storia. Si tratta di un attacco a nostro avviso meno ispirato di quello delle versioni antiche per introdurre il lettore nel mondo collodiano, un universo che riesce a rendere ridicolo il reale usando il fantastico (Asor Rosa,1995: 943). Forse in casi come questi è auspicabile da parte dei traduttori valutare con attenzione le soluzioni proposte nella tappa onomasiologica dalle versioni precedenti e mantenere le equivalenze di qualità esistenti, visto che producono i sinonimi cognitivi adatti in romeno. Lo ha fatto ad esempio un altro traduttore moderno, C. Ferencz Flatz scegliendo di tradurre l'incipit collodiano con «A fost odată ca niciodată», un sinonimo cognitivo che permette al lettore di ricreare il senso dell'originale attraverso una formula-chiave ricorrente nelle fiabe romene.

4.2. Il finale del romanzo

Non facile da rendere per la stessa valenza simbolica è anche il finale del romanzo, aspetto su cui si sofferma pure Constantinescu (2008: 216). Il «ragazzino perbene» è riproposto da Buzescu con un «băiat ca toți băieții», «un băiat adevărat» nell'adattamento di Drumeș, «un copil ca toți copiii» da Alexandrescu, «un băiețel adevărat» per Panaitescu, «un băiețel binecrescut» per Starcu, «un băiat obișnuit» per Mitru. Alcuni traduttori, come Panaitescu e Brebeanu non tengono conto del diminutivo dell'originale, mentre Ferencz Flatz sceglie la variante «un băiat adevărat», mettendo in risalto, come Buzescu o Drumeș d'altronde, l'umanizzazione del personaggio.

4.3. La toscanità e la gastronomia

Altri problemi notevoli di traduzione sono collegati alla toscanità del romanzo, difficile da ricomporre attraverso la lingua romena, nella tappa onomasiologica. In questa categoria entrano anche le difficoltà gastronomiche che di solito vengono risolte attraverso la parafrasi o il prestito, fatto messo in risalto anche da Constantinescu (2008: 220). Tra i casi innumerevoli, riscontrati nel testo, possiamo riportare a titolo esemplificativo «la lepre dolce e forte» consumata dalla Volpe all'osteria «Al Gambero Rosso» (cap. XIII), piatto tipicamente toscano, quindi collegato a uno spazio culturale chiaramente delineato, un significato, per riprendere la terminologia di Coșeriu, che designa una realtà non conosciuta dal pubblico romeno e che i traduttori hanno reso con significati quali «un iepure fraged și rumen» per Buzescu, «un iepure fraged și gustos» per Alexandrescu, «un iepure dulce și gustos» per Panaitescu, «un iepure mititel» per Brebeanu, «un iepure de câmp gătit în sos dulce-acrișor» per Ferencz Flatz. Le migliori traduzioni, rispettose della realtà designata dall'originale, risultano essere quella di Panaitescu e quella di Ferencz Flatz. Il Gatto invece divora un altro piatto toscano, mangia in effetti quattro pozioni di «trippa alla parmigiana», pietanza tradotta in romeno da Alexandrescu con «burtă cu cașcaval ras», «drob cu parmezan» da Panaitescu, «macaroane cu brânză» da Buzescu, «burtă de vacă cu brânză» da Brebeanu e «măruntaie cu parmezan» da Ferencz Flatz. In questo caso, a livello microtestuale, la variante che rende meglio la realtà designata dall'originale è quella di Alexandrescu.

4.4. I termini tecnici

Una difficoltà non trascurabile, questa volta lessicale, è quella della traduzione dei termini tecnici, come il «mascherone da fontana» (cap. I), presente anche in romeno, nel linguaggio architettonico, con la forma «mascaron», che i traduttori hanno ritenuto, con ogni probabilità, inadeguata in un libro per bambini. Le varianti proposte sono: «măscărici de piatră care împodobesc unele fântâni țâșnitoare» per Alexandrescu, «cap grotesc sculptat pe o fântână» per Panaitescu, la migliore d'altronde, mentre Buzescu, Brebeanu e Ferencz Flatz sopprimono questo termine architettonico dalle loro versioni, scelta però non del tutto condivisibile.

4.5. Le parole obsolete

Un altro problema degno di attenzione è la traduzione dei termini obsoleti, come il famoso «bindolo», ad esempio nella frase «Vuoi adattarti a girare il *bindolo*?» (cap. XXXVI) reso con «Vrei să învârtești la "roata grădinarului"?» per Alexandrescu, «Vrei să învârtești la roată?» per Buzescu, «Vrei să-nvârtești roata fântânii?» per Panaitescu, «Știi să învârți la roată?» per Ferencz Flatz, mentre Brebeanu elimina del tutto il termine, traducendo la frase con «Știi să scoți apă dintr-o fântână?». Forse più interessante sarebbe stato usare dei termini in grado di aiutare il lettore romeno a ricreare il senso globale dell'originale, collegato in questo esempio agli stenti presupposti dall'operazione di girare il bindolo, optare, ad esempio, per equivalenze del campo semantico del verbo «a hămăli», «a lucra din greu», «a se istovi» in grado di illuminare il lettore sulla vita di stenti, di duro lavoro fisico, a cui sono condannati coloro che non capiscono il valore dell'educazione.

4.6. La violenza e la censura

A proposito di scelte terminologiche, un aspetto che conviene mettere in risalto è la decisione dei traduttori di smussare, addirittura di censurare, alcuni termini ritenuti non adeguati nella letteratura per l'infanzia, prassi abbastanza diffusa, che condiziona però l'atto di traduzione. Nel caso di Pinocchio, clamorosa appare la scelta di tutti i traduttori di optare per il termine «tâlhari» per i due «assassini» di Pinocchio, il Gatto e la Volpe, evitando il termine «ucigași», miglior sinonimo cognitivo, ma in questo caso anche linguistico, che forse avrebbe urtato la sensibilità dei giovani lettori. Invece nell'originale italiano, come nota Asor Rosa (Asor Rosa, 1995: 895) c'è una svolta narrativa, il Gatto e la Volpe, da truffatori com'erano nei primi capitoli, diventano d'un tratto due «assassini» nel capitolo XIII, quando abbandonano Pinocchio all'osteria del Gambero Rosso. In questo caso, sopprimendo la parola «assassini» (o «ucigași», «asasini» in romeno) viene soppressa qualsiasi allusione a questi interessanti meccanismi profondi della fantasia collodiana «che mettono in piedi la storia veramente straordinaria dell'inseguimento notturno e dell'impiccagione di Pinocchio nei capitoli XIV e XV» (Asor Rosa, 1995: 895), privando il lettore romeno di uno strumento linguistico che faciliti un giusto percorso interpretativo.

4.7. L'onomastica

Non facile da tradurre in romeno è anche l'onomastica del romanzo. Completiamo di seguito con alcune soluzioni moderne il quadro proposto da Constantinescu e Pantaleoni che hanno anch'essi rivolto la loro attenzione ai nomi del testo collodiano. Per ciò che riguarda il nome Pinocchio, esso è tradotto da Anna Colombo («Fărămiță»), dalla prima versione di A. Buzescu («Țăndărică»), da N. Șerban («Vasilache»). Ulteriormente i traduttori, sia antichi che moderni, mantengono generalmente gli antroponimi dell'originale (Pinocchio, Antonio, Giangio ecc.), ma scelgono di tradurre i soprannomi. Ad esempio Ciliegia, un soprannome ricavato per antonomasia, è proposto nella forma «Cireașă» e solo Panaitescu mantiene la forma italiana Ciliegia per ottenere un effetto stilistico. In questo senso viene tradotto anche il nome Lucignolo con varianti interessanti, in grado di produrre tutte sinonimi cognitivi: «Fitil» (Panaitescu și Buzescu), «Fitilaș» (Alexandrescu e Brebeanu), «Feștilă» (Mitru), «Fitiluț» (Starcu), «Fitilă» (Ferentz Flatz). Allo stesso modo, assai complesso è stato anche tradurre il nome della Fata turchina, alle soluzioni proposte dai traduttori antichi - «Zâna cu părul bălai» (Buzescu), «Zâna cu părul negru albăstrui» (Alexandrescu), «Zâna cu părul albastru» (Mitru și Starcu) - si aggiungono quelle dei moderni - «Zâna cu părul albăstrui» (Ferentz Flatz), «Zâna cu părul azuriu» (Brebeanu). Innumerevoli sono state anche le varianti per il «Paese dei balocchi»: «Țara distracțiilor» (Alexandrescu și Buzescu), «Țara jucăriilor» (Panaitescu e Brebeanu), «Țara plăcerilor» (Starcu), «Țara Mă-joc-cât-vreau-și-cum-vreau» (Mitru), «Țara Jocurilor» (Ferentz Flatz), tutte soluzioni in grado di favorire la ricreazione nella lingua d'arrivo del senso dell'originale.

4.8. Ironia e autoironia collodiana: le allusioni

Anche tradurre le allusioni ai libri contemporanei all'autore («i *Sillabari,* le *Grammatiche,* i *Giannettini,* i *Minuzzoli,* i *Racconti* del Thouar, il *Pulcino* della Baccini e altri libri scolastici»), alcuni scritti proprio da Collodi, nel gran combattimento tra i ragazzi in riva al mare (cap. XXVII), è problematico. La maggior parte dei traduttori ha soppresso queste allusioni, ritenendole una realtà lontana da quella del lettore romeno e le ha rimpiazzate con riferimenti generici, come ad esempio Buzescu (Collodi, 2000: 88) «gramatici, istorii, geografii, matematici și alte cărți de școală» o Ferentz Flatz (Collodi, 2018: 123) «dicționare, abecedare, cărți de geografie și alte manuale». Sopprimere questi riferimenti dell'originale italiano porta alla soppressione di tutta una rete intertestuale, in grado di far capire l'ironia, ma soprattutto l'autoironia dell'autore. Panaitescu (Collodi, 2020: 112) è l'unico che mantiene nella sua versione i riferimenti a Thouar e Baccini («*Abecedare,* cu *Gramatici,* cu *Istorioare,* cu *Poveștile lui Thouar* și ale doamnei Baccini și cu alte cărți școlare de-ale timpului»).

4.9. Le incongruenze genetiche

Il romanzo di Collodi mantiene una serie di incongruenze, in parte frutto della sua genesi, intrinseche nella sua storia, che andrebbero rispettate anche nella traduzione e che alcuni traduttori hanno ricorretto nelle loro versioni. Ad esempio nel capitolo VI, quando Pinocchio, affamato, bussa di notte alla porta di un contadino del villaggio vicino, in originale leggiamo: «Fatti sotto e para il cappello. Pinocchio si levò subito il suo cappelluccio...» (Collodi, 1995: 378) mentre nella traduzione di Romulus Alexandrescu (Collodi, 1958: 22) il traduttore, che ha fornito una delle migliori traduzioni del romanzo, sente il bisogno di completare il testo per restituire una logica al racconto, effettivamente Geppetto farà un cappello a Pinocchio solo nel capitolo VIII («Dă-te mai aproape, aici dedesubt și ține pălăria!... Pinocchio, care încă n-avea pălărie, se apropie...»). Una traduzione accurata deve rispettare però tutte queste incongruenze dell'originale, senza correggerle, perché appartengono allo stile peculiare dell'autore.

4.10. Le ripetizioni ossessive

Un altro esempio di apparente incongruenza dell'originale è la ripetizione ossessiva dello stesso verbo - l'indicativo passato remoto *disse* - nei riassunti sgangherati di Pinocchio, come quelli fatti a Geppetto (cap. VII e cap. XXXV), nel tentativo di raccontare al padre le sue avventure. Si tratta di incongruenze volute dall'autore, di riassunti sconnessi che Collodi mette appositamente nella bocca del suo burattino svogliato, incapace di afferrare il valore dell'educazione, riassunti in grado di creare naturalmente effetti umoristici, ma anche ritmo.

La ripetizione è un procedimento stilistico importante nel romanzo collodiano, finalizzato a rafforzare l'impressione di colloquialità, ma anche a caratterizzare i personaggi creati dall'autore, in questo caso Pinocchio, e di alludere, anche attraverso questo strumento linguistico, ai limiti e all'incoerenza di una personalità non educata. La forma verbale, che appare circa 200 volte nel romanzo, è stata tradotta in romeno con una serie di sinonimi, sapientemente variati dai traduttori, sia sul piano semantico, sia su quello morfologico, creando un effetto per certi versi diverso da quello dell'originale, rendendo più elegante il linguaggio del personaggio grazie a verbi scelti tra *a spune, a zice, a vorbi, a striga, a grăi, a răspunde* ecc. Nel tentativo di trovare sinonimi cognitivi, i traduttori si sono così allontanati dalla volontà dell'autore. Dire le cose come stanno, per riprendere il principio scientifico di Coșeriu, sarebbe stato possibile in casi paragonabili a questo, rispettando l'originale, cercando di trovare, nel modo suggerito appunto da Coșeriu (2000: 244), la maniera per riproporre in romeno la stessa situazione linguistica, ovvero ricreare in romeno il dialogo e le espressioni di un bambino spaventato e analfabeta.

In generale, per ciò che riguarda il grado di fedeltà dei traduttori rispetto allo stile di Collodi, il quale presenta a volte incongruenze volute, ricercate, funzionali al senso dell'opera, è auspicabile che le versioni in romeno non tentino di correggere o migliorare l'originale collodiano, ma che si sforzino invece di ricreare con i mezzi della lingua romena il riferimento alla realtà designato dall'originale italiano.

CONCLUSIONI: IL FUTURO DI *PINOCCHIO* IN ROMENO

Possiamo dedure da quest'analisi microtestuale che le traduzioni presenti in romeno dell'originale collodiano non hanno uguale valore. Alcune versioni sono effettivamente più ispirate delle altre a livello macro e microtestuale, ma si tratta comunque di traduzioni interessanti, che possono naturalmente essere migliorate. Il libro di Collodi è unico nel suo genere e i traduttori di *Pinocchio* in romeno hanno cercato nel loro insieme di trovare soluzioni con attenzione al senso dell'originale. In alcuni casi hanno scelto di correggere le apparenti incongruenze del testo di partenza pensando di ottenere così certi effetti sul piano del contenuto o dell'espressione, ma in realtà hanno reso, a volte, più arduo il lavoro ermeneutico del lettore romeno.

Anche in presenza di un numero così ampio di ritraduzioni, *Pinocchio* in romeno può ancora essere perfezionato, dato che le versioni, come lo sottolinea anche Coșeriu, sono praticamente infinite, non hanno limiti razionali, ma solo empirici, dipendenti dalle possibilità della lingua e dall'abilità dei traduttori (Coșeriu, 1997: 26). Le future ritraduzioni di Pinocchio, per raggiungere migliori esiti delle versioni già esistenti, dovrebbero forse cercare di ricostruire in modo analogico i procedimenti dell'originale italiano con i mezzi del romeno, un'abilità che dipende, secondo il linguista romeno, dall'intelligenza, dall'abilità e dal talento del traduttore (Coșeriu, 1997: 33).

Abbiamo detto all'inizio che Pinocchio non è solo un libro per bambini, ma un capolavoro della letteratura mondiale, che andrebbe studiato con strumenti filologici adeguati. Sarebbe auspicabile, e lo suggeriva pure Muguraș Constantinescu (2008: 204), avere anche nella cultura romena un'edizione critica delle traduzioni di Collodi in romeno e, certamente, almeno un'edizione corredata da un apparato critico, che contenga, se possibile, anche le testimonianze dei traduttori.

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