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**STUDII ACADEMICE – ACADEMIC RESEARCH  
ÉTUDES ACADÉMIQUES**

# **Rue, stradă, uliță. Etude comparee de microstructures de dictionnaires de langue**

**Lucreția-Nicoleta BICESCU**

**Abstract:** The study of lexical fields passes through several stages: language corpus structuring, semiotic analysis, syntagmatic analysis, and study of frequency. Such an approach requires the use of general language dictionaries (Thesaurus). For comparative studies, a significant problem is whether all dictionaries include the same amount of information for each entry, as well as the same rigorous quality in the presentation of language facts. The macrostructure and microstructure are the relevant criteria which allow a comparative study of dictionaries.

**Mots clés:** macrostructure, microstructure, dictionnaire, étude comparatif, dictionnaire

## **1. Macrostructure et microstructure de dictionnaire**

Les termes de *macrostructure* et *microstructure* sont utilisés par J. Rey-Debove (1971) et par I. Mel'čuk *et al.* (1995) (cf. aussi les commentaires de J. Dubois *et al.* (1994)). La différence majeure entre les deux systèmes consiste en cela que J. Rey-Debove n'exclue pas le point de vue diachronique. Nous adoptons cette interprétation comme plus dans l'esprit de la langue.

**1.1. Selon J. Rey-Debove (1971),** les problèmes généraux de la macrostructure sont: la place de la nomenclature dans le dictionnaire, la présentation des entrées, la nature linguistique des entrées, l'ensemble lexical décrit. Les dimensions du texte d'un dictionnaire mesuré au nombre de caractères dépend du nombre d'entrées et de la quantité d'information sur les entrées. On peut envisager quatre types de dictionnaires du plus court au plus long: macrostructure pauvre, microstructure pauvre; macrostructure pauvre, microstructure riche; macrostructure riche, microstructure pauvre; macrostructure riche, microstructure riche.

La préface des dictionnaires mentionne généralement le nombre des entrées; ce nombre est toujours un ordre de grandeur. Les nomenclatures les plus longues (dictionnaires encyclopédiques) renferment des noms propres.

**1.2. La microstructure de dictionnaire** est l'ensemble des informations ordonnées qui suivent l'entrée; cet ensemble a une structure constante qui répond à un programme et à un code d'information applicable à n'importe quelle entrée.

Les niveaux métalinguistiques de l'article sont: NIVEAU 1 (du mot-entrée); NIVEAU 2 (de l'énoncé); NIVEAU 3 (de l'article).

Nous complétons la structure de l'article minimal proposée par J. Rey-Debove avec un quatrième membre, l'exemple:

<b>L'ARTICLE MINIMAL DE DICTIONNAIRE</b> <i>(cf. J. Rey-Debove, 1971)</i>		
<b>ENTRÉE</b>	<b>CATÉGORIE</b>	<b>DÉFINITION</b>
		<b>(EXEMPLE)</b>

Les trois aspects du signe sont tous décrits par des données explicites (exprimées) ou implicites (montrées). L'entrée informe implicitement sur la forme et la substance de l'expression, elle est sa propre définition graphématische; la catégorie informe explicitement sur la fonction syntaxique; la définition donne les traits sémantiques par l'analyse explicite de la substance du

contenu: genre et nombre de l'entrée en tant qu'unité de langue, donc de lexique, conjugaison, prononciation, homonymie, étymologie (l'information étymologique concerne le signe tout entier, expression et contenu).

### **1.2.1. Métalangue de signe et métalangue de contenu**

Toutes les données de microstructure (NIVEAU 2), à l'exception de l'exemple, sont de la métalangue. Parmi les prédicats de l'entrée, la catégorie informe sur le signe total, expression et contenu, la transcription phonétique informe sur l'expression du signe alors que la définition, l'indication du synonyme et de l'antonyme informent sur le contenu.

La métalangue de signe est un énoncé qui parle du signe-nommant en informant, éventuellement, sur le contenu du signe. La métalangue de contenu est un énoncé qui de la chose-nommée en livrant le contenu du signe-nommant. La définition lexicographique, prédicat sans copule, représente à elle seule la métalangue de contenu, qu'elle soit analytique ou synonymique (un seul mot). Son caractère essentiel est sa substituabilité au mot-entrée en usage dans un énoncé (c'est-à-dire exclusivement au plan des choses nommées, pour les noms).

### **1.2.2. La définition est un énoncé dont les éléments sont les DÉFINISSANTS (périphrases ou synonymes) et qui parlent du DÉFINI (l'entrée).**

L'auteur distingue la *définition lexicographique* (explicative (s'appliquant à un signifié donné, préexistant, le sens du mot en langue)), la *définition naturelle* (en métalangue de contenu), la *définition de chose* (qui suit un nom), la *définition de mot* (l'ensemble des prédicats linguistiques qui caractérisent le mot et dont le noyau essentiel (*l'incluant*) est le nom de la catégorie grammaticale), la *définition substantielle* (qui exprime la substance du défini (le défini en soi)), la *définition relationnelle* (qui exprime la relation qui unit le défini à un autre mot qu'il qualifie au moyen d'un mot grammatical ou d'un morphème), la *définition multiple* (formée de deux définitions conjointes qui réalisent le même contenu dans des formes différentes), la *définition par inclusion* (désigner une classe générale à laquelle appartient X et spécifier ce qui distingue X des autres sous-classes de la classe), la *définition par opposition* (qui suppose que l'on maîtrise d'emblée un couple d'opposés), la *définition encyclopédique* (qui présente des qualifications superfétatoires), la *définition accidentelle* (qui constitue le modèle des devinettes mais qui est rejetée par la lexicographie).

La définition lexicographique est la définition d'une classe en compréhension et non en extension. La définition naturelle est le principe fondamental des dictionnaires de langue. Elle s'oppose à l'analyse sémiotique des sémanticiens.

### **1.2.3. L'exemple est définitionnel, encyclopédique ou métalinguistique.**

## **2. Rue, stradă, ulyță**

En français et en roumain, les noms *rue* et *stradă* (abrégé *Str.* dans les index des rues et sur les plaques de rues) sont les plus importants pour désigner des voies terrestres urbaines. Selon les index des rues consultés, il résulte que la grande majorité de voies terrestres urbaines en France et en Roumanie sont des *rues* et des *străzi*: Rue de Castiglione, Rue du Chevalier-de-Saint-George, Rue Coquillière, Rue de la Cossinerie, Rue Courtalon, Rue Croix-des-Petits-Champs, Rue du Cygne, Rue de Rivoli, etc. (Paris); Rue des Abeilles, Rue de l'Académie, Rue d'Alger, Rue des Halles, etc. (Strasbourg); Str. Păcii, Str. Polonă, Str. Paris, Str. Vasile Pârvan, etc. (București); Str. Spiru Haret, Str. Havana, Str. Heracleea, Str. Lacului, Str. Libertății, etc. (Constanța).

Les documents littéraires roumains du 19<sup>e</sup> siècle nous indiquent le lexème *ulită* comme typique pour désigner des voies terrestres urbaines. Il est fréquent même dans les documents littéraires de la première moitié du 20<sup>e</sup> siècle, sans être majoritaire. Par la suite, il acquiert les traits [+ petite ville de province], [+ rural]. Le lexème *stradă* est déjà majoritaire dans G. Călinescu (cf. *Enigma Otiliei*) même s'il y a encore des occurrences du nom *ulită*.

Au 19<sup>e</sup> siècle, on enregistre des formes irrégulières de pluriel et de génitif pour les deux lexèmes *stradă* et *ulită*.

*Rue*<sup>1</sup> a plusieurs groupes de **synonymes** selon qu'on considère le signifié propre, le signifié par extension, le signifié familier ou argotique et les structures figées:

**I** (sens propre): *allée, artère* (plus génér.), *avenue, boulevard, chaussée, cours, mail, passage, promenade, quai, ruelle, traboule* (rég. (Lyon)), *venelle* (vx.), *impasse, cul-de-sac* – **II** (sens par extension): **1.** *asphalte, pavé, ruisseau, trottoir / 2. > voie* – **III à la rue** (loc.): *dehors, sans abri, sans domicile, sans ressources > ruiné; à tous les coins de rue* (loc.), *à chaque coin de rue* (loc.): *ça se trouve partout*. (cf. H. B. du Chazaud (2002 / 1989), É. Genouvrier et al. (1996 / 2002), G. Niobey (dir.) (1979)).

Il est synonyme de *strasse*<sup>2</sup> (fam., argot.) (cf. GR).

Les synonymes de *stradă* sont *ulită* et *pod* (cf. L. Seche et al. (1982)).

Dans les dictionnaires bilingues ou plurilingues consultés on traduit *rue*<sup>1</sup> par *stradă*:

- rue*<sup>1</sup>, n.f. – *stradă, locuitorii unei străzi* (N. N. Condeescu (1959), G. Haneş (1981), S. Reinheimer et al. (1997))  
*ruelle* – 1. *stradelă, ulicioară* (N. N. Condeescu (1959), G. Haneş (1981)), *străduță* (G. Haneş, 1981)  
*stradă*, n.f. – *rue*, n.f. (G. Haneş (1981), T. Cristea et al. (1992), M. Iliescu et al. (1981); cf. aussi DTP (1963))  
*stradelă*, n.f. – *ruelle*, n.f. (G. Haneş, 1981)  
*ulită*, n.f. – *rue (étroite)* (n.f.), *ruelle* (n.f.) (G. Haneş, 1981)  
*ulicioară*, n.f. – *venelle*, n.f. (G. Haneş, 1981)

Les dictionnaires bilingues introduisent plus de syntagmes libres, plus de collocations et de structures figées que le *DEX*: *rue piétonnière* – *stradă pietonală* (G. Haneş, 1981), *la grande rue* – *strada principală (a unui sat, orășel)* (N. N. Condeescu (1959), G. Haneş (1981)), *ça court les rues* – *toată lumea cunoaște acest lucru* (N. N. Condeescu, 1959); *stradă largă / îngustă / pustie / însuflețită* – *rue large / étroite / déserte / animée, stradă cu sens unic* – *rue à sens unique, femeie de stradă* – *fille des rues, prostituée, omul de pe stradă* – *l'homme de la rue, în / la colțul străzii* – *au coin de la rue, a traversa strada* – *traverser la rue, a bate străzile* – *courir les rues, a umbla pe stradă* – *marcher dans la rue, luați-o pe strada asta* – *prenez (par cette rue), a rămâne în stradă* (fig.) – *être à la rue, a ieși în stradă* (fig.) – *descendre dans la rue, a arunca pe cineva în stradă* (fig.) – *jeter qqn. à la rue / sur le pavé* (T. Cristea et al., 1992); *a arunca pe cineva în stradă* – a. *mettre qqn. à la porte* / b. *ruiner qqn.* (G. Haneş, 1981).

Les lexèmes *rue* et *stradă* sont en même temps des mots lexicaux et des termes. Le *DTP*<sup>1</sup> (1963) introduit plusieurs syntagmes nominaux: *stradă înfundată* (1583) – *impasse, cul-de-sac, stradă radială* (1585) – *rue radiale, stradă de tranzit* (1582) – *rue de transit, stradă cu locuințe* (1580) – *rue d'habitation, stradă cu sens unic* (1581) – *rue à sens unique, stradă pentru circulație rapidă* (1584) – *rue de circulation rapide*.

**2.1.** La microstructure du dictionnaire explicatif doit contenir les informations suivantes: catégorie, genre, nombre, prononciation, première attestation, étymologie, définition, exemple, structures syntaxiques, collocations, structures figées, dérivés, composés, homonymie, analogie, synonymie, antonymie, notations métalinguistiques (pour distinguer les signifiés, les divers types de structures, etc.).

<i>Tableau comparé des microstructures de dictionnaire dans le GR<sup>2</sup> et dans le DEX '98 (fr. rue<sup>1</sup>, rm. stradă, rm. uliță)</i>			
<b>Microstructure de dictionnaire</b>	<b>GR (cf. fr. rue<sup>1</sup>)</b>	<b>DEX '98 (cf. rm. stradă)</b>	<b>DEX '98 (cf. rm. uliță)</b>
<b>A- Description diacronique</b>	+	-	-
1- 1 <sup>e</sup> attestation			
2- étymologie	+	+	+
<b>B- Description synchronique</b>	+	-	-
<b>B.1- Description phonétique et phonologique</b>			
3- prononciation			
<b>B.2- Description morphologique</b>	+	+	+
4- catégorie			
5- genre, nombre	+	+	+
<b>B.3- Description syntaxique</b>	+	-	-
6- structures syntaxiques (syntagmes, phrases)			
<b>B.4- Description sémantique</b>	+	+	+
7- définition			
8- exemple	+	-	-
9- notations métalinguistiques	+	+	+
10- homonymie	+	-	-
11- analogie	+	-	-
12- synonymie	-	-	-
13- antonymie	-	-	-
<b>B.5- Description lexicale</b>	+	-	-
14- dérivés			
15- composés	+	-	-
16- collocations	+	-	-
17- structures figées (locutions, proverbes)	+	+	+

**2.2.** Dans ce sous-chapitre nous commentons les articles de dictionnaires rue<sup>1</sup>, stradă et uliță en présentant la description linguistique diachronique et synchronique des trois lexèmes.

<b>COMMENTAIRE DES ARTICLES DE DICTIONNAIRE RUE<sup>1</sup>, STRADĂ, ULIȚĂ</b> (cf. GR, DEX '98)	
<b>A- Description diachronique (étymologie, première attestation)</b>	
Rue <sup>1</sup> est hérité du latin, stradă et uliță sont empruntés. Stradă a une étymologie double. Le rm. stradă change de position dans le micro-champ lexical des voies terrestres de communication.	
fr. rue <sup>1</sup> , 1080 < lat. <i>ruga</i>	rm. stradă ( <i>hyponyme</i> ) < ngr. stráta, it. strada ( <i>hyperonyme</i> ) rm. uliță < sl. <i>ulica</i>
<b>B- Description synchronique</b>	
<b>B.2-Description morphologique (catégorie, genre, nombre)</b>	
fr. rue <sup>1</sup> , n.f. (pl. rues)	rm. stradă, n.f. (pl. străzi, génitif străzii / străzilor) rm. uliță, n.f. (pl. ulițe, génitif uliței / ulițelor)
<b>B.4- Description sémantique</b>	
• <b>Définition(s) (signifié)</b>	

<p>fr. <i>rue</i><sup>1</sup></p> <p>1. Voie bordée, au moins en partie, de maisons, dans une agglomération (ville ou village, bourg), et souvent identifiée par un nom.</p> <p>On introduit ensuite le signifié métonymique (sens 2) (ensemble des habitants des maisons qui bordent une rue; des passants d'une rue), le signifié par analogie (ressemblance formelle) (sens 3), le signifié populaire ou vulgaire (sens 5)</p> <p>Le lexème <i>rue</i><sup>1</sup> est polysémique: on l'utilise aussi dans le domaine du théâtre (sens 3), ou dans des domaines techniques (sens 4).</p>	<ul style="list-style-type: none"> <li>• <i>rm. stradă</i> <ol style="list-style-type: none"> <li>1. Drum (pavat sau asfaltat) în interiorul unei localități, de-a lungul căruia se întără, de o parte și de alta, trotuarele și casele.</li> <li>2. Locuitorii unei străzi (I).</li> </ol> </li> <li>• <i>rm. uliță</i> <ol style="list-style-type: none"> <li>1. Drum îngust care străbate un sat (rar un oraș), mărginit de o parte și de alta de case; stradă (p. ext.)</li> <li>2. (colectiv) Oamenii care locuiesc în casele de pe uliță.</li> </ol> </li> </ul>
<p><i>Les notations métalinguistiques</i> introduisent les <b>emplois</b> (litt., fig., vx., fam., pop., vulg., méton., spéc.).</p> <p>On a isolé: <b>emploi collectif</b> (<i>les bruits de la rue, les échos de la rue</i>), <b>emplois littéraires</b> (<i>marcher, se promener, traîner par les rues</i>), <b>emplois figurés</b> (<i>à tous les coins de rue</i>), <b>emploi familier</b> (<i>traîner les rues</i>), <b>emploi populaire ou vulgaire</b> (<i>la rue aux pets</i>), <b>emploi métonymique</b> (<i>la rue grouille derrière eux</i>), <b>emploi spécial</b> (<i>la rue, manifester dans les rues, descendre dans la rue, l'ordre dans la rue, barricades dans les rues, bataille des rues</i>). Plusieurs fois on ne note pas certains emplois comme <b>métonymiques</b> (<i>la rue, les rues, scènes de la rue</i>).</p> <p>Les locutions <i>gamin des rues</i> et <i>fille des rues</i> ne sont pas marquées par <b>fam.</b> Les structures <i>goualeuse des rues</i> et <i>morveuse ramassée dans la rue</i> ne sont pas marquées par <b>fam.</b> et <b>pop.</b></p>	<p><b>Expression</b> (<i>omul de pe stradă, a bate ulițile</i>). <b>Par extension</b> (<i>a arunca (pe cineva) în stradă «a lua (cuiva) tot ce are, a săraci</i>), <i>uliță</i> (<i>«stradă»)</i></p> <p><i>On ne note pas l'emploi métonymique</i> (<i>stradă «locuitorii unei străzi»</i>) et les <b>locutions</b> (<i>a arunca (pe cineva) în stradă</i>).</p> <p><i>On confond l'emploi collectif avec l'emploi métonymique</i> (<i>uliță «oamenii care locuiesc în casele de pe uliță»</i>).</p>
<ul style="list-style-type: none"> <li>• <b>Homonymes</b></li> </ul> <p>Le fr. <i>rue</i><sup>1</sup> (n.f., 1080 &lt; lat. <i>ruga</i>) est homographe et homophone du fr. <i>rue</i><sup>2</sup> (n.f., 12<sup>e</sup>s. &lt; lat. <i>ruta</i>)</p> <p>Le fr. <i>rue</i><sup>1</sup> est homophone de plusieurs autres lexèmes français:</p> <p>fr. <i>rue</i><sup>1</sup>, n.f., 1080 (&lt; lat. <i>ruga</i>) – fr. <i>ruz</i>, n.m. 1949 (&lt; lat. <i>rivus</i>) – fr. <i>ru</i>, n.m., 12<sup>e</sup> s. (&lt; lat <i>rivus</i>) – formes du fr. (<i>se</i>) <i>ruer</i>, vb., 1112 (&lt; bas lat. <i>rutare</i>) ((<i>je (me)</i>) <i>rue</i>, ind. prés. – (<i>tu (te)</i>) <i>rues</i>, ind. prés. – (<i>il (se)</i>) <i>rue</i>, ind. prés. – (<i>ils (se)</i>) <i>ruent</i>, ind. prés. – <i>rue(-toi)</i>, impér. – (<i>que je (me)</i>) <i>rue</i>, subj. prés. – (<i>que tu (te)</i>) <i>rues</i>, subj. prés. – (<i>qu'il (se)</i>) <i>rue</i>, subj. prés. – (<i>qu'ils (se)</i>) <i>ruent</i>, subj. prés.)</p>	<p>-</p>
<ul style="list-style-type: none"> <li>• <b>Analogie</b></li> </ul> <p>Plusieurs mots français sont analogues de <i>rue</i><sup>1</sup> aux différents sens (sens 1, sens 4) ou dans différentes structures syntaxiques, collocations, locutions.</p>	<p>-</p>
<p>communication, voie (définition); <i>artère</i>, <i>avenue</i>, <i>boulevard</i>, <i>chaussée</i> (sens 1); <i>cheminée</i> (sens 4); <i>ruelle</i>, <i>venelle</i> (petite rue); <i>traboule</i> (rue couverte (rég.)); <i>traversier</i> (rue de traverse); <i>cour</i>, <i>cul</i>, <i>impasse</i>, <i>villa</i> (rue sans issue); <i>cours</i>, <i>mail</i> (rue bordée de murs, de maisons; rue plantée d'arbres, servant de promenade...); <i>débouché</i> (rue qui aboutit dans, rue qui débouche dans, rue qui tombe dans); <i>passage</i> (rue privée qui dessert des villas); <i>quai</i></p>	<p>-</p>

(rue qui borde un quai); <i>carrefour</i> (croisement de rues); <i>voierie</i> (entretien des rues, nettoyage des rues); <i>homme</i> (l'homme de la rue); <i>connu</i> , <i>courir</i> , <i>public</i> (courir les rues); <i>pignon</i> (avoir pignon sur rue).	
<b>B.5- Description lexicale</b>	
<ul style="list-style-type: none"> <li>• <b>Dérivés</b> Plusieurs dérivés du roumain <i>stradă</i> sont empruntés.</li> </ul>	
fr. <i>rue</i> <sup>1</sup> , n.f. > fr. <i>ruelle</i> , n.f. (diminutif)	<ul style="list-style-type: none"> <li>• rm. <i>stradă</i>, n.f. &gt; rm. <i>străduță</i>, n.f. (diminutif) it. <i>stradella</i>, n.f. &gt; rm. <i>stradelă</i>, n.f. it. <i>stradale</i>, adj. &gt; rm. <i>stradal</i>, adj. fr. <i>autostrade</i> (n.f.), it. <i>autostrada</i> (n.f.) &gt; rm. <i>autostradă</i>, n.f.</li> <li>• rm. <i>ulijă</i>, n.f. &gt; rm. <i>ulicioară</i>, n.f. (diminutif) rm. <i>ulijă</i>, n.f. &gt; rm. <i>ulijar</i>, n.m. rm. <i>ulijă</i>, n.f. &gt; rm. <i>ulijarnică</i>, -<i>arnică</i>, n.m.f., adj. (rég.)</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Composés</b></li> </ul>	
<i>grandrue</i> , <i>grand-rue</i> «grande rue»	-
<ul style="list-style-type: none"> <li>• <b>Structures figées (locutions)</b></li> </ul>	
<p><b>Locutions adjectivales:</b> vieux comme les rues (loc. fig.)</p> <p><b>Locutions verbales:</b> les rues en sont pavées (loc. fig.), ça fait la rue Michel (loc. argotique), être à la rue, jeter quelqu'un à la rue, avoir pignon sur rue</p> <p><b>Locutions adverbiales:</b> à la rue</p> <p>Les structures suivantes ne sont pas marquées par loc.: <b>a. locutions nominales:</b> l'homme de la rue, enfant de la rue, enfant des rues, gamin des rues, fille des rues, chanteur des rues, une goualeuse des rues, chanson des rues, une petite morveuse ramassée dans la rue, bataille des rues, rue de chauffe; <b>b. locutions verbales:</b> courir les rues, traîner les rues; <b>c. locutions adverbiales:</b> à tous les coins de rues (fig.), au coin de la rue, au milieu d'une rue, en pleine rue, dans la rue, de l'autre côté de la rue, le long des rues.</p> <p>Les structures suivantes ne sont pas retenues: gamine des rues, marchande des rues, musiciens de rue.</p>	<p>omul de pe stradă (locution nominale), a arunca (pe cineva) în stradă (locution verbale)</p> <p>a bate ulițile (locution verbale)</p>

### B.3- Description syntaxique du lexème *rue*<sup>1</sup> (cf. GR)

Le lexème *rue* fonctionne en position N<sub>1</sub> / N<sub>2</sub> / N<sub>3</sub> dans des syntagmes libres, dans des collocations ou dans des structures figées<sup>3</sup>.

#### > Position N<sub>1</sub> (sujet)

- Pd + N<sub>1</sub>

*la rue / les rues, ces rues; la troisième rue à droite après le feu* (expression de l'adresse)

- N<sub>1</sub> + Adj. concret (postposé ou antéposé) (**typologie des rues**)

**dimensions:** *rue large vs. étroite; petite rue vs. grande rue (grandrue, grand-rue);*

**configuration:** *rue droite vs. tortueuse / barrée / bordée de murs / bordée de maisons / plantée d'arbres (servant de promenade), rues parallèles;*

**administration:** *rue numérotée;*

**construction:** *rue asphaltée / macadamisée / mal pavée;*

[± **animation:**] *rue déserte / animée / passante / bruyante / encombrée de voitures;*

**destination:** rue commerçante / couverte / mal famée / privée (qui dessert des villas) / interdite à la circulation / réservée aux piétons / piétonne / piétonnière;

**noms de rues:** rues numérotées

- N<sub>1</sub> + Adj. abstrait

**personnification:** rue triste / noire;

- N<sub>1</sub> + Prép. (± Art.) + N<sub>2</sub> (**typologie des rues**)

N<sub>1</sub> + à + N<sub>2</sub>: rue à arcades (en arcades) / à angles droits / à droite / à sens unique;

N<sub>1</sub> + de + N<sub>2</sub>: rue de traverse, rue de village; rue de chauffe (par analogie); (ces tristes) rues de province;

N<sub>1</sub> + en + N<sub>2</sub>: rue en arcades (à arcades) / en pente / en réfection;

N<sub>1</sub> + sans + N<sub>2</sub>: rue sans issue;

N<sub>1</sub> + de + Art. + N<sub>2</sub> (**génitif**): rues du centre / des grandes villes / des faubourgs, les rues d'un quartier; les rues d'une carrière (par analogie)

- **Odonymes**

la Rue de la Paix (Paris), la Rue Richelieu (Paris)

la Quarante-deuxième rue (États-Unis)

- N<sub>1</sub> + VB, N<sub>1</sub> + relative

la rue grouille derrière eux;

rue privée qui dessert des villas, rue qui borde un quai, rue qui aboutit dans / qui débouche dans / qui tombe dans;

#### > Position N<sub>2</sub>

- N<sub>1</sub> + Prép. ± Art. + N<sub>2</sub> (**complément du nom / génitif**)

nom de rues, plaque de rue, croisement de rues, lacis de rues, parties d'une rue, chaussée / trottoir / caniveau / ruisseau d'une rue, coudes / tournants d'une rue, le coin d'une rue, plaque portant le nom d'une rue, les bruits de la rue (collectif.), les échos de la rue (collectif.), entretien / nettoyage des rues, scènes de la rue, bataille des rues, égout sous une rue, barricades dans les rues, les passants dans les rues, l'ordre dans la rue, barricades dans les rues

- N<sub>1</sub> + N<sub>2</sub> (**structure complexe**)

refuge au milieu d'une rue, stationnement le long des rues

- VB + N<sub>2</sub> (**OD**)

**VB inchoatif + N<sub>2</sub>:** prendre une rue (par une rue)

**VB continuatif + N<sub>2</sub>:** longer une rue, traverser une / la rue, traîner les rues (fam.), courir les rues, battre les rues

**VB situatif + N<sub>2</sub>:** chercher une rue sur le plan d'une ville

#### > Position N<sub>3</sub> (**complément circonstanciel de lieu**)

**VB inchoatif + N<sub>3</sub>:** prendre par une rue (une rue), déboucher dans une rue, descendre dans la rue

**VB continuatif + N<sub>3</sub>:** marcher / se promener / traîner dans les rues / par les rues (littér.)

**VB terminatif + N<sub>3</sub>:** sortir d'une rue, déboucher d'une rue, jeter quelqu'un à la rue, pièce qui donne sur la rue (en façade), loggia qui déborde sur la rue

**VB situatif + N<sub>3</sub>:** être à la rue

**VB + N<sub>3</sub>:** manifester dans les rues (spéc.)

Plusieurs remarques trouvent ici leur place: le GR et le DEX donnent une définition par genre proche, ce qui signifie que déjà on tient compte de la position des lexèmes dans le micro-champ lexical des voies terrestres de communication; les collocations doivent être introduites selon des critères en même temps grammaticaux et sémantiques; les exemples doivent être introduits à mesure que l'on énumère les sens, à commencer avec des exemples pour le sens propre; il faut introduire des exemples littéraires (selon des critères diachroniques), des exemples de la presse en langue générale et en langue spécialisée; les collocations doivent être des formalisations d'exemples d'auteurs ou même des exemples d'auteurs (à noter que le DEX manque d'exemples, de collocations et il introduit très peu de locutions); les structures figées ne doivent pas servir de collocations ou d'exemples; il faut marquer les emplois métonymiques, les spécialisations par extension ou restriction, etc.

**2.3.** Ce chapitre sera clos avec des **commentaires du corpus** pour illustrer la description morphologique, syntaxique, sémantique et lexicale des unités lexicales *rue*, *stradă* et *uliță*.

Dans tous les types de documents consultés nous avons isolé des syntagmes libres, semi-figés ou figés, des locutions (nominales, verbales, adverbiales) où les trois lexèmes peuvent fonctionner comme des  $N_1$ , comme des  $N_2$  ou comme des  $N_3$ .

Notre corpus contribue à la compréhension du fonctionnement multiple de ces lexèmes: en tant que mots lexicaux, ils sont utilisés au sens propre ou avec des effets de sens connotatifs (familier, populaire, argotique, métonymique, métaphorique) dans des documents littéraires ou dans la presse en langue générale; en tant que termes, ils sont utilisés au sens propre dans des documents en langue technique. Même l'article du *GR*, qui est le plus riche parmi les articles de dictionnaire consultés, manque d'exemple où rue fonctionnent comme terme et ne fait pas de commentaire sur les métaphorisations possibles. D'autre part, des exemples du corpus roumain compléteraient l'article du *DEX* qui en manque.

Nous rappelons qu'on fait un usage différencié des lexèmes roumains *stradă* et *ulită* dans les documents littéraires du 19<sup>e</sup> siècle et du 20<sup>e</sup> siècle.

<i>Les lexèmes roumains stradă et ulită dans des textes littéraires du 19<sup>e</sup> et du 20<sup>e</sup> siècles</i>		
<b>Documents</b>	<b>rm. stradă</b>	<b>rm. ulită</b>
<b>19<sup>e</sup> siècle</b>		
V. Alesandri, 1876 / 1974 / 1983	-	+
C. Negrucci, 1974 / 1982	-	+
A. Russo, 1959 / 1983	+	+
I. L. Caragiale, 1960 / 1983	+	-
I. Creangă, 1892 / 1980	-	+
N. Filimon, 1985	+	+
M. Kogălniceanu, 1840 / 1987	-	+
I. Slavici, 1906 / 1913 / 1961 / 1969	+	+
Hogaş, C., 1969 / 1983 ( <i>Spre mînăstiri, Spre Pipirig, Hălăuca, În Valea Sabasei</i> )	+	-
D. Zamfirescu, 1970 / 1985	-	+
<b>20<sup>e</sup> siècle</b>		
Hogaş, C., 1969 / 1983 ( <i>Un popas, Floricica</i> )	+	-
Teodoreanu, I., 1923 / 1968 / 1977 / 1980	-	+
Călinescu, G., 1974	+	+

### 2.3.1. Corpus français

Les deux romans que nous avons sélectionés ont une importance particulière pour la civilisation urbaine parisienne: dans le roman de Balzac on fait une typologie métaphorique des rues de Paris tandis que dans le roman d'É. Zola on décrit les rues marchandes et les Halles de Paris.

Dans la presse technique *voie* et *voie urbaine* sont les concurrents de *rue*.

Dans les textes littéraires français, nous avons isolé un inventaire assez riche de structures syntaxiques où fonctionne le lexème *rue*: en position **N<sub>1</sub> (Pd + N<sub>1</sub> (quelques rues / les trois rues (du carrefour)), N<sub>1</sub> + **adjectif** (rue large / étroite / transversale / grande / propre / sale / praticable / encombrée (de voitures de toutes sortes) / (peu) fréquentée / déserte, rue mercantile / couverte, rue voisine, rue exposée au nord, rue neuve, rue belle), N<sub>1</sub> + **Prép + Art + N<sub>2</sub>** (rue du milieu / rue du carrefour), N<sub>1</sub> + **Avoir + N<sub>2</sub>** (avoir une belle tête), N<sub>1</sub> + **VB** (la rue X exister / y avoir la rue X / une rue conduire à / la rue aller de... à), **être + N<sub>1</sub>** (la rue X être + attribut**

/ cette rue-là être ... / être des rues / C'est à deux pas), **apposition** (les trois rues du carrefour, rue X, rue Y, rue Z)); en position **N<sub>2</sub>** (**N<sub>1</sub> + Prép + N<sub>2</sub>** (bout de rue / fin de rue / coin de rue), **Pd + N<sub>1</sub> + Prép + Pd + N<sub>2</sub>** (le coin de la rue / (tourner) le coin de la rue X / l'ouverture de la rue X / le bout de la rue / le fond des rues / l'enfoncement sombre de la rue X / l'encoignure droite de la rue X / un grand et bel hôtel de la rue X / le trottoir de la rue X / le carreau de la rue X / le haut vitrage de la rue couverte / l'arcade de la rue X / les toitures allongée des rues couvertes / les maisons de la rue X / quelque maison d'une de ces rues / la grande chambre de la rue X / une barricade de la rue X / le poste de la rue X / le pauvre de la rue X / l'habitant de la rue X / les commisionnaires de la rue X / les diables roses et familiers de ces rues grasses / la commère de la rue voisine / les gamins de la rue X / l'eau-forte de la rue X / les coudoiements de la rue / le bruit de la rue / l'air large de la nouvelle rue X / la course dans les rues / le voyage dans les rues de Paris), **VB + N<sub>2</sub>** (prendre la rue X / tenter la rue X / longer la rue (X) suivre la rue (X) / remonter la rue (X) / descendre la rue X / qqch border la rue X / barrer la rue X / traverser la rue X / voir la rue (X) / voir les rues encore pleines de ténèbres)); en position **N<sub>3</sub>** (**VB + N<sub>3</sub>** (aller rue X / arriver rue X / retourner rue X / s'égarer rue X / être situé rue X / se trouver rue X / s'arrêter rue X / venir (à pied) rue X / mener qqn rue X / revenir rue X / connaître qqn rue X / demeurer rue X / s'installer rue X / venir habiter rue X / demeurer rue X / percher rue X / mettre X rue Y / courir à la rue X / déboucher de la rue couverte / sortir de la rue couverte / entrer dans la rue X / entrer dans une rue couverte / déboucher dans la rue X / lever le pied dans la rue / stationner dans la rue / trouver qqn dans la rue X / attendre qqn dans la rue / se coucher dans la rue / qqch arriver à qqn dans la rue / être placé sur la rue X / donner sur la rue (X) / s'ouvrir sur la rue X / avoir la façade sur la rue X / se trouver en face de la rue / descendre la pente vers la rue X / entrer sous la grande rue couverte / entrer sous une des rues couvertes / passer sous les grandes rues couvertes / se promener sous une des rues couvertes des Halles / causer sous la rue couverte / regarder au bout de la rue couverte / s'arrêter au coin de la rue X / tourner dans un bout de rue couverte / aller jusqu'à la rue X / aller jusqu'au bout de la rue / se foudroyer à travers la rue X / courir de la rue X à la rue Y / s'étendre de la rue X ... à la rue Y), **structures adverbiales** (au coin de la rue X / au milieu des rues étranglées de Paris / au fond de la rue X / au fond des rues voisines / au carrefour de la rue X / aux deux bords de la rue ... / à la hauteur de la rue X / du côté de la rue X / du fond de la rue X / (le mur) de l'autre côté de la rue (près de la rue X / tout le long de la rue X / sur le carreau de la rue X / dans la direction de la rue X)), **locutions (nominales** (enfant des rues / fille des rues / marchandes des rues) vs **verbales** (laisser qqn courir les rues / battre les rues / jeter qqn à la rue / jeter qqch à la rue / ramasser qqn dans la rue)).

Certains syntagmes vs phrases libres ont des **effets de sens connotatifs**: rue jeune / vieille estimable / noble / honnête / déshonorée / amusante / ouvrière / travailleuse / assassine / infâme / grasse / étranglée / trouée d'allées puantes, rue de mauvaise compagnie, l'étranglement de la rue X / les secrets de la rue / la moralité de ces rues / leur physionomie, avoir des qualités humaines / la rue X tourner comme une danseuse / la rue X blesser ... / la rue X être amusante, etc.

Dans certaines locutions ou phrases libres on utilise pavé à la place de rue, en produisant ainsi de effets métonymiques: battre le pavé / ne pas laisser qqn sur le pavé / il pouvait crever sur le pavé, les légumes submergeaient les pavés / ils connaissaient le pavé.

Dans le corpus extrait de la presse technique nous avons isolé des syntagmes libres et semi-fixés où rue fonctionne en position **N<sub>1</sub>** (**Pd + N<sub>1</sub>** (les 15 rues, cette rue(-là), certaines rues), **N<sub>1</sub> + Adj (antéposé ou postposé)** (rue photographiée / rue semi-piétonnes, cette foutue rue toute droite (à 30), différentes rues), **N<sub>1</sub> + Prép + N<sub>2</sub>** (rue de circulation / rue de résidence / rue de lotissement résidentiel / rue de gabarit plus élevé / rue de trafic plus élevé / rue avec des habitations, rue à 30 / rue à caractère piéton / rue à caractère pour les automobiles, rue limitée à 30 km / h), **VB + N<sub>1</sub>** (la rue brouiller qqch, c'est une rue ... , ce sont les rues ...semi-piétonnes

*qui ... (emphase))), en position N<sub>2</sub> (N<sub>1</sub> + Prép + Art + N<sub>2</sub> (**accusatif / génitif**) (la largeur de la rue / l'aménagement de la rue / l'accessibilité de la rue / la perspective de la rue / la perception de la rue / la lisibilité de la rue / les usagers de la rue, les attentes des rues semi-piétonnes, les déclinaisons d'une même rue, c'est le cas d'une rue ..., la congruence moyenne sur les rues, les attentes dans une rue / dans les rues), Indéfini + N<sub>2</sub> (chacune des 15 rues, n'importe laquelle des 15 rues), complément de l'adjectif (l'activité supposée sur la rue), VB + N<sub>2</sub> (voir une rue / regarder une rue / affecter cette rue / rapprocher la rue de ..., il s'agit d'une rue limitée à 30 km / h) et en position N<sub>3</sub> (VB + N<sub>3</sub> (traverser dans la rue, qqch se produire dans une rue / dans les rues, qqch (ne pas) y avoir dans la rue, rendre possible qqch dans la rue, voir qqch dans la rue, rencontrer qqch dans une rue, être photographié dans la rue, considérer qqch comme des rues ..., qqch se rapprocher des rues ...), structure adverbiale (pour les différentes rues, pour certaines rues, dans chacune des 15 rues)).*

«Cependant, les resserres, les étroites cabines où les marchands gardent les bêtes vivantes, allongeaient leurs **ruelles** régulières, coupées à angles droits. Les becs de gaz étaient rares, les **ruelles** dormaient, silencieuses, pareilles à un coin de village, quand la province est au lit. Marjolin fit toucher à Lisa le grillage à mailles serrées, tendu sur des cadres de fonte. Et, tout en longeant une **rue**, elle lisait les noms des locataires, écrits sur les plaques bleues» (É. Zola, 1995, p. 226).

«Puis, en longeant les larges **rues** neuves, la **rue du Pont-Neuf** et la **rue des Halles**, il expliquait aux deux gamins [...]» (É. Zola, 1995)

«Ils préféraient encore les tronçons du vieux Paris restés debout, les **rues de la Poterie et de la Lingerie**, avec leurs maisons ventrues, leurs boutiques de beurre, d'œufs et de fromages; les **rues de la Ferronnerie et de l'Aiguillerie**, les belles **rues** d'autrefois, aux étroits magasins obscurs; surtout la **rue Courtalon**, une ruelle noire, sordide, qui va de la place Sainte-Opportune à la **rue Saint-Denis**, trouée d'allées puantes, au fond desquelles ils avaient polissonné, étant plus jeunes.» (É. Zola, 1995, pp. 210-211)

«Il avait la tête dure, refusait d'apprendre, sanglotant, regrettant l'époque où sa mère le laissait courir les **rues**» (É. Zola, 1995, p. 56)

«Elle tourne comme une danseuse et les maisons y ont des ventres de femme grosse.» (É. Zola, 1995)

«Il est né en 1890, **rue Réclusane**, et sa mère, Berthe Gardes, habitait **rue du Canon-d'Arcole**.»

(O. Frébourg, 1998, p. 79)

«La Nice italienne adossée à ses collines avec ses maisons sculptées ou peintes, ses madones aux coins des **rues** et sa population en costume pittoresque.

La Nice anglaise ou le faubourg Croix-de-Marbre avec ses **rues** tirées au cordeau, ses maisons blanchies à la chaux, aux fenêtres et aux portes régulièrement percées, et sa population à ombrelles, à voiles et à brodequins verts qui dit "yes" ...» (R. Mille, p. 81))

«Ici, surplombant la rade, deux **rues** parallèles face à la mer délimitent ce Nice havrais: c'est une harmonieuse succession de demeures normandes patinées par le sel et le temps.» (A. Frilet, in *Géo* no 255 / 2000, p. 124)

«Mais il suffit de lever les yeux, au niveau au moins des enseignes de boutiques, pour se rendre compte que le cachet de la **rue de la Mésange** est, dans les parages, à nul autre pareil : Vuitton, Hermès, Cartier, Gucci, Daum ou Rykiel, en quelques pas sont rassemblés là des vitrines parmi les plus prestigieuses.» (Où vit-on le mieux, 2005, p. 46)

«Parce qu'elle associe le mouvement et l'établissement, la **rue** se révèle un espace d'articulation de fonctions: habitat, commerce, activités industrielles et artisanales, bureaux, et aussi circulation (transit ou desserte) de tout mode de transport individuel et collectif, et encore accès et stationnement, et tout mode d'usage et de jouissance de l'espace public: arbres, bancs, cafés, vitrines, etc.» (J.-L. Gourdon, 1997, pp.20-21)

«Un échantillon de 15 **voies** de l'agglomération de Rouen a été constitué principalement à partir des résultats d'une précédente expérimentation de catégorisation de la voirie urbaine (Brusque et al., 1997) pour représenter les différents types de **voies** urbaines qu'un conducteur est susceptible de rencontrer lorsqu'il se déplace du centre-ville à la périphérie.» (Blpc 227, p.32)

«Les événements n'ont pas été photographiés dans chacune des 15 **rues** car, outre la complexité et les risques des prises de vues, cela aurait de fait rendu l'événement “possible” dans la **rue** et la réponse en terme d'attentes aurait été biaisée.» (*Blpc* 227, p.33)

«[Je regardais] s'il y avait plus ou moins de circulation, si c'était une **rue** avec des habitations ou une **rue** de... enfin de circulation plutôt que de résidence, si c'était plus ou moins à caractère piétons ou caractère plutôt pour les automobiles.» (*Blpc* 227, p.38)

«Sans entrer dans le détail des classes, il faut surtout remarquer que ce sont les **rues** semi-piétonnes et les **pénétrantes** et grands **axes** du centre-ville qui se distinguent principalement tandis que les **voies** de desserte du centre-ville, qu'elles soient commerçantes ou non, sont toutes relativement proches du point de vue des attentes.» (*Blpc* 227, p.38)

«Pour certaines **rues**, les trois déclinaisons sont reconnues comme un même type de **voie**, quelle que soit la période de la journée: ce sont notamment les **voies** semi-piétonnes, et les grands **axes** périphériques et pénétrantes. De même, pour la plupart des **voies** de desserte, on observe une dérive (considérées comme des **rues** à caractère plutôt piéton de jour, elles se rapprochent, de nuit, de **rues** de gabarit et de trafic plus élevés) mais les déclinaisons d'une même **rue** restent généralement classées ensembles. Par contre, certaines **voies** résidentielles montrent des spécificités. C'est le cas d'une **rue** de lotissement résidentiel (fig. 9) dans laquelle, en journée, les attentes sont proches de celles des **rues** semi-piétonnes (présence d'enfants, de vélos, absence de motos); mais, dès la nuit tombée, les attentes se rapprochent de celles des grands **axes** périphériques et l'on peut craindre alors que le comportement de l'automobiliste ne soit pas toujours adapté.» (*Blpc* 227, p.38)

### 2.3.2. Corpus roumain

Pendant le 19<sup>e</sup> siècle les noms *stradă* et *uliță* présentent aussi des formes irrégulières du pluriel et du génitif: pluriel *străzi* / *strade* (vx.), *ulițe* / *uliți* (vx.); génitif *străzii* / *stradei* (vx.), *străzilor* / *stradelor* (vx.), *uliței* / *uliții* (vx.), *ulițelor* / *uliților* (vx.).

Dans le milieu rural, le lexème *drum* est le concurrent de *stradă* et *uliță*.

La consultation de textes littéraires du 19<sup>e</sup> siècle nous permet plusieurs observations: pour dénommer les voies terrestres urbaines de Bucarest et de villes d'Ardeal (Arad, etc.) on utilise *uliță* (très fréquent) et *stradă* tandis que pour dénommer les voies urbaines de Iași on utilise majoritairement *uliță*. Il est à remarquer que I. Slavici utilise *uliță* pour dénommer une rue de Vienne. Il faut préciser aussi qu'au 19<sup>e</sup> siècle on identifie *uliță* et *stradă* par des noms (comme il y a des odonymes en français).

*Uliță* est le «personnage» central dans un roman autobiographique écrit pendant la première moitié du 20<sup>e</sup> siècle (cf. I. Teodoreanu, 1923 / 1968 / 1977 / 1980). Le lexème est utilisé dans des structures qui ont des valeurs métaphoriques.

Dans la presse technique roumaine le lexème *stradă* est utilisé très rarement.

Dans *Legislația rutieră* (1999), le lexème *drum* est majoritaire, il y a peu d'occurrences de *stradă* et de *autostradă*.

Nous avons inventorié de manière comparative les structures comportant *stradă* et *ulită* dans les romans de N. Filimon (1985) et G. Călinescu (1974): en position **N<sub>1</sub>** (**N<sub>1</sub>** + **Adj.** (*stradă bucureșteană* / *înfundată* / *întunecată* / *pustie* / *singuratică* / *italică*, *stradă stăpînită de umbra clopotniței mănăstirii*; *uliță strîmtă* / *înfundată* / *frumoasă*, *uliță plină de noroi* / *așternută cu scînduri*), **N<sub>1</sub>** + **Prép** + **N<sub>2</sub>** (*stradă de lux*; *ulița din dosul Bărăției*), **N<sub>1</sub>** + **VB** (*ulița a se afla în stare tristă*, *ulița a avea canaluri de lemn*, *ulița a-și lua începutul din piața X*, *ulița a duce spre / a se îndrepta spre*, *ulița a duce către / a se îndrepta către*)); en position **N<sub>2</sub>** (**N<sub>1</sub>** + **N<sub>2</sub>** (**génitif**) (*fațada uliței*), **N<sub>1</sub>** + **Prép** + **N<sub>2</sub>** (+ **Art enclitique**) (*persoana din strada X / de pe strada X, obiectul din strada X / dinspre strada X / de pe strada X*), **complément de l'adjectif** (*pași făcuți pe stradă*), **VB** + **N<sub>2</sub>** (*a cerceta strada*); en position **N<sub>3</sub>** (**VB** + **N<sub>3</sub>** (*a intra în strada X / a ieși în strada X / a se întoarce în strada X / a locui în strada X / a aştepta pe cineva în stradă, a se înfunda într-o stradă, a porni pe stradă / a se îndrepta pe strada X / a merge pe stradă / a se*

*plimba pe strada X / a evita pe cineva pe stradă / a da brațul cuiva pe stradă / a fi văzut pe stradă / a sta în găzdă pe strada X, a auzi din stradă, a trece, prin stradă, într-un alt loc / a ocoli prin strada X, a se îndrepta spre strada X / a-și face ceva spre stradă / a-și construi ceva spre stradă / a privi spre stradă, a merge în neștiere înspre strada X, a veni dinspre strada X, a-și face ceva la colțul străzii / a-și construi ceva la colțul străzii; a intra în uliță / locui în ulița X, a trece pe ulița X / a merge drept pe ulița X, a începe din ulița X ... a se termina pe ulița Y), locutions (nominales) (cerșetor de uliță) vs verbales (a azvîrli în stradă; a bate ulițele).*

Il y a aussi des structures elliptiques: *casele din Știrbey* (G. Călinescu, 1974).

«Dorești ca să-ți trimit o descriere a Iașilor. Iată dar că, pentru mulțamirea ta, mă hotărăsc a-mi scutura lenea și a încăleca pe condei spre a întreprinde o primblare pitorească prin **ulițile** capitaliei Moldovii.» (V. Alecsandri, 1876 / 1974 / 1983, p. 83)

«Adeseori Iașii are o privire venețiană prin **ulițile** lui prefăcute în canaluri mlăștinoase. De unde tragem următoarea închiere: că iașanul este o ființă amfibie care trăiește giumătate din viața lui pe uscat și care înoată în tină cealaltă giumătate. Viața plăcută și vrednică de dorit! Noi o recomandăm tuturor iubitorilor de trai molatic.» (V. Alecsandri, 1876 / 1974 / 1983, pp. 93-94)

«În sfârșit, după multe șificiuri ce-a primit moș Luca de la unii-alții, cum e lumea a dracului, mergînd noi în pasul cailor, din hop în hop, tot înaînte prin rătăcările de pe **ulițile Iașilor**, am ajuns într-un tîrziu, noaptea, în cierul Socole și am tras cu căruța sub un plop mare, unde-am găsit o mulțime de dăscălime adunată de pe la catiheți, din toate județele Moldovei: unia mai tineri, iar cei mai mulți ca niște tîrsoage de barbe cît badanalele de mari, șezînd pe iarbă, împreună cu părinții lor, și preuți și mireni, și mărturisindu-și unul altuia păcatele!» (I. Creangă, 1892 / 1980, p. 222)

«Ajungînd acolo toamna tîrziu [la Fălticeni], m-am așezat în găzdă la Pavel ciubotarul din **ulița Rădășenii**, unde erau și ceilalți tovarăși ai mei.» (I. Creangă, 1892 / 1980, p. 196)

«Moftangoaică își oprește totdeuna cupeul de-a curmezișul **stradei**.» (Caragiale, I. L., 1960 / 1983, p.39)

«Ieșind apoi în **stradă**, ei o luară spre pod.» (I. Slavici, 1906 / 1913 / 1961 / 1969, p. 41)

«Sosind la colț, ea îl zări în depărtare viind despre stînga, pe **ulița Morarilor**, care taie pe cea din care dînsa venise și trece la dreapta, înaînte spre Murăș.» (I. Slavici, 1906 / 1913 / 1961 / 1969, p. 94)

«Mare lucru tîrgul de toamnă de la Arad!

Timp de cîteva săptămîni drumurile de țară toate sunt pline de care încărcate, care aduc bogățiile din șapte ținuturi, ca să le desfășure prin piețele și prin **ulițele Aradului** și pe cîmpia de dimprejurul lui, unde s-adună care cu poame de pe Crișuri și din valea Murășului, cu lemnărie din munții Abrudului și cu bucate de pe cîmpia mănoasă, se-nșiră butoaiele cu vin din podgorie ori cu rachiul de pe Murăș și se îngrămădesc turme de oi venite din Ardeal, ciurde de porci aduși de pe lunci, herghelii de cai crescuți pe poienele munților și cirezi de vite mînate de jepelari umblați prin lume.» (I. Slavici, 1906 / 1913 / 1961 / 1969, p. 121)

«Cei ce cunosc cum era forma orașului București înaîntea focului de la 1847 n-au decît să se gîndească puțin și-și vor aduce aminte că, mergînd drept pe **ulița Colții** spre Sf. Gheorghe cel Nou, era pe timpii aceia o piață triunghiulară din care își luau începutul trei **ulițe**: una ducea spre Bărătie, alta către hanul lui Filaret și cea din urmă se îndrepta către pescăria veche din mahalaua Scaunelor. Cea dintîi era locuită de bogasieri, a doua de cojocari subțiri și groși, iar a treia, acoperită cu scînduri ca bazarele din Stambul, era locuită numai de abagii și găitănari.

Pe la 1814 aceste **ulițe**, ca mai toate celelalte, erau așternute cu scînduri de stejar și aveau pe dedesubt canaluri de lemn pentru scurgerea apelor. A îmbla însă pe asemenea **poduri** era o adevărată tortură, căci uneori ele erau pline de noroi infectat din cauza necurățirei canalelor, alteori se rupea cîte o scîndură tocmai cînd nenorocitul pedestru punea piciorul pe dînsa și, fără veste, el se simțea cufundat în noroi pînă la mijloc sau chiar se pomenea cu o mînă scrînțită sau un picior frînt. Să mai adăgăm, pe lîngă acestea, și lipsa de felinare și abia ne vom putea face o idee despre trista stare în care se aflau **ulițile** Bucureștilor pe timpii aceia.

În una din aceste trei **ulițe** locuia un neguțător căruia, din cauza deosebitelor obiecte de vînzare ce ținea în magazinul său, nu-i putem da nici o calificație definitivă; tot ce putem zice despre dînsul este că făcea parte din toate breslele neguțătoarești, fără ca să plătească patentă la vreuna dintr-însele, căci dacă stărostia voia să-i dea patentă de bogasier, el nu o priimea, zicînd că este ceaprazar; iar din

această corporație el scăpa aruncîndu-se în alta, fără ca nimeni să-l poată dovedi de mincinos.» (N. Filimon, 1985: 62)

«Într-o **ulicioară** întunecoasă ce duce în mahalaua Dudescului, sta de mai multe ore o butcă elegantă cu doi armăsari. Cînd boierul se apropie de acea **uliță**, sluga alergă către locul unde sta ascunsă trăsura și strigă:

— Trage, Ioniță!» (N. Filimon, 1985, p. 51)

«\_Auzi acolo, obrăznicie! un cerșetor de **uliță** să se numească tată al meu!» (N. Filimon, 1985, p. 182)

«A doua zi după întrevorbirea confidențială dintre postelnicul Andronache și Dinu Păturică, acest din urmă străbătea **strada Caliții** cufundat în meditațiuni serioase.» (N. Filimon, 1985, p. 44)

«Străbătărăm deci satul acesta [Gîrcina], sau, mai bine-zis, această nesfîrșită **stradă** de case țărănești, prin care cineva merge aproape două ceasuri cu credința, de la o vreme, că celălalt capăt trebuie să fie lumea cealaltă.» (C. Hogaș, 1969 / 1983, p. 10)

«Altfel nu mi-aș putea da samă, pentru ce, fără să-mi fi fost somn, pleoapele-mi căzură peste ochi și, în loc de întuneric, o puternică lumină îmi inundă privirea... iar închipuirea mea se strămută, într-o clipă, în alte timpuri... Strînsei pleoapele mai tare, ca să văd mai bine... Un mare oraș, așezat între dealuri verzi, se întindea înaintea mea și, pe **străzile**-i albe, largi și pline de soare, lume multă foia în toate părțile. Eu, cel de altădată, iștovit de nevoi, cu ochii stinși, cu obrazul îngropat, cu musteață bătrînă înainte de vreme, cu pantalonii scurți până la glezne, de se vedea guma sărăcăcioasei mele încălcămintă, cu haina roasă la un cot și cîrpiță la celălalt, pe cap o pălărie în stil «acordeon», scoboram la vale pe o **stradă** lungă, largă și dreaptă, cu capul plecat și plin de gînduri, la subțioară cu un teanc de cărți ponosite, iar sub cealaltă cu... un mare și rotund harbus turcesc...» (C. Hogaș, 1969 / 1983, pp. 147-148)

«Pe înnoptate, ajunserăm la Păltiniș. Casele, rar semănate pe amîndouă lăturile **drumului**, începuseră a dormita în mijlocul ogrăzilor largi împrejmuite cu garduri de răzlogi în zigzag; iar pe lîngă focurile aprinse mai deoparte, și ale căror flacări roșietice jucau caprițios în întunericul împrejmuitor, stăteau cei de casă, pregătind cina de seară.» (C. Hogaș, 1969 / 1983, p. 128)

«Într-o seară de la începutul lui iulie 1909 cu puțin înainte de orele zece, un tîrnăr de vreo opt-sprezece ani, îmbrăcat în uniformă de licean, intra în **strada Antim**, venind dinspre **strada Sfinții Apostoli** cu un soi de valiză în mînă, nu prea mare, dar desigur foarte grea, fiindcă, obosit, o trecea des dintr-o mînă într-alta. **Strada** era pustie și întunecată și, în ciuda verii, în urma unor ploi generale, răcoroasă și foșnitoare ca o pădure. Într-adevăr, toate curțile și mai ales ograda bisericii erau pline de copaci bătrâni, ca de altfel îndeobște curțile marelui sat ce era atunci capitală. [...] Din chipul dezorientat cum trecea de pe un trotuar pe altul în căutarea unui anume număr, se vedea că nu cunoștea casa pe care o căuta. **Strada** era pustie și lumea părea adormită, fiindcă lămpile de prin case erau stinse sau ascunse în mari globuri de sticlă mată, ca să nu dea căldură. În această obscuritate, **strada** avea un aspect bizarr. Nici o casă nu era prea înaltă și aproape nici una nu avea cat superior. Însă varietatea cea mai neprevăzută a arhitecturii (operă îndeobște a zidarilor italieni), mărimea neobișnuită a ferestrelor, în raport cu forma scundă a clădirilor, ciubucăria, ridiculă prin grandoare, amestecul de frontoane grecești și chiar ogive, făcute însă din var și lemn vopsit, umezeala, care dezghioca varul, și uscăciunea, care umflă lemnăria, făceau din **strada** bucureșteană o caricatură în moloz a unei **străzi** italice. În apropierea mănăstirii și peste drum de ea, o casă cu ferestre înalte era încă luminată. Tânărul ajunse cu greaua lui valiză în chip de balercă în dreptul ei și, după oarecare examen, se opri lăsînd o clipă jos povara. Casa avea un singur cat, așezat pe un scund parter-soclu, ale căruia geamuri patrăte erau acoperite cu hîrtie translucidă, imitând un vitraliu de catedrală. Partea de sus privea spre **stradă** cu patru ferestre de o înălțime absurdă, formînd în vîrful lor cîte o rozetă gotică, deși deasupra lor zidăria scotea tot atîtea mici frontoane clasice, sprijinite pe cîte două console. La fațadă, acoperișul cădeau cu o streașină lată, rezemîndu-se pe console despărțite de casetoane, totul în cel mai antic stil, dar console, frontoane și casetoane, erau vopsite cu un ulei cafeniu. Un grilaj înalt și greoi de fier, ruginit și căzut puțin pe spate, dovedea, pe dreapta, existența unei curți, în care se zărea prin întuneric atîț frunziș și atîtea trunchiuri, încât întinderea ei, deocamdată, nu se putea calcula, impresia trecătorului fiind totuși de pădure fără fund.» (G. Călinescu, 1974, pp. 5-7)

«La colțul **străzii**, Stănică răsări ca din pămînt.» (G. Călinescu, 1974, p. 249)

«Moș Costache a vîndut restaurantul acum umblă să vîndă, cu siguranță, și casele din **Şirbey**, mîine o să vîndă tot.» (G. Călinescu, 1974, p. 288)

«Mergea pe **stradă** cu un coleg de facultate, cînd deodată acesta îl trase repede de braț.» (G. Călinescu, 1974, p. 121)

«Felix se rugă de Weissmann să-l lase singur, și el se plimbă pe **străzile** singuratice din cartierul Antim, ieșind apoi în **strada Rahovei**, pînă ce se liniști.» (G. Călinescu, 1974, p. 352)

«Doamne, dacă mîine ar muri bietul papa, Aglae m-ar azvîrli în **stradă**.» (G. Călinescu, 1974, p. 142)

«\_ Unde să se ducă băiatul, să bată **ulițele** ca toți pierdevară?» (G. Călinescu, 1974, p. 56)

«E o umilă și neștiută **uliță** de margine de tîrg.

Nu răsfață ochiul cu mlădieri de rîu gătite-n salturi de verdeață și nici nu ispîtește pasul cu caladrîm sonor. E firavă și goală: numai pămînt și pietre.

Dau năvală celealte **uliți**, înghesuite una într-alta, cot la cot, s-ajungă mai degrabă la **ulița** cea mare, cu pîntec de piață, căreia îi duc larma grămadită pe tăvi de piatră.»

(I. Teodoreanu, 1923 / 1968 / 1977 / 1980, p. 10)

«Fără să vrea, mînilor lui au cules pietricele de jos, risipindu-le, ciocnindu-le, ascultîndu-le: erau săgile șoptite lui de buzele **uliții**. Si el a uitat plînsul, și a rîs, și s-a jucat zile de-a rîndul cu buna și bătrîna **uliță**. Era prietenul ei răsfățat.» (I. Teodoreanu, 1923 / 1968 / 1977 / 1980, p. 13)

«**Ulițile** de căpeneie ale tîrgului au slujitorii lor: măturători care le piaptăna, stropitori care le spală, meșteri care le sulemenesc cu smoală și asfalt.» (I. Teodoreanu, 1923 / 1968 / 1977 / 1980, p. 11)

### 3. Conclusion

L'étude de la microstructure du dictionnaire de langue est essentielle pour la recherche comparative dans le domaine des champs lexicaux. D'autre part, le corpus vient toujours éclaircir les usages variés des unités lexicales et compléter les articles de dictionnaires.

#### NOTES

\* Cet article est la version revue et enrichie d'une communication présentée lors d'une Conférence SINUC organisée à Bucarest, à l'U.T.C.B.

1. Nous utilisons le sigle DTP pour le Dictionar tehnic poliglot (1963).
2. Nous utilisons le sigle GR pour Le Grand Robert de la langue française (Rey, A. (dir.), 2001).
3. Le dictionnaire multifonctions du TV5 introduit des syntagmes libres (les habitants d'une rue) et des collocations (rue piétonne, rue piétonnière). Ce dictionnaire introduit plusieurs syntagmes libres (rue latérale, rue transversale, rue barrée, rue mal fréquentée, éclairage des rues, chambre sur la rue, est-ce-que cette rue conduit à, habiter de l'autre côté de la rue, se tromper de rue) et une locution adverbiale (au coin de la rue) dans le dictionnaire bilingue français-anglais. On pourrait les considérer comme minimales pour décrire le fonctionnement du lexème rue et les structures équivalentes roumaines devraient figurer dans le DEX.

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## **ARTICOLE –ARTICLES –ARTICLES**

# Le processus de traduction à la Commission européenne

Liliana COMĂNESCU

**Abstract:** The Directorate-General for Translation of the European Commission is the largest and the most complex translation service in the world. Its workflow is based on a unique set of translation tools ensuring the good functioning of an operation producing over a million pages per year: administration and documentation tools, as well as translation tools (terminology tools and translation memory technology).

**Mots-clés :** traduction, documentation, terminologie, outil, flux de travail

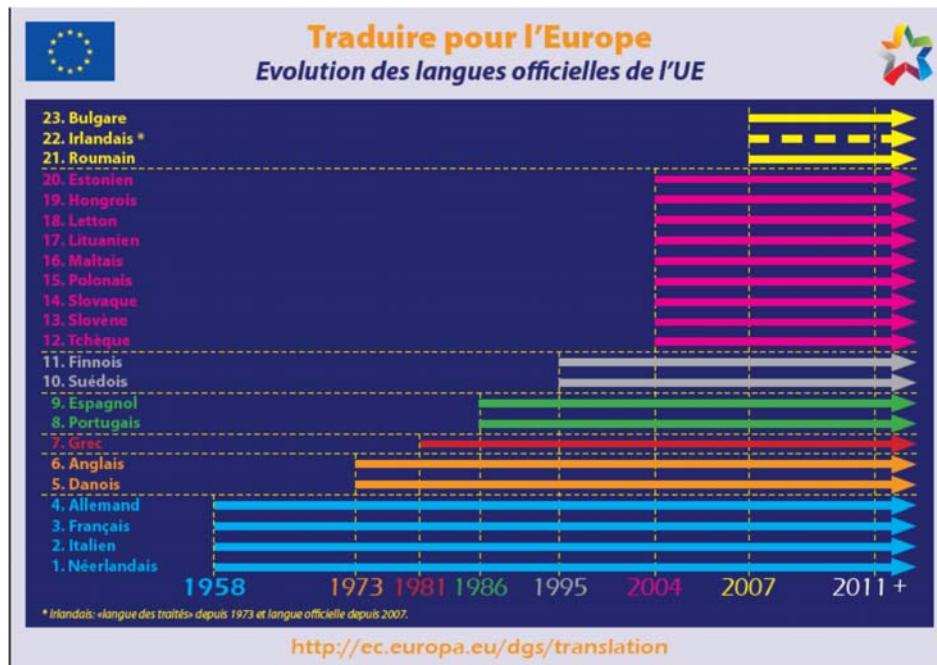
## 1. Introduction

Depuis ses débuts, il y a plus d'un demi-siècle, la traduction à la Commission européenne a été un processus sujet à l'évolution. Tout a commencé avec la déclaration de Robert Schuman (le 9 mai 1950) – élément déclencheur des actions ayant donné naissance à l'Union européenne telle qu'on la connaît aujourd'hui. Les pères fondateurs ont imaginé une communauté dans laquelle chacun jouirait des mêmes droits, du même respect et des mêmes chances. Dans cet esprit, le tout premier règlement approuvé par le Conseil en 1958 établissait le principe que les autorités nationales, les citoyens et les parties intéressées pouvaient écrire aux institutions dans toute langue officielle et recevoir une réponse dans cette langue. La paix et la démocratie n'auraient pas pu être garanties de manière durable dans le Marché commun sans le respect de la diversité linguistique et culturelle. Dès lors, pour entrer en vigueur, l'ensemble des règlements doivent être rédigés et publiés dans le Journal officiel de l'Union européenne dans toutes les langues officielles. Sans multilinguisme, il aurait été impossible de concevoir une union entre les peuples de l'Europe et de construire un projet si ambitieux, basé sur l'implication active des citoyens européens.

Au fil des années, le nombre de langues officielles a progressivement grandi et la traduction a su s'adapter aux multiples défis en se restructurant et en se montrant toujours plus innovante. Elle a permis à la structure communautaire de fonctionner aussi bien à 6 qu'à 27 membres. La direction générale de la traduction de la Commission européenne a prouvé qu'elle était capable de se plier à tous types d'exigences et qu'elle ferait face aux défis à venir avec tout autant de compétence et de professionnalisme. Au fur et à mesure, la direction générale de la traduction est devenue ce qu'elle est aujourd'hui: l'un des plus grands et des meilleurs services de traduction au monde, considéré comme une référence pour d'autres services en Europe et ailleurs.

### 1.1. Quelques données statistiques:

Actuellement, la DGT compte 1 750 linguistes et un personnel auxiliaire de 600 personnes, répartis entre Bruxelles et Luxembourg, ainsi que dans les antennes installées dans les Etats membres. Il y a un département linguistique distinct (une unité dans le cas de l'irlandais) pour chacune des 23 langues officielles de l'Union européenne : allemand, anglais, bulgare, danois, espagnol, estonien, finnois, français, grec, hongrois, irlandais, italien, letton, lituanien, maltais, néerlandais, polonais, portugais, roumain, slovaque, slovène, suédois et tchèque. Ces départements forment les trois directions de la traduction. Le diagramme ci-dessous illustre parfaitement les élargissements successifs de l'UE, entraînant des vagues d'intégration de nouvelles langues parmi les langues officielles :



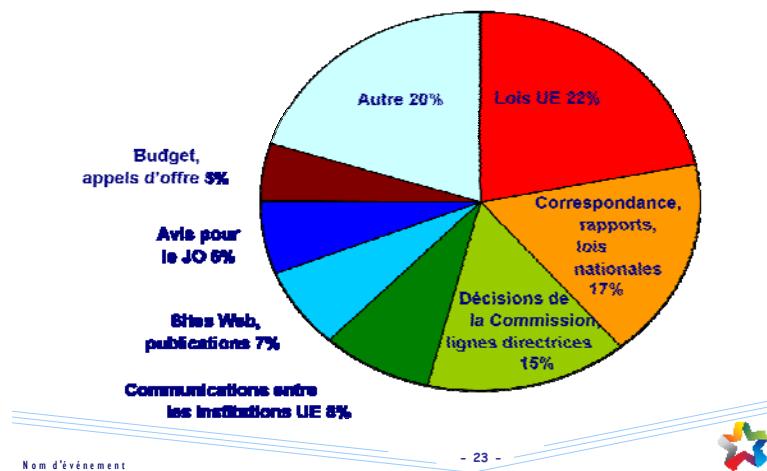
Mais la DGT n'est pas uniquement composée de ces divisions linguistiques. Elle abrite également trois unités horizontales directement subordonnées au directeur général (DGT.01 Audit, DGT.02 Communication et information et DGT.03 Affaires juridiques, interinstitutionnelles et internationales), ainsi que de nombreux services horizontaux (antennes, traduction web, terminologie, ressources humaines, ressources financières, ressources informatiques, formation, gestion de la demande, traduction externe, multilinguisme et études de traduction, unité d'évaluation et analyse).

## 1.2. Qu'est-ce qu'on traduit à la DGT ?

La DGT traduit tous les documents produits par la Commission, qu'il s'agisse de documents se rapportant au processus législatif, décisions et communications de la Commission, textes destinés à la publication, correspondance, discours, comptes rendus, rapports et documents de travail, textes pour les sites internet etc. Le traité de Lisbonne, qui élimine la structure en trois piliers et introduit de nouveaux domaines d'activité (par exemple, la sécurité commune et la défense, ainsi que les nouveaux arrangements pour le Haut représentant de l'Union pour les affaires étrangères et la politique de sécurité), a comme résultat la production d'un nombre croissant de documents par la Commission dans certains secteurs, ce qui se traduit dans un besoin accru de traduction et dans une nouvelle terminologie.

Il faut pourtant mentionner que la DGT ne traduit pas tous les documents dans toutes les langues officielles. Les textes législatifs et les documents revêtant une grande importance ou un intérêt majeur pour les citoyens sont publiés dans les 23 langues officielles ; toutefois, cela ne représente qu'environ un tiers du travail de la DGT. D'autres documents (communications avec les autorités nationales, correspondance, etc.) sont traduits dans les langues strictement nécessaires à leur traitement. Pour ses documents internes, la Commission emploie trois langues, dites «procédurales»: l'allemand, l'anglais et le français.

## Principaux types de documents



### 1.3. Les produits de la DGT

En plus de la traduction classique, la DGT produit des résumés écrits (récit écrit condensé des idées principales d'un texte assez long qui est écrit dans une langue peu familière) et des résumés oraux (récit oral condensé du contenu d'un texte). De plus, il y a un service HOTLINE (pour la traduction de textes courts de 250 caractères au maximum – un mot, une phrase, un paragraphe – dans une ou plusieurs langues), un service WEB (qui offre des conseils linguistiques et des services de mise en forme pour garantir que les originaux à traduire sont optimisés pour Internet, ainsi que des services de localisation afin d'adapter le texte à la langue cible et au contexte local du pays) et un service EDITING (pour les documents rédigés en anglais ou en français qui exigent une révision linguistique, les auteurs n'étant pas de natifs).

### 1.4. Aides à la traduction

Les aides classiques à la traduction, tels que les ouvrages de référence et les bibliothèques, occupent et occuperont toujours une place importante dans le processus de traduction à la DGT. De plus, les traducteurs prennent régulièrement contact avec les demandeurs (les services de la Commission qui ont produit le texte original) et les experts dans le domaine (internes à la Commission, à d'autres institutions de l'UE ou provenant des Etats membres).

Mais l'évolution des technologies de l'information spécifiques au secteur n'aurait pu être ignorée. Le service de traduction de la Commission utilise toute une série d'outils informatiques de pointe, faits « sur mesure », la plupart étant, à l'heure actuelle, accessibles gratuitement sur Internet : l'ensemble de la législation communautaire peut être consultée dans toutes les langues officielles de l'UE sur EUR-Lex, tandis que la base de données IATE offre accès à la richesse terminologique commune des institutions européennes. L'acquis communautaire peut aussi être téléchargé sous forme de mémoire de traduction par les utilisateurs des instruments de traduction assistée par ordinateur et les développeurs de systèmes de traduction automatique.

#### 1.4.1. Outils terminologiques :

On a déjà mentionné la base de données interinstitutionnelle *IATE* (InterActive Terminology for Europe - <http://iate.europa.eu>). Gérée par la DGT, cette base contient environ 8,5 millions de termes en plus de 23 langues et est interrogée chaque mois plus de 7 000 000 fois par des personnes extérieures aux institutions de l'UE. La DGT est par ailleurs un très grand

consommateur de terminologie sous toutes ses formes : dictionnaires électroniques et glossaires imprimés, CD-ROM, bases de données en ligne, etc.

Pour les traducteurs internes, il y a aussi *QUEST*, qui n'est pas une base terminologique, mais plutôt une interface de métarecherche permettant de consulter simultanément plusieurs bases de données. Cette interface Web a été développée à la DGT dans le but de centraliser, de simplifier et d'accélérer les recherches terminologiques. Le traducteur peut sélectionner à l'écran la langue source et jusqu'à trois langues cibles, ainsi qu'un des trois profils disponibles qui déterminent les bases à consulter.

#### **1.4.2. Outils de documentation :**

*DGTVista* est un moteur de recherche et de visualisation de documents, qui contient tous les documents entrés et sortis en provenance et à destination de chaque direction générale ou service de la Commission depuis 1994. Son interface web propose divers critères de recherche et permet de retrouver n'importe quel document presque instantanément.

*EUR-Lex* est un système d'archivage en ligne qui contient la législation communautaire publiée. Il inclut notamment les traités, la législation et les actes préparatoires de la législation dans tous les langues officielles de l'Union européenne, ainsi que les titres des mesures d'application nationales et la jurisprudence de la Cour de justice des Communautés européennes.

#### **1.4.3. Mémoires de traduction :**

*EURAMIS* est une grande mémoire de traduction centrale qui a été développée dans le but d'assurer un véritable partage des données entre tout le personnel de la DGT. Etant donné sa taille, cette mémoire n'est pas utilisée directement pendant le processus de traduction. C'est tout simplement une base permettant d'extraire ou de stocker des données traitées localement avec le Translator's Workbench et/ou Word ou TagEditor. Au niveau source, l'anglais, le français et, dans une moindre mesure, l'allemand sont les langues les plus utilisées, puisque la quasi-totalité des originaux sont rédigés dans l'une de ces langues. Au niveau cible, les demandes d'extraction sont linguistiquement mieux réparties. De plus, tous les documents originaux en format Word font l'objet d'un prétraitement Euramis automatique (Extraction).

*SDL TRADOS TRANSLATOR'S WORKBENCH* (TWB) représente la mémoire locale avec laquelle travaillent effectivement les traducteurs. Le TWB leur donne accès à toutes les ressources linguistiques et phraséologiques contenues dans une mémoire de traduction locale : lorsqu'ils veulent traduire une phrase de l'original, les segments similaires ou identiques provenant des traductions antérieures apparaissent comme propositions de traduction. La DGT a défini dans le TWB toute une série d'attributs (traducteur, numéro de document, année et client) permettant l'identification des segments dans la mémoire de traduction.

#### **1.4.4. Reconnaissance vocale**

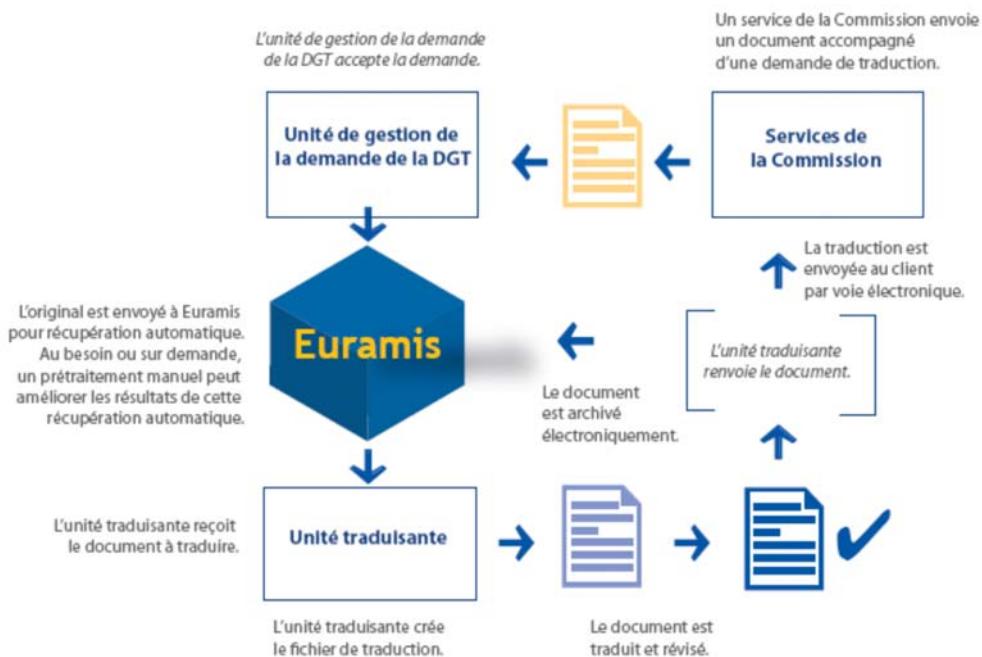
Le logiciel de reconnaissance vocale est une application qui permet à l'utilisateur de dicter du texte directement à son ordinateur d'une manière naturelle, avec un taux de précision élevé et une grande efficacité. Ce programme permet aux traducteurs de gagner beaucoup de temps, puisqu'ils ne doivent plus taper une partie importante de leur travail ni le faire dactylographier.

## 1.5. Flux de travail

Le cycle de travail actuel, plutôt complexe, est entièrement électronique et implique l'utilisation de certains outils de gestion: POETRY (un logiciel utilisé par les clients de la DGT pour transmettre électroniquement leurs demandes de traduction), SUIVI (un logiciel utilisé pour gérer électroniquement les demandes de traduction, les renvoyant finalement aux services demandeurs) et TRANSLATOR'S DESKTOP (l'interface qui permet de gérer les traductions et de créer un squelette de traduction avec une fonction d'alerte et de note destinée à faciliter la communication entre les traducteurs travaillant sur le même projet).

Tous ces outils informatiques assurent la traçabilité du document depuis sa sortie du service demandeur jusqu'à la transmission du résultat final dans les langues sollicitées. Ainsi, les demandes envoyées par Poetry arrivent toutes à l'unité « Gestion de la demande », qui les fait enregistrer dans Suivi et les transmet à chaque département linguistique. La demande part ensuite vers l'unité spécialisée dans le domaine respectif, étant finalement assignée à un ou plusieurs traducteurs. Une fois la traduction terminée et le texte révisé, la traduction est transmise automatiquement au service demandeur via Suivi et le secrétariat s'occupe finalement de l'archivage.

Du point de vue technique, le processus est le suivant : les demandes de traduction sont transmises par Poetry/Suivi à Euramis pour une extraction automatique. Les résultats sont stockés automatiquement par Euramis dans un dossier spécial sur l'unité de réseau. Dans ce dernier, les utilisateurs peuvent sélectionner les fichiers de prétraitement à utiliser pour la traduction interactive avec le TWB. Une macro lancée de Word (ou de la barre d'outils TE pour les fichiers TagEditor) permet aux utilisateurs de créer automatiquement une mémoire de traduction locale et d'y importer les fichiers de prétraitement. Après la traduction interactive avec TWB, une autre macro lancée de Word permet aux utilisateurs de nettoyer, d'exporter et de sauvegarder dans Euramis automatiquement tous les documents traduits.



La DGT utilise aussi d'autres instruments afin de suivre l'évolution du processus de production et d'établir un large éventail de statistiques hebdomadaires, mensuelles et annuelles à ce sujet.

## **1.6. Assurance qualité**

La qualité représente la préoccupation principale de la DGT, étant garantie par diverses procédures : spécialisation des traducteurs, compilation et utilisation des mémoires de traduction, révision des traductions, coordination entre les différentes versions linguistiques, échange électronique de « notes du traducteur » (Elise), amélioration des originaux (qui sont révisés par l'unité « Editing » en anglais et en français ; il faudrait aussi mentionner la campagne « Rédaction claire » initiée par la DGT, qui vise toute la Commission). De plus, toutes les traductions effectuées à l'extérieur font l'objet d'une évaluation systématique dont les résultats sont communiqués à leurs auteurs. La cohérence de la terminologie est assurée par le recours à des mémoires de traduction et à des bases de données renfermant le vocabulaire essentiel lié aux activités communautaires.

## **2. Vers une plus large reconnaissance du secteur des langues**

Afin de répondre aux besoins actuels du secteur des langues et d'accroître sa visibilité, la DGT a décidé de rendre disponibles toutes les informations qu'elle détient sur les produits et les services offerts dans le domaine des langues et sur le secteur en général, créant une base de connaissances unique et invitant tous les professionnels du secteur des langues (traducteurs, enseignants, personnes travaillant dans des entreprises ou des organismes du secteur public offrant des services linguistiques, membres d'association, etc.) à apporter leurs contributions.

Cette base de données interactive (Language Industry Web Platform – voir [http://ec.europa.eu/dgs/translation/programmes/languageindustry/platform/index\\_en.htm](http://ec.europa.eu/dgs/translation/programmes/languageindustry/platform/index_en.htm)) recueillera des données comparables provenant des pays de l'UE et informera les professionnels sur les recherches conduites dans et par le secteur des langues, qui devrait croître de 10% par an dans les années à venir.

### **Avenir**

Les efforts de développement de la DGT porteront essentiellement sur la poursuite de l'automatisation du cycle de la traduction, de l'intégration des applications et des services linguistiques et de l'intégration au niveau interinstitutionnel. La DGT continuera d'adapter ses outils et son cycle de travail à l'évolution technologique. L'apparition de nouveaux formats qui dissocient le contenu d'un texte de son formatage simplifiera le cycle de travail tout en évitant au traducteur de devoir manipuler une multitude de formats et de logiciels différents.

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# A Methodological Approach to Technical Translation

Raluca GHENTULESCU

**Abstract:** Cet article présente les résultats de ma recherche scientifique dans le domaine des traductions techniques et offre quelques suggestions pour les professeurs de la Spécialisation de Traduction et Interprétation. Ma perspective à propos de ce sujet est personnelle et basée sur mon expérience avec les prochains traducteurs spécialisés. Mon intention est, simplement, de partager avec mes collègues et, peut-être, mes étudiants les nouvelles méthodes que j'ai implémentées pendant mes séminaires, en essayant de transformer une matière apparemment ennuyeuse dans un sujet attractif et utile.

**Keywords:** technical translation, innovative teaching methods, translation competence

The purpose of this article is to present the results of my research in the field of Specialized Technical Translation and to offer some useful suggestions to those who are interested in teaching this subject, which is a compulsory academic discipline at the Specialization of Translation and Interpretation at the Technical University of Civil Engineering of Bucharest. As this subject is usually considered by the students a rather dry and boring one, my goal has been to introduce some innovative teaching methods, meant to change their way of thinking and to provide them with the essential knowledge for the career they have chosen.

Judging by the curricula of most European universities that offer study programs for translators and interpreters, the seminars of technical translation exercises are organized according to a well-established pattern: the teacher gives the students a text in the source-language, asks them to translate it, then listens to some students' texts in the target-language and, finally, decides whose translation is "the best", according to his/her own criteria of "correctness". This procedure is quasi generally agreed on, even if there are some debates on the duration of such an activity, the materials used as source-texts and the evaluation methods. In a nutshell, the teaching methods for technical translations "include parallel text analysis, bilateral and multilateral translation criticism, re-writing and text revision." (Nord in Tennent, 2005:214)

As the discipline of Specialized Technical Translation in the second year of study at the Specialization of Translation and Interpretation includes both a course and a seminar, the theoretical part is combined with the practical one. This "pigtail method" (Nord, 1991:17), as Christiane Nord calls it, implies alternating small portions of theory with practice, which is a great advantage, because students can thus perceive this subject as a purposeful, target-oriented one. At this discipline, they can use the knowledge acquired at previously taught subjects, such as Linguistics, Terminology and Theory and Practice of Translation. Since they are already familiar with linguistic structures, text pragmatics, LSP (i.e. language for specific purposes) and translation studies, it will be relatively easy for them to deal with technical translations.

The difficulties that students may encounter at this subject are the complexity of the source text, the lack of specialized knowledge in the fields that the source texts belong to, the lack of information on the available translation aids and the lack of computer skills. The teacher can help the students solve these problems by:

- selecting source texts appropriate for their level (very difficult texts can lead to frustration or loss of motivation, whereas easy texts lead to superficiality and loss of interest);
- providing the students with explanations about the field that the source text belongs to (e.g. explanatory brochures or magazines, discussions with specialists in that field, pictures or graphs etc.);

- providing the students with information on the translation aids they can use (e.g. general and specialized, printed and online dictionaries, thesauri, glossaries, websites, translation software)
- cooperating with the teachers of Databases and Specialized Software (i.e. two compulsory subjects at the Specialization of Translation and Interpretation), in order to assess students' computer skills and to assist them whenever necessary.

According to Gile, the most important criterion that must be taken into account when organizing seminars of technical translations is the choice of texts to be used in class. As the purpose of this discipline is to prepare the students for the realities of their future profession, the materials assigned by the teacher should be genuine and the task in itself should be regarded as authentic.

Before starting to translate, the students should be asked to compare real-life texts in the source and target language. Thus, they will easily understand how a similar content (e.g. the instructions in a user guide) is verbalized differently in the two languages. Thanks to such a contrastive style analysis, they will get familiar to the conventions and specific features of the technical genre and, when asked to translate, they will find the task easier and perhaps less tedious.

Due to the fact that only few original texts contain most of the grammatical, lexical or stylistic features of a certain genre, many teachers have the tendency to add to an original text some fragments made up by themselves, in order to point to specific issues. This method is considered not only inefficient, but also dangerous, because the students may sense the difference between such a counterfeited text and an authentic one and they may lose interest in working with materials they are not likely to deal with in real life. Moreover, they understand that these seminars are organized only for academic, not practical purposes, and they will regard them as a mere "school thing", instead of a useful activity that trains them for their profession.

An important clue for students to make the difference between a genuine and a fake text is the way it is presented. If it is a photocopy and preserves the original layout of a guide, leaflet or brochure, it will inspire them more trust than a simple typed text, in which the teacher may have included his/her own sentences. Besides giving the students the impression they deal with an authentic material, in a real-life situation, such a copy of the original document will help them notice the specific layout of each type of text. As a result, in their future translations, they will know what layout each text must have and they will not type the translation of a contract in the same manner as that of a technical brochure.

Another hint for making the translation seminars look like the real translators' activities is to give the students the entire text, not just the fragment they have to translate. More than giving them the impression of authenticity, the complete material will help them better understand the context and the purpose of translation. This material does not have to be necessarily written, as it is usually expected; it can also be in an audio-video format (e.g. a recorded fragment of a TV show on technical topics). For instance, one of my students dedicated her degree paper to analyzing the structure of technical language in specialized TV shows about cars and she translated them frame by frame, which was both challenging and entertaining.

To avoid students getting bored during the seminars of technical translations, a good idea would be to select a wide range of topics, to include various types of texts (e.g. brochures, guides, leaflets, technical specifications etc.) and to combine them with fragments of texts from other fields. For example, product documentation can be accompanied by fragments of market reports on those products, or a text from a computer manual can be translated together with a fragment from the ISO provisions on computer sales – a useful activity for the 3<sup>rd</sup> year students at the Specialization of Translation and Interpretation, who have to do technical, economic and legal translations and get accustomed to the specificity of each genre.

A major theoretician in the field of translation and interpretation studies, Daniel Gile, stresses the importance of broadening the concept of translation exercises. Instead of simply asking the students to convey the same meaning in another language, the teachers should make them aware of the need to render the information in the source text in various ways, adapted to the audience that will have access to the target text. In Massardier-Kenney's view, "rewriting information to fit a different audience is a skill most translators must now possess". (Massardier-Kenney in Gile, 1995:12) For example, they should be taught to summarize the text in the source language, to explain some specific terms or phrases in footnotes or endnotes, to convert the specific units of measurement in order to make the text easy to understand in the target language, to adapt the source text to the specificity and cultural patterns of the target language.

According to Delisle, the skills that translators must possess can be divided into five categories: "linguistic competence, translation competence, methodological competence, disciplinary competence and technical competence." (Delisle, 1995:42) Linguistic competence refers to the ability to understand the text in the source language, translation competence is the skill to render the meaning of the source text in the target language, methodological competence implies doing proper research and finding the most appropriate terminology of the field that the text belongs to, disciplinary competence is the capacity of translating texts from various genres (e.g. technical, economic, legal, medical etc.) and technical competence is the knowledge to use machine tools, such as specialized translation software or databases.

In Gile's more refined classification, translation competences can be divided into three categories: "language-related, domain-specific and job-related components." (Gile, 1995:4) Thus, besides the linguistic skills, which are vital, a translator must have thorough knowledge in the field he/she chooses as his/her main domain of interest, a good social and cultural background and technical abilities. In Kiraly's words, "a real act of translation presupposes that the translator has cognitive, social and textual skills and access to appropriate stores of linguistic, cultural, and real-world knowledge." (Kiraly 1995:6)

In Christiane Nord's view, a professional translator should have professional knowledge (i.e. proficiency in at least two languages and the ability to transfer meaning from one to the other), intercultural competence, which enables him/her to understand the specificity of each culture he/she deals with and to render some particular cultural issues without any bias, writing skills, as the style and register of the source text should be preserved in the target text, the so-called media competence (i.e. the ability to use electronic translation aids) and research practice, in order to fill in any gap he/she might have in either the source language or the target language.

As translators and interpreters sometimes have to deal with defective texts in the source language, the students should be also trained for intralingual translation, seen as the ability to correct all the mistakes in the source text before translating it or, in other words, to rewrite a badly written text in the source language first and then to transfer its content into another language. The consequence of the fact that the Romanian grammar is not taught in high-school anymore is that the students' knowledge of their native language is not good enough for intralingual translations. Therefore, it is essential that the teachers of technical translations and those of Romanian should cooperate, in order to devise a similar curriculum and to introduce a contrastive perspective.

A major skill that students should gain during the seminars of Specialized Technical Translation is that of using the dictionaries. Although it does not seem a difficult task, this activity should be assigned at least one special seminar per semester in the second year of study, to teach the students the difference between monolingual and bilingual, general and specialized, printed and online dictionaries. Moreover, they need to know how to select the correct meaning of a polysemous term, depending on its field, grammatical category or definition. If they can

distinguish one type of dictionary from the others and select the right meaning out of a multitude, they will work easily and pleasurable.

Other fundamental competences that future translators should develop are computer skills. Accessing professional databases on the Internet and using translation software prove a powerful tool nowadays and every modern translation should take advantage of these technological advancements, which are more and more required on the market. Therefore, during the seminars of technical translations, the students should be encouraged to use the specialized software they have at their disposal (i.e. TRADOS), in order to get familiar with its huge potential.

In the spirit of the “learning-by-doing” principle, the students should be required to make their own glossaries and databases for each translated text – portfolios or briefs of translation. Thus, they will organize their activity better, by having a useful material at hand, in a very accessible form, they will keep in mind some relevant terms from each field they deal with and they will understand the semantic differences between various sub-fields of the technical domain. Furthermore, they should be advised to keep their own files of source and target texts, in order to check their progress in comprehending and translating technical texts.

Instead of the traditional teaching method of discussing and correcting in class the translations done as homework, a more interesting approach would be to combine various classroom behaviors. As translators usually do not work in the isolation of their home, but in a team with other translators, within an organized environment, a good idea would be to create work teams at the seminars of Specialized Technical Translation. A team of three or four students, led by a supervisor or coordinator, will be assigned a technical text. They will have to create their own glossary or database, share the text and reach consensus regarding the terms they all have to use. Finally, the supervisor will quantify the work done by each member of the team, revise the translation and unify its terms and style and hand it in to the teacher, who will evaluate it.

Deciding on a common manner to translate various parts of the same text and organizing the material so as to be referred to later is a good practice for students, as they learn how to work in a group, to co-operate rather than compete with their peers, to share their knowledge and to consult their supervisor, with whom they can communicate more easily than with the teacher.

My experience has shown me that the projects to which all the students bring their contribution are the most efficient, because they teach them how to tackle various situations. The role-plays in which the students play the parts of a contractor, a client, an architect, a builder, and so on, are at the same time catchy and useful, because, in a relaxed manner, the students learn both the jargon of various technical sub-fields and the way to negotiate contracts, payment terms or deadlines.

When choosing the most appropriate manner to work with a group of students, a teacher of technical translations should have in mind a specific objective, which may be improving the students’ translation skills, practicing new techniques or revising previously taught subjects (e.g. Terminology or Linguistics). Depending on the aim, the translation activity will be different. If the teacher aims at improving the students’ skills, he/she will require them to do some research, to consult a specialist in the field, to do both direct and reverse translation or to have a peer review before handing in the translation. If the objective is to practice new techniques (e.g. subtitling a TV show on technical topics), the source text will vary both in type (i.e. audio-visual instead of written) and in length, as it has to be shorter and well divided to be more easily translated. If the aim is to check their background knowledge, the students will have to make a contrastive analysis of the source and target text, in order to compare and contrast their grammatical, lexical and stylistic features.

As professional writers, translators must have a very high level of grammatical and stylistic knowledge, because they have to render the meaning of a source text in an appropriate form in the target language. More than this, they have to know how to adapt the style of the particular text they are translating to the specificity of the target language and, if necessary, to correct the errors in the source text and avoid making similar mistakes in the target one. When re-writing faulty texts, the students grasp the stylistic features of technical texts and will know how to use them correctly in their own translations.

A useful method for helping the students achieve a professional level in technical translations is the analysis and comparison of technical texts in the languages they study, with a view to translating them for various audiences: specialists in the field vs. laypersons or men vs. women. Thus, they will better understand the text strategies and conventions for adaptation and will be able to render the same content in different forms.

Another good exercise is to ask the students to compare two translations of the same text, one made by a professional (human) translator and the other one by an online translation service (e.g. Google Translate). This will help them identify the flaws of a machine translation and convince them not to resort to something like this instead of doing the translation themselves.

Furthermore, a comparison of two source texts belonging to two different cultures will raise their awareness on cultural issues, which are extremely important in translation. For example, when translating a technical text about the digging of the Eurotunnel, the students understood how important their cultural background information was. Even though, under their first impulse, they translated the phrase “The English Channel” as “Canalul englezesc”, when reading the French text, in which it was called “La Manche”, they realized the mistake they had made and corrected the name to “Canalul Mâneții.”

As an issue of quality management, the students should be also taught how to convert the foreign units of measurement in the Romanian ones, so that the translation could be easily comprehended by the target audience. Moreover, they should get accustomed to non-verbal text elements (i.e. charts, graphs, formulae, diagrams, models etc.), which are frequently used in technical texts, in order to be able to express them verbally if they are required to read their translations aloud.

The methods and exercises I have proposed in this article as an effective way to teach Specialized Technical Translation are nothing but the result of my work with the students from the Specialization of Translation and Interpretation and, in my opinion, they could prove to be some useful tips for those who run seminars of this kind. The original contribution that I have attempted to bring to the field of technical translations is the personal, experience-based approach (rather than the theoretical one), aimed at giving some suggestions to the ones who want to improve their teaching techniques for this subject. Since this kind of material might be an important tool both for my colleagues and for the students interested in becoming teachers, my intention is to turn this article into a methodological guide for teaching Specialized Technical Translation, with a view to changing people’s opinion on this subject and to offering them a broader perspective on teaching skills at any level.

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# Literary Translation as Signification and Communication

Oana AVORNICESEI

**Résumé:** Analyser la traduction suivant les coordonnées de la signification et de la communication c'est l'envisager de la perspective de la sémiotique. C'est ce que cet ouvrage fait afin de réunir dans une analyse cohérente ces éléments-là qui définissent la traduction en tant que système de signification et processus de communication. Les deux mots clés, système et processus, ont vocation à définir la nature et la fonction du sens. Le sens constitue l'enjeu de tout acte de traduction : le saisir dans un texte afin de le reformuler dans un autre texte et de le faire passer tant entre les textes qu'au-delà de ceux-ci, aux lecteurs, dans le cadre de certains contextes. La sémiotique offre le cadre analytique permettant au théoricien de la traduction de regarder de manière intégrée le système de la création du sens et le processus de sa transmission.

**Keywords:** sign, signification, communication, translation, cross-linguistic, cross-cultural, intertextuality

## 1. Introduction

The process of translation is inherently a process of mediation between two languages. The translator confronts the text as a reader and interpreter, who is about to engage in an act of cross-linguistics, but also, and equally important, cross-literary and cross-cultural communication. He deals with “socio-semiotic phenomena” or “sign-governed human patterns of communication” at different levels, as Itamar Even Zohar (2005: 1) calls language, literature and culture. The cohesive factor which integrates all these levels of knowledge and communication is the fact that they are all based on semiosis. It is the phenomenon which offers an objective awareness of the common process of signification which underlies the specialized manifestations of knowledge. It also ensures the objective awareness of the process of interaction and exchange of knowledge between the languages, literatures and cultures, i.e. of communication. The translator strives for knowledge with a view to communicate it properly, because he is basically a communicator - a facilitator of communication between two systems<sup>1</sup>. His is a telic investigation: one which is meant to enable him to perform valid, appropriate and effective communication (mediation, transfer) along semantic, syntactic and pragmatic lines.

Languages may differ in the way they perceive and organise reality, but there is, nevertheless, a certain degree of correspondence between the ways in which they configure the thought patterns of their speakers. This is proved by the fact that translation takes place successfully every day. Roman Jakobson, for whom the cross-linguistic differences centre around obligatory grammatical and lexical forms, supports the idea that “Languages differ essentially in what they *must* convey and not in what they *may* convey”<sup>2</sup>. Translation is an act placed within the scope of Jakobson’s MAY. This means that despite the differences between languages, they are still translatable, and cross-cultural communication is possible and generally carried out successfully.

Semiotics is the study of the action of signs. In other words it deals with signs and semiosis. It is not only the action of already existing signs; it is also the action on the basis of which signs

1 Here systems are to be understood as **polysystems** as Even-Zohar’s sense of the concept. How he defines polysystems is described in his paper “Polysystem Theory (Revised)”, published in 2005 in *Papers in Culture Research*. In the particular context of this stage of my demonstration, I regard the systems between which the translator acts as a mediator (ST system and TT system) as polysystems in the sense that they are structures made up of the linguistic, literary and cultural (sub-)systems.

2 Quoted in *Introducing Translation Studies. Theories and Applications* by Jeremy Munday, 2001: 37.

are generated, on which they come into being. This observation defines the concept of meaning as a peculiarly dynamic one. One can only observe that the system of signification does not represent the static element of the two coordinates of semiosis, as opposed to the dynamic process of communication, as one might think. It is itself a system built on the dynamic principle of semiosis. A dynamic system of signification which comes about according to a dynamic principle makes semiotics and its conceptual paraphernalia an apt framework, providing the appropriate tool to approach literary translation. To this, one must add the other “half” of the object matter, the process of communication between the actors involved in the process of translation.

The reason for which *dynamic* is such an important aspect of the sign in terms of the semiotics of translation is that it explains translating as a **process**, and as an **interaction** between communicators within a given **context**. My approach is based on the assumption which Hatim Basil and Jan Mason formulated in *Discourse and the Translator*, according to which “translating is a communicative process which takes place within a social context” (Hatim and Mason 1990: 3).

Also, I would also like to refer to some of the basic assumptions of semiotics identified by Thomas Sebeok (cf. Sebeok 1986: 403-408), which are relevant instruments provided by the semiotic methodological framework for the activity the translator:

1. *Signs refer to cultural structures.* This means that signs do more than elicit concepts; they are regarded as acts of ‘referral’ (in Jakobson’s formulation).
2. *Semiotics transcends verbal language.* This helps the present demonstration describe consistently aspects of genre, discourse, and text type.
3. *Basic mechanisms of signification are universal.* This is the Pericean conception of semiosis as the basic principle of the cognitive dimension of human experience, and the basis of all human interaction i.e. anthroposemiosis.<sup>3</sup>
4. *Context and co-text are crucial to the act of signification.* It implies that, in order to perceive the full communicative power of a text, one needs to take into consideration the semiotic interaction of signs, which takes place both within the text, and between the users of the signs. The two forms of interaction are one of the most important contributions of semiotics to translation. This last principle integrates the other basic assumptions as well, by synthesizing key aspects of the act of translating, in terms of syntagmatic (signs interacting with other signs within a text) and paradigmatic relations (with other possible signs, actualized by certain contexts as ‘meaning potential’).

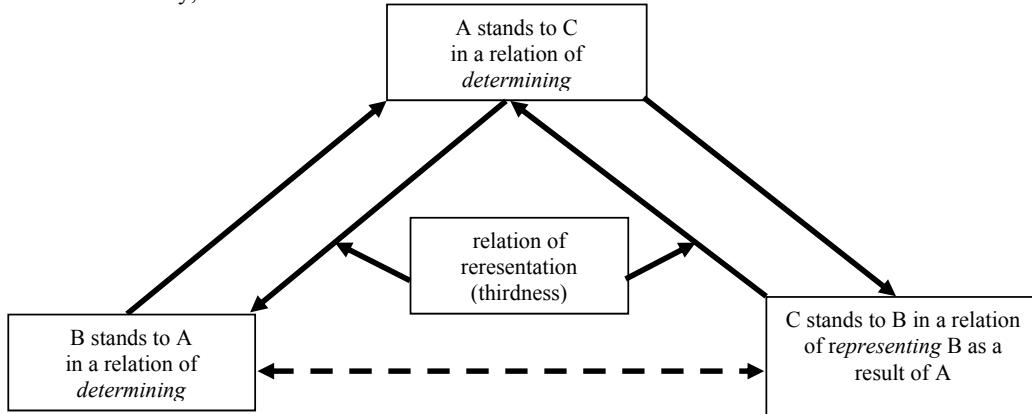
In order to convey semiotic relations, signs interact with other signs in the ST. The interaction takes place along the coordinates of semiotic study, revealing, at the same time, properties of the sign which are *syntactic*, *semantic* and *pragmatic*. This means that the semiotic description of a text includes features made visible by these types of relations (intratextual or co-textual relations). The choice of translational strategies made by the translator will depend on contextual factors, which include genre, discourse, and knowledge of other texts (contextual and intertextual relations). Intertextuality is thus an important semiotic instrument for the translator; in order to identify what is the appropriate way to render certain discourses, he resorts to his knowledge of other texts. For the translator, this is the point where pragmatics (as action of signs) and semiotics (as interaction of signs) come together (cf. Hatim and Mason 1990: 114-119).

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<sup>3</sup> “[...] anthroposemiosis in the transformation, principally through language, of the biological Umwelt into the distinctively human *Lebenswelt*” Deely, John. Basics of Semiotics; 1st Ed., Bloomington: Indiana University Press, 1990. Retrieved [Januray, 10<sup>th</sup> 2010] from <http://carbon.cudenver.edu/~mryder/deely/basics/>

## 2. Translation as a System of Signification

Let us see what a sign means to the semiotically-minded translator. For the semiotic model of translation I suggest in this chapter, a sign is a text. It can be a structure smaller than that, operating below textual level. But in my analysis I deal with texts as signs. The source text is a sign and the target text is a sign. The structure of the sign, in Peircean theory, looks like this:



**Fig. 1** - Abstract version of the semiotic triangle<sup>4</sup>.

For Peirce, one must first recall, all human experience is organized in such a way as to lead to the appearance of signs. The sign is a triadic relation, which, from the point of view of the translator, can be formulated like this:

1. **the sign/representamen** is an instance of *firstness* (whatever initiates the perception of the sign);
2. **the object** is an instance of *secondness*;
3. **the interpretant** is an instance of *thirdness* (the effect the sign is meant to relay; generally speaking, the interpretant is regarded as the meaning of the sign).

*Thirdness* is the defining character of any sign, conferring it its unique relative and indirect nature, which actually makes it the inherently dynamic and unstable entity which it is. Brooke Williams says that: "[...] perception itself structures its object as relative"<sup>5</sup> thus formulating the principle of *thirdness* which lies at the basis of the relation of mediated representation. It is the starting point of my discussion of translation as a semiotic process.

As represented in **Figure 1**, there is no direct or inherent association between the object of a sign and its interpretant. The link only occurs when it is so intended in a certain context. The context refers to the situational or communicational event in which the interpretant assigns meaning to a sign. It is doubled by the perception of the interpreter which functions as the interpretant. When the context is an act of translating, then it is the translator's perspective which lies at the basis of the thirdness (relation of mediated representation) between the source language text - ST (object) and its representamen/expression in the target language (the text translated into the target language – TT).

I wish to note that in the sense of my translational analysis, a sign, be it the expression of the ST or the TT, is not so much an entity, as a relation – the instantiation of the relation among all

4 Deely, John. *Basics of Semiotics*: 1st Ed., Bloomington: Indiana University Press, 1990. Retrieved [January, 11<sup>th</sup> 2010] from <http://carbon.cudenver.edu/~mryder/deely/basics/>

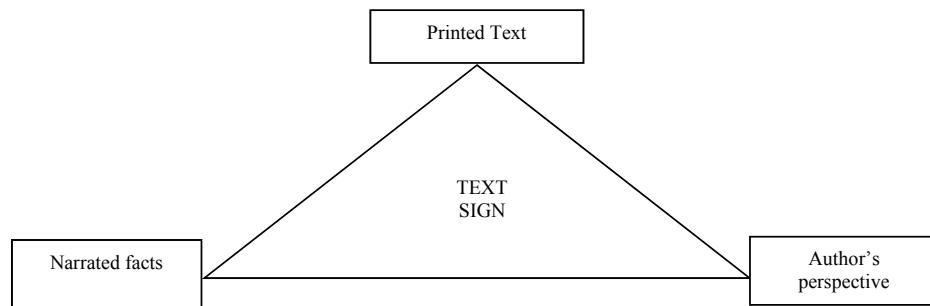
5 Brooke Williams "Challenging Signs at the Crossroads", 1985 cited in *Basics of Semiotics* by John Deely, cited in Deely, John. *Basics of Semiotics*: 1st Ed., Bloomington: Indiana University Press, 1990. Retrieved [March, 13<sup>th</sup> 2010] from <http://carbon.cudenver.edu/~mryder/deely/basics/>

its elements. As such, within the semiotic perspective on the process of translating, the source text and the target text become dynamic networks of relations, each in its own right.

The nature of these relations is twofold, as previously mentioned. Within each text-sign, text elements syntagmatically interact with other text elements so that the reader perceives their meaning as the intended goal of that interaction. But there are also paradigmatic relations with other signs which could have been used, but in fact were not. “This is the element of stylistic choice which assumes significance for translators in weighing up the value of signs in interaction.” (Hatim and Mason 1990: 110]

If Peirce’s interpretant is the meaning of the sign, it means that it is part of the paradigmatic relations. This means that it can be replaced by other interpretants resulting in more or less synonymous new meanings of the sign in various contexts. Also, the principle lies at the basis of the distinction between denotative and connotative meaning, and as Hatim and Mason say “Translators pursue these interrelationships in an attempt to capture elusive shades of meaning and render sense across semiotic boundaries.” (1990: 111)

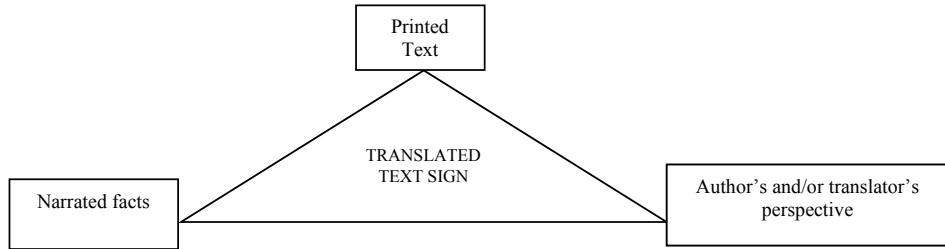
Put into translational perspective, the threefold structure of a text-sign can be translated into the following terms:



**Fig. 2** - The structure of a text-sign

The *firstness* is represented by the printed body of the text. The *secondness* of the text-sign is made up of the narrated facts: plot, descriptions, and characters. Whereas *thirdness*, is the way in which the author “fictionalizes” the facts presented, the meaning he endowes them with, and hopes the reader (and the translator, for that matter) will grasp.

In other words, this is the structure of the text-sign the translator is confronted with when out to render it into the target language. The target text which he will create will be no different, with the amendment (or addition) that when it comes to *thirdness*, the interpretant of the target text will reflect not only and not necessarily the author’s interpretation of the narrated facts, but the translator’s as well.



**Fig. 3 -** The structure of the translated text-sign

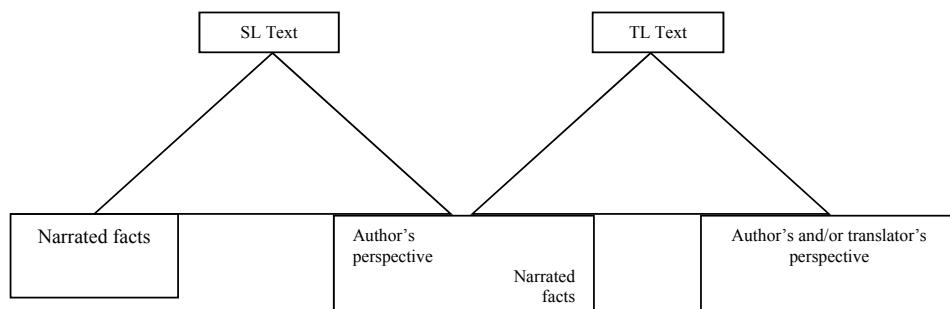
The translation process can be formulated in these terms: between the perceived object (the text to be translated) and the message contained by it, because envisaged by the author, comes the perception of the translator i.e. the translation. What one gets, the translation of the text, is, within reasonable limits, neither the original text nor the original message written into it by the author, but a new text, the product of the translating process carried out by the translator, and an accurate version of his perception. Which means that the relativity of the original text-sign to be translated is given by the perception of the translator who is, in semiotic terms, *the interpretant* and, in translational terms, the conveyor of the sign.

In the spirit of the polysystem theory developed by Itamar Even-Zohar (2005), I suggest translations are works in themselves, not secondary to originals but equally ranking: products of the phenomenon of semiosis on which the translational process is based. They are the re-creation of originals relativised by the perception of the translator, who acts as interpretant/interpreter. Being signs in their own right, they enter the cultural system of the target language by translation - one procedure which Even-Zohar calls ‘import’ of a ‘semiotic good’ (1997) Then they find their own way within the new culture, and follow an unpredictable trajectory, subject to all the influences of the receiving polysystem.

If one takes a step back from these schemes, and looks at the operating principle behind all of them, one sees that they are not only descriptions of the structure of the sign, but also of the action or process which generates it. In other words, this is how semiosis works: simultaneously among all the three elements of the sign-text. It proves that a sign is a dynamic network of relations – the result of the action/process of semiosis, which confers it its inherently unstable and endlessly commutable character.

It follows, then, that the **text** is such an entity: both the source text and the target text, since they are generated according to the same active principle. So, one can safely infer that translation is dynamic, as a product as well as a process.

If one is to represent the process of translation with the help of the representation of semiosis, the resulting structure would be this:



**Fig. 4 -** The process of translating as signification

The first thing to be noted about the representation of the process of translating as semiosis in **Figure 4** is that, in the rendition of the source language text into the target language text, what was called the interpretant of the source language text, the author's perspective on the presented facts, becomes the object of the target language text, namely the facts which the translator theoretically takes as a basis for his interpretation. That is, the translator will try to approximate the intention of the author and, consequently, the assessment of reality according to the author's perception, and render that into the target language. This takes my discussion to the issue of the process of communication, with which I deal in the next section.

### 3. Translation as a Process of Communication

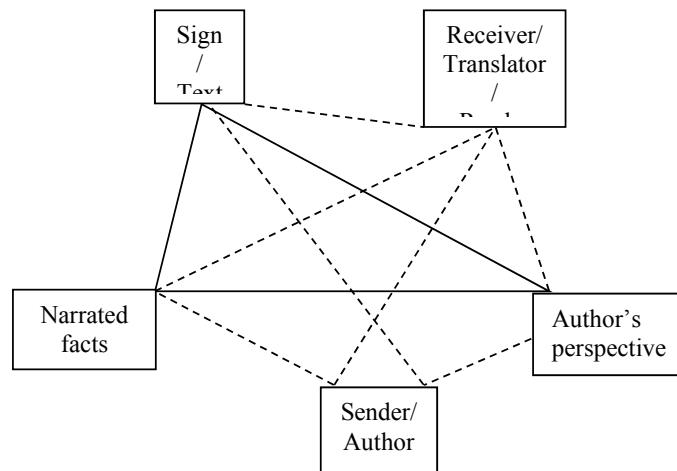
When looking at it from this perspective, one discovers several instantiations of semiosis as a process of communication, disposed in what may be called a layered semiotic structure. First, there is the umbrella-semiosis, which encompasses the author, the translator and the reader, along with other "intermediate" ones, so to say, or individual instances of semiotic communication, which occur, in turn, between the author and the translator, and between the translator and the target reader. If the original text is an edited text, then there is one more actor to be added to the chain of actors and one more instance of communication to be considered: the one between the author and the editor, the one between the editor and the translator, and finally the one between the translator and the target readership. The multi-layered structure of semiotic representation of the process(es) of communication involved in the process of translation could then look like this:

Translation as an act of communication between the author and the reader mediated by the translator can also be expressed through the triadic semiotic model of the sign used above. Let us take it step by step and see how the semiotic scheme helps to understand translation as an act of communication.

author – translator – readership		
author – translator		translator – readership
author – editor	editor – translator	translator – readership

**Fig. 5** - The multi-layered structure of the process of translating as communication

Step one would be to see what the structure of an act of communication looks like. In order to achieve this, all one needs to do is add the players of the act of communication, to the triadic structure of the text-sign. What obtains looks as follows:

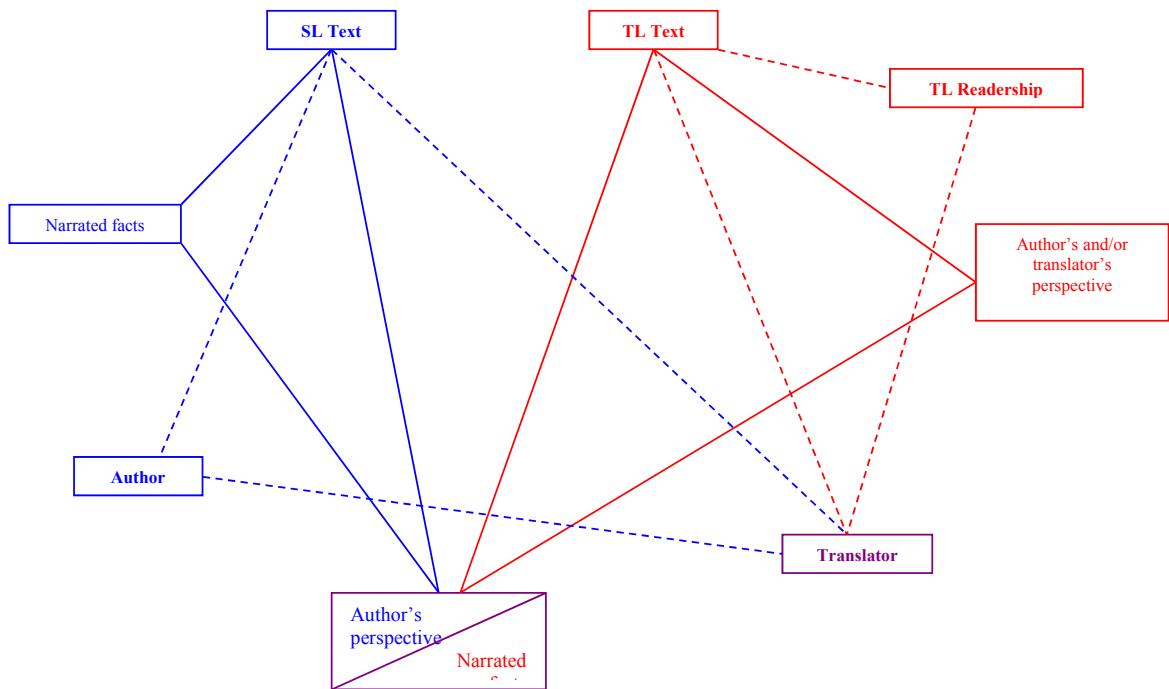


**Fig. 6** - The representation of the semiosis of translating as an act of communication

The structure of an act of communication as semiosis is based on the diagram put forth by Johansen and Larsen in their work *Signs in Use: An Introduction to Semiotics* (Johansen and Larsen 2002: 130). Basically, it is the result of the combination of the signification plane, made up of the three elements of the Peircean triadic model, the text-sign, narrated facts and author's perspective (representing firstness, secondness and thirdness), and the communication plane, made up of the sender/author and receiver/translator-reader, who are the players involved in the act of communication and the text-sign which they circulate between themselves. In the scheme above, the relationships holding between the elements on the signification plane are represented through continuous lines, while the elements interacting on the communication plane are represented through continuous lines.

Just as Johansen and Larsen stipulated about the model they launched in 2002, all the relationships depicted above operate simultaneously between all the elements involved in the semiosis, be it signification or communication.

Step two is to represent both the SL text-sign and the TL text-sign as elements in the same semiotic process of translation as an act of communication:



**Fig. 7 -** The structure of the process of translating as an act of communication

What the diagram above depicts is how the TL text comes about from the SL text, through the interaction of the three players involved in the process of translational communication: author-translator-reader. Of course, the scheme would be more complex, if a further element were added, the editor, for example. Then it would accommodate and explain the appearance of a third text-sign, with all the elements constituting its planes of signification and communication. But our scheme represents how, in the process of signification, the interpretant or author's perspective (thirdness) of the SL text-sign becomes the object of narrated facts (secondness) of the TL text-sign; whereas in the process of communication, the receiver of the SL text-sign becomes the sender of the TL text-sign.

This semiotic analysis can be applied to any kind of translation, performed on any kind of texts. It is the basic pattern of semiotic approach to the product and to the act of translation. Actually, by "any kind" I mean primarily all the non-literary text types, without necessarily excluding the literary ones, either.

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## Traduction et digression: *L'Homme qui rit* de Victor Hugo en version roumaine

Cristina-Roxana TOMA

**Abstract:** The article analyses the translation made by the writer Gellu Naum to the only Romanian version – an abridged one - of the novel *The Man Who Laughs* by Victor Hugo, enhancing the fact that the eliminations in the source text are not evenly distributed on the global text, but they concern only some of its elements, that is the digressions. Gellu Naum chooses to give up not only the large digressions, which cover a whole chapter, but especially those that are not larger than a paragraph or even a sentence and that subtly infiltrate into the action, in an interferential system characteristic of the novel *The Man Who Laughs*. This type of translation that makes possible fluent reading, following the plot, enhances the approachability of the text especially for the young people and it implicitly increases the number of readers. Nevertheless, the non-reading of the digression infringes on the distinctiveness of Hugo's text and therefore the article highlights the necessity of an integral translation, all the more so that the modern criticism considers that Hugo's digressions are essential elements, more important than the action itself. On the other hand, given the fact that the translation is caducous, it must be renewed after a while.

**Keywords:** digression, Victor Hugo, fluent reading, abridged version, integral version.

L'objet de cet article est l'analyse de la version roumaine du roman *L'Homme qui rit* de Victor Hugo dans la traduction de l'écrivain Gellu Naum, en vue d'observer le genre de modifications apportées par le traducteur au texte de départ. Dès le début, il faut préciser qu'il s'agit d'une version abrégée, la seule qui existe d'ailleurs aujourd'hui dans la langue roumaine. La traduction, effectuée en 1961 (Bucarest, Ed. Tineretului), rééditée en 1993 (Bucarest, Ed. Larry Cart) puis en 2003 (Bucarest, Humanitas Junior) est destinée au grand public et aux jeunes lecteurs surtout.

Lors de la confrontation de la version originale avec la traduction par Gellu Naum<sup>6</sup>, on remarque que le traducteur retranche du roman plusieurs passages (ici une phrase, là des paragraphes, parfois des chapitres entiers) sans annoncer dans une préface ou note du traducteur les critères selon lesquels il a opéré ces coupures. Toutefois, la version roumaine n'est pas un résumé qui propose une réduction générale sur l'ensemble du roman, préoccupée de répartir équitablement les diminutions. De façon plus singulière, le traducteur utilise une méthode différente : il réalise une réduction qui s'exerce seulement sur certains éléments du texte global - les digressions. Dans une perspective classique, la digression est vue comme un élément « hors sujet », une déviation dans un itinéraire, un détour du discours, une protubérance, détachable en quelque sorte, qui brise l'illusion romanesque et retarde le dénouement du récit.

En ce qui concerne la division du texte en chapitres, du point de vue de la statistique, des 103 chapitres du roman hugolien, il n'en reste dans la version roumaine que 84. Par un calcul rapide, on observe que la différence entre le numéro des chapitres du texte original et de sa version

<sup>6</sup> L'écrivain Gellu Naum (1905-2001) est l'un des grands noms de la littérature roumaine du XXe siècle. Gellu Naum s'est fait remarquer, depuis les années 1960, par ses œuvres de fiction qui ont illustré presque tous les genres littéraires, depuis le roman et la poésie jusqu'à la littérature d'enfance, les essais, les écrits autobiographiques. Il est considéré comme étant le plus important représentant roumain du surréalisme. La littérature roumaine doit à Gellu Naum la traduction de beaucoup d'ouvrages fondamentaux de la littérature universelle. Il a traduit du Diderot (*Nepotul lui Rameau*), Stendhal (*Roșu și negru*), Hugo (*Notre-Dame de Paris*, *Omul care râde*), Dumas (*Contele de Monte Cristo*), Théophile Gautier (*Căpitânul Fracasse*), Jules Verne, Julien Gracq, Jacques Prévert, Franz Kafka (*Procesul*). Toutes ces traductions sont remarquables. Gellu Naum était un fin connaisseur du français et, comme tout grand écrivain, il maîtrisait le roumain dans toutes ses variantes et dans tous ses registres.

abrégée n'est pas très grande. En effet, de ces 19 chapitres, seulement 8 ont été éliminés en totalité pendant que d'autres chapitres ont été réassemblés par le traducteur, après l'exécution de la coupure des digressions. Bien qu'il n'existe pas d'éléments paratextuels qui expliquent le choix du traducteur, celui-ci suggère l'annulation des fragments digressifs par l'emploi d'un signe typographique, les points de suspension. Puis, quand il unit dans un seul chapitre deux ou plusieurs chapitres du texte de départ, une fois éliminées les digressions, Gellu Naum fait appel à l'espace blanc pour suggérer la délimitation.

Les 8 chapitres<sup>7</sup> éliminés en totalité sont, à une seule exception, des chapitres digressifs : ils présentent une coïncidence entre excursus et division du livre. Ces chapitres sont :

1. *Les lois qui sont hors de l'homme* (Partie I, Livre II, Chapitre I) – digression sur la tempête en mer
2. *Ils se croient aidés* (I, II, VI) – récit
3. *Inferi* (II, I, VIII) – digression sur l'engrenage de la cour royale
4. *Lex, rex, fex* (II, IV, III) – digression sur les arrestations sans explication d'autrefois
5. *Mauvais lieu* (II, IV, V) – digression sur la prison en Angleterre
6. *Quelles magistratures il y avait sous les perruques d'autrefois* (II, IV, VI) – digression sur les rituels de l'étiquette judiciaire d'autrefois
7. *Impartialit* (II, VIII, II) – digression sur la pairie
8. *La Vieille Salle* (II, VIII, III) – digression sur la Chambre des Lords

En se référant à la modalité d'insertion de ces digressions dans le texte, Randa Sabry parle :

d'une domestication, au moins apparente, de la digression ; celle-ci camoufle son pouvoir de désordre sous des dehors rangés. Dans le temps même où elle rompt l'enchaînement du texte, elle pratique cette rupture en se conformant au cadre d'ordonnancement de ce texte. (Sabry, 1992, 202)

La conséquence naturelle de ce fait consiste dans la facilitation de la lecture et de la tâche du traducteur qui pratique la coupure de la digression. Pourtant, on n'a plus à faire avec les grands blocs compacts présents dans *Les Misérables* ou dans *Notre-Dame de Paris*, qui, en rompant la logique syntagmatique, agissaient sur elle par la massivité de leur présence, couvrant parfois non seulement un chapitre, mais un livre entier.

Les chapitres qui ne se retrouvent pas dans la table de matière de la version roumaine ont été réassemblés par le traducteur - après l'exécution de la coupure des digressions - de la manière suivante :

1. *Horreur sacrée* (I, II, VII), *Nix et nox* (I, II, VIII) et *Soin confié à la mer furieuse* (I, II, IX) ont été regroupés dans le chapitre *Grija încredințată mării furioase* ;
2. *Les Casquets* (I, II, XI), *Corps à corps avec l'écueil* (I, II, XII) et *Face à face avec la nuit* (I, II, XIII) ont été regroupés dans le chapitre *Față în față cu noaptea* ;
3. *Ortach* (I, II, XIV), *Portentosum mare* (I, II, XV) et *Douceur subite de l'énigme* (I, II, XVI) ont été regroupés dans le chapitre *Stânci și vâltori*, titre qui n'existe pas dans le texte de départ ;
4. *La ressource dernière* (I ; II. XVII) et *La ressource suprême* (I, II, XVIII) ont été regroupés dans le chapitre *Ultima încercare* ;
5. *Toute voie douloureuse se complique d'un fardeau* (I, III, III) et *Autre forme du désert* (I, III, IV) ont été regroupés dans le chapitre *Orice drum al chinului cere o povară* ;
6. *Gwinplaine est dans le juste, Ursus est dans le vrai* (II, II, XI) et *Ursus le poète entraîne Ursus le philosophe* (II, II, XII) ont été regroupés dans le chapitre *Ursus poetul îl trage după sine pe Ursus filozoful*

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<sup>7</sup> De ces huit chapitres, six sont exclusivement digressifs, un seul (*Mauvais lieu* (II, IV, V) contient au début quelques phrases de récit suivies de digression, un autre est entièrement récit.

7. *Réveil* (II, VII, I) et *Ressemblance d'un palais avec un bois* (II, VII, II) ont été regroupés dans le chapitre *Trezire*
8. *La haute et la basse* (II, VIII, VI) et *Les tempêtes d'hommes pires que les tempêtes d'océans* (II, VIII, VII) ont été regroupés dans le chapitre *Furtuna oamenilor mai rea decât furtuna mărilor*

Excepté les digressions d'étendue plus grande, comme, par exemple, celles qui occupent l'espace d'un chapitre, il y a dans le roman hugolien des digressions de la longueur d'un paragraphe et parfois même d'une phrase qui perturbe l'ordre du récit, « surimprimant leur propre découpage, inattendu et irrégulier ».(Randa Sabry, 1992, 202)

En effet, dans l'ensemble de l'œuvre de Hugo, *L'Homme qui rit* occupe une place singulière. Le livre se différencie des autres romans hugoliens par le fait qu'il jouit d'une structure à part. Le marquage traditionnel qui signalise la digression dans les autres romans de l'écrivain français, ici disparaît presque, au profit d'une stratégie qui suppose le glissement quasi imperceptible de la digression vers la narration et vice-versa. À cette stratégie s'associe la présence d'un système d'interférences qui fait qu'au sein de toute séquence digressive l'action s'infiltre d'une manière subtile, en mettant parfois sous le signe d'interrogation l'autonomie même de la digression. Voici un exemple typique de cette tension entre diégèse et digression :<sup>8</sup>

1. --Où est-ce que je suis? dit-il.
2. L'homme qui était debout devant lui, répondit:
3. -Vous êtes dans votre maison, milord.

#### **IV FASCINATION**

4. Il faut du temps pour revenir à la surface.
5. Gwynplaine avait été jeté au fond de la stupéfaction.
6. On ne prend pas tout de suite pied dans l'inconnu.
7. Il y a des déroutes d'idées comme il y a des déroutes d'armées; le ralliement ne se fait point immédiatement.
8. On se sent en quelque sorte épars. On assiste à une bizarre dissipation de soi-même.
9. Dieu est le bras, le hasard est la fronde, l'homme est le caillou. Résistez donc, une fois lancé.
10. Gwynplaine, qu'on nous passe le mot, ricochait d'un étonnement sur l'autre. Après la lettre d'amour de la duchesse, la révélation de la cave de Southwark. (*L'Homme qui rit*, II, V, III-IV)

Dans le texte de départ, l'action est réduite, spectaculaire, mais sans cesse transposée, commentée, sans aucune marque de signalisation qui indique la présence de la digression. Le texte est mobile, aux bords fluctuants. La digression, qui connaît ici sa forme la plus brève, celle de la reflexion, interfère constamment avec l'action.

Le texte reproduit le moment où Gwynplaine revient de l'évanouissement provoqué par la découverte de son identité. Les trois premiers paragraphes, contenant le dialogue, sont suivis d'une phrase ambiguë (4), qui oscille entre le digressif et le diégétique : serait-elle l'expression de la pensée de Gwynplaine ou la voix du narrateur qui, en discours indirect, précise que le jeune homme a besoin du temps pour revenir à soi ? Ou serait-elle l'expression d'une vérité à valeur de réflexion et, par conséquent, une brève séquence digressive ? Le cinquième paragraphe reprend la diégèse, pendant que les quatre séquences suivantes (6-9) font le commentaire de la phrase numéro (5) sur un ton de plus en plus impersonnel, dans l'effort de chercher une explication à la « stupéfaction » de Gwynplaine. Dans le dixième paragraphe, la voix du narrateur survient pour reprendre l'action.

Dans la version française, le morcellement de la page et « cet usage presque strophique du paragraphe suivi d'un alinéa, puis d'une phrase brève isolée par les blancs » (Meschonnic, 1977, 105) rapproche le roman hugolien du poème en prose.

Voilà la traduction du texte en roumain :

1. –Unde mă aflu ? întrebă el.

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<sup>8</sup> La numérotation des phrases nous appartient, étant utile pour l'analyse du passage.

2. Omul care stătea în picioare dinaintea lui răspunse:
3. – În locuința dumneavoastră, my lord.

#### **IV FASCINATIE**

4. Ca să revii la suprafață e nevoie de timp.
5. Gwynplaine fusese azvârlit în adâncul încremenirii.
6. (passage qui n'apparaît pas dans la version roumaine)
7. (passage qui n'apparaît pas dans la version roumaine)
8. (passage qui n'apparaît pas dans la version roumaine)
9. (passage qui n'apparaît pas dans la version roumaine)
10. Și, dacă putem vorbi astfel, sărișe de la o uimire la alta. După scrisoarea de dragoste a ducesei, destăinuirea din temnița Southwark. (Hugo, *Omul care râde*, 2003, 293)

Il est évident que la réduction s'est exercée seulement sur les passages digressifs, les séquences 6-9 ne figurant plus en roumain. Le traducteur réussit ainsi à maintenir le fil de l'action (et le suspens) d'une manière tout à fait naturel. L'exemple cité ne constitue pas un cas isolé, il est définitoire pour le roman entier.

Gellu Naum choisit donc pour sa version abrégée de renoncer non seulement aux grandes digressions – tâche plus simple d'ailleurs pour un traducteur – mais d'effectuer des coupures au niveau même du paragraphe, parfois de la phrase, en survolant les digressions discursives présentes sous forme de réflexion ou de maxime. L'habileté du traducteur et de l'écrivain Gellu Naum se manifeste ainsi dans le travail d'assemblage des morceaux du texte abrégé.

Ce qui en résulte est la possibilité d'offrir aux lecteurs une lecture cursive (Sabry, 1992, 126), qui passe par-dessus l'excursus et qui s'attache sans difficulté au seul fil de l'action :

Il s'agit, en sautant les digressions, de préserver l'illusion d'une continuité (...) (Déruelle, 2004, 227)

D'autre part, on ne doit pas oublier qu'il s'agit d'un livre destiné avant tout aux jeunes lecteurs, publié initialement dans une édition pour la jeunesse et réédité dans la collection Humanitas Junior. **La nécessaire prise en compte par le traducteur du récepteur auquel il s'adresse, requiert, comme on a déjà noté, la mobilisation des tactiques et des stratégies différentes.** En diminuant la taille du texte par la suppression des digressions, Gellu Naum augmente son accessibilité.

Toutefois, cette non-lecture des séquences digressives refuse la spécificité du texte hugolien. Dans l'opinion de Michel Butor,

Cette possibilité d'une lecture partielle est un embryon de mobilité, (...) elle a considérablement aidé au succès de l'oeuvre, mais Hugo n'a pas véritablement tiré les conséquences de ce phénomène, et entre les trucs romanesques adoptés et la forme générale il reste une contradiction qu'il n'a nullement songé à surmonter. Dès lors cette "facilité", qui a permis une première diffusion si rapide, est cela même qui par la suite va tant gêner son rayonnement. (Butor, 1964, 216)

En tenant compte de ces considérations, la nécessité de fournir une traduction intégrale du roman hugolien s'impose : tout d'abord, parce que la critique actuelle vient de réévaluer l'importance de la digression en général ; puis, parce que les préjugés concernant les digressions hugoliennes se sont révélés invalides. Dans un article intitulé *Victor Hugo, romancier*, Michel Butor avance une hypothèse tout à fait surprenante : chez l'écrivain français il est possible d'inverser l'approche et de considérer le digressif le sujet véritable du texte :

Hugo romancier n'est jamais si grand que lorsqu'il s'arrête de « faire du roman », interrompt son récit pour décrire ou « songer ». Ce qui chez un autre serait hors-d'œuvre devient chez lui l'essentiel. (Butor, 1964, 215)

Au-delà de la nécessité d'une traduction intégrale du roman *L'Homme qui rit*, on remarque le besoin d'une traduction actualisée - celle de Gellu Naum date de 1961 - qui emploie la langue normale du moment. Pour une telle solution plaide aussi la grande *traductrice* et théoricienne de la *traduction roumaine*, Irina Mavrodin :

...par rapport à l'original, la traduction est périssable, caduque, devant être renouvelée après un certain intervalle de temps - plus grand ou plus petit. L'original est la réalité, la traduction est seulement une apparence sensible qui se fait passer pour la réalité, une belle illusion qui fonctionne parfaitement un moment, après quoi elle doit être remplacée par une nouvelle illusion (par une nouvelle traduction), qui a la source dans un nouvel auteur simulacre (nous avons nommé ici le traducteur). (notre traduction) (Mavrodin, 2006, 38)

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# English Famous Hits Translated and Adapted Into Romanian

Anca-Margareta BUNEA

**Abstract:** Pendant la période de la censure communiste des années quatre-vingt, la niche *pop-culture* a représenté un phénomène artistique de grande envergure, surtout pour les paroliers roumains des hits occidentaux. Le présent article fait un analyse de manière contrastive, des textes de chansons originaux et aussi de la façon dont on les a traduits et adaptés en roumain.

Le point de départ est constitué par une courte incursion théorique dans la prosodie semantique des traductions littéraires. Ensuite, en se basant sur les études de Sinclair et Louw, on a suivi l'adaptation roumaine des textes anglais des chansons de Phoebe Cates, *Paradise* transposé dans la chanson *E-adevărat iubirea mea* de Mihaela Runceanu et de la bande Scorpions, *Still Loving You* dans l'interprétation roumaine de Mihaela Runceanu: *Eu nu te-am uitat*.

**Keywords:** stratégie d'adaptation, idées et images, reconstruction de texte

## 1. Introduction

Censorship theories are based on a general hypothesis: that censorship mainly engages certain institutions, and the bodies that influence them. Undeniably, this supposition is so obvious that we do not even intend to describe censorship. Basically, the ‘censorship system’ means controlling material in the public sphere (apparently to protect public order and morality).

In the early eighties, the lessening of the Communist Party control of interpreting occidental artistic creations impelled Romanian artists to translate and adapt foreign productions into Romanian. It is the case of Mihaela Runceanu’s songs *E-adevarat iubirea mea* (1984) and *Eu nu te-am uitat* (1989) translated and adapted by Roxana Popescu.

## 2. Theoretical Approaches in Semantic Prosody

It is known that statements can receive different connotation in accordance with the place of the main stress. This is what we generally call the prosodic meaning. Consequently, theorists of semantics developed the semantic prosody. It is quite arguable how the concept of semantic prosody appeared. For instance, on the one hand, Tony Berber-Sardinha considers that:

The term was coined by John Sinclair (in Sinclair, 1987). Partington (1998, p.68) interprets it as ‘the spreading of connotational colouring beyond single word boundaries’. For example the adjective *impressive* in English collocate with items such as *achievement, talent* and *dignity*. In this manner, it is considered to have a positive semantic prosody (Partington, 1998, p.77). By contrast, *rife* tends to co-occur with words such as crime, misery and diseases, hence its interpretation as having a negative semantic prosody (Partington, 1998, p.67). (96)

On the other hand, in her article “Semantic Prosody Revisited” Susan Hunston argues that the term is indebted to Louw. Even from the ‘Introduction’ of her article, she states that:

The term ‘semantic prosody’ was first used by Louw (1993), but attributed to Sinclair (1991) who developed the concept in later work (e.g. Sinclair, 2004). The term has also been used by Stubbs (1996, 2001), Tognini-Bonelli (2001) and Partington (1998, 2004), among many others. It has also been strenuously criticized, for example by Whitsitt (2005). As a concept, it arises from corpus linguistics and in particular the ‘phraseological’ tradition that focuses on the typical behaviour of individual lexical items as observed using ‘key word in context’ concordance lines (e.g. Sinclair 2003). (85)

Therefore, the genealogy of the term is rather blurred and blurring, but what is more important, is that, as anyone can notice from Tony Berber-Sardinha’s study (comparing literary translations from English into Portuguese), collocation and semantic prosodies of close synonyms are volatile across two languages. With regard to the lyrics of the songs we study,

the semantic prosody is relevant for each text producer's style, but cannot be universal for the literary language.

### 3. Translations as Re-inventions of the Originals

Among the trickiest notions about translation to express to those who have never critically attempted it –counting practitioners in fields such as technical, economic or commercial translation –consists in the way in which someone mentions something that may become as significant or, occasionally, even more important, than the original says. In technical translation, for instance, the proper manner of translating is to keep close the informational content, but in literary translations the central aim is to express aesthetic emotions no matter how close you are to the original text.

The option from among a broad variety of words and expressions, any of which might plausibly be the most appropriate for the image expressed in the original text, has its axis on a systematic grounding in the context. In this effort to express, not to translate, one can say that a literary translation is much more than finding equivalences between languages.

### 4. Texts Analysis

Comparing *Paradise* to *E-adevarat iubirea mea* the listener/ reader experiences the same aesthetic response. The harmony of the meters and the meaning stay the same. Both texts are structured according to the classical requirements keeping the rhyme and stanza pattern:

Could it be the little things you do to me [+hope]  
Like walking up beside you it's so new to me [+trust]  
Life can be so full of danger in the dark    [+gloomy]  
there lurks a stranger    [+unknown]  
I just can't  
Imagine what he wants of me [+mental activity]

Pe-afară gândul meu cel trist s-a rătăcit [+mental activity]  
Si plouă-ntr-una fără rost și-am obosit [ +gloomy]  
Vreau să-mi spuna iar pe nume  
Cineva și știu eu cine [+unknown]; [+hope]  
Și pe firul ploii cât i-as povesti [+trust]

The first stanza of each song expresses the mood which the person in love experiences when he/she is/ they are in the presence of the beloved one. In order to check whether meanings remain the same in the two stanzas, I labeled some semes for each verse. In both stanzas the idea is that the beloved person is the [+unknown other]. Therefore, “stranger” is rendered by “cineva”. The gloomy atmosphere is another concordance line between the lexemes “dark” and “plouă”. The miserable state of mind is given through “can’t imagine” adapted as “gândul meu cel trist”. Apart from the two negative meanings, we also have two positive ones: “the little things you do to me” as “și știu eu cine” expressing the seme [+hope] and “cât i-aș povesti” standing for “walking up beside you” for the seme [+trust].

The next stanza represents the chorus of each song.

When I'm with you it's paradise [+the other's presence];

No palace on earth could be so nice

Through the crystal waterfall [+serenity]

I hear you call

Just take my hand it's paradise

You kiss me once

I'll kiss you twice [+overwhelm]

And as I gaze in to your eyes [+silence]

I realize it's paradise

Să fiu mereu în umbra ta [+the other's presence]

**Iubirea ta-i un paradis**

Să aprindem lângă noi o mică stea. [+serenity]

E-adevarat iubirea mea

Tu ești mai mult decât visam [+overwhelm]

Chiar și-atunci când nu-mi vorbesti [+silence]

Simt ca iubesc

Tăcerea ta.

Apart from the fact that the English title and the leitmotiv of the song is kept as such (“it's paradise” = “iubirea ta-i un paradis”), the receptor can notice the similarities between the English text and its translation. In terms of scenery, the ‘key word in context’ is the seme [+ serenity] rendered in the syntagms/ phrases “Through the crystal waterfall” and “Să aprindem lângă noi o mică stea”. On this background, the paradise scenario becomes overwhelming, but this time the Romanian version is more subtle than the English one. Instead of translating an erotic scenario “You kiss me once / I'll kiss you twice”, Roxana Popescu finds more suitable to elevate the relationship: “Tu ești mai mult decât visam” anticipating the last stanza.

The last stanza which is then followed by the chorus establishes the pure atmosphere of fulfilled love.

It's right out of something from a fairy tale [+enthusiasm]

A terribly exciting and a scary tale [+joy and pain]

It's nothing I could ever make up

Am I dreaming will I wake up [+reason]

Just to find out this is true reality. [+accomplishment]

Pe-afară gândul meu cel bun s-a regăsit [+reason]

Și glasul ploii dintr-odat' s-a limpezit [+enthusiasm]

Și ma cheamă din fereastra

Ploaie caldă, ploaie-albastră [+joy and pain]

Mâine când vei fi aici îți voi șopti. [+accomplishment]

This stanza's spotlight is “the real existence of love and lover” as opposed to solitude and waiting for happiness. The accomplishment of love presented in the last verse of each variant is built upon the contrast between seeming and being which causes plenty of pain and joy at the same time. This contrast is given in English through the contrast “fairy tale / scary tale” and in Romanian through the rain metaphor which is a symbol of cleansing and a new commencement.

Each new beginning is constructed upon the destruction of something that passed away. Therefore it brings both pain and joy.

The Romanian translation of the song concentrates thoughts and feelings that might be described as connotation of generally highly praised expressiveness and clarity of expression. This means that the rivalry between the original text and its translation is produced by the essence of the literary translation itself: it both assimilates the meanings through imitation and also creates new images so as to remain in the vast field of poetic love imagery.

The next lyrics to be analyzed remain in the same theme of love songs, but the idea –received as the author's attitude upon the theme- is reconciliation. The title *Still Loving You* has been translated as *Eu nu te-am uitat* ("I Haven't Forgotten You") because for Romanians as ESLS "still"= "încă" is often associated with "yet" which is used for present perfect tense with the negative form. The Romanian adverb "nu" (expressing negation) balances thus the meaning of duration expressed through "Loving".

The first stanza is concentrated on the motif of time, in a new stance that love expresses in Romanian through the unique form of our sensitivity, "Dor", about which the Romanian philosopher Constantin Noica said that "its virtues are really special, really emperor-like: it is a typical word of meanings mixture, not of their compounding; it is a word of closing and opening at the same time of new horizons..." [my translation]. The notion of "Dor" renders both an abstract meaning of love and a concrete one. Usually, "Dor" is associated with missing someone, but in this text it has an ontological meaning.

Time, it needs time [+time]

To win back your love again [+a new beginning]

I will be there, I will be there [+ego]

Love, only love [+love as a unique feeling]

Can bring back your love someday

I will be there, I will be there

Trec clipe trec se aprind și apoi se Sting [+time]

Și bun venit și bun Rămas [+a new beginning]

Eu iarăși eu mi-e dor să mai spun mi-e Dor [+love as a unique feeling] [+ego]

Și bun venit și bun Ramas

The passing of time expressed in the line "Time, it needs time" / "Trec clipe trec se aprind și apoi se Sting" is accepted as a value in itself which should not be despised, but assumed. Apart from the experience one acquires along the time/ throughout time in order to feel accomplished, the experience of love also hurts because it makes the speaker long for the other, who completes his / her existence. Another important aspect is the repetition of "I" / "Eu". This repetition places the whole text into the area of intimism (as a poetic movement) which was almost forbidden during communism.

The second stanza represents the common stage of an ended relationship that needs reconciliation.

I'll fight, babe, I'll fight [+strength]

To win back your love again [+ trust]

I will be there, I will be there

Love, only love

Can break down the wall someday [+guilt]

I will be there, I will be there

Nu inca nu, nu pot si nu vreau sa te Las [+strength]

Eu am gresit, stiu am Gresit [+guilt]

Ieri tristul ieri de ce mi-a fost greu sa te Cred

Ca ma iubesti, tu ma Iubesti [+ trust]

As the feeling of guilt causes so much pain, love requires and offers strength so as to overpass the limits of trust / mistrust. The inner self is marked by individuality as a sign of selfishness sending the ego into disaffection. In the English version, one can notice that between the two there has appeared a “wall” symbolizing selfishness and guilt through lack of comprehension and communication. In Romanian the feeling of guilt is rendered explicitly through “stiu am gresit” (=I admit I was wrong).

The third stanza has an optimist tone concentrated on the possibility of a new beginning in which all the previous mistakes would be erased.

If we go again

All the way from the start

I would try to change [if clause]

The things that killed our love

Your pride has built a wall, so strong [+guilt]

That I can't get through

Is there really no chance

To start once again

I'm loving you

Si ma acopar azi doar cu sufletul Meu

Tu ai fi aici daca-ai sti ca mi-e Greu [if clause]

Ma urasc acum cand stiu cat am Gresit [+guilt]

Ce usor ar fi fost sa fim Fericiti

Amando.

Syntactically, the main structure of this stanza is the conditional (to facilitate the possibility of a better start). The motif of guilt is again present, but its perception is different because in English it is sent to the other, whereas in Romanian it stays the same. Besides/ Furthermore, the Romanian version underlines the feeling of loneliness “Si ma acopar azi doar cu sufletul Meu” in an expressionistic way because the feeling in itself originates in its appearance of being completed by the presence of the other.

From this point on, the first two stanzas repeat themselves both in English and Romanian, but in a different order. A new stanza is included in English after the third stanza and in Romanian in the last one.

The meanings are reversed in the two languages as in English the other is the one who has to deal with the effort of reconciliation, whereas in Romanian, it is the lyricist who has to reunite the couple.

Try, baby try [+endeavor]  
 To trust in my love again  
 I will be there, I will be there  
 Love, our love  
 Just shouldn't be thrown away [+hope]  
 I will be there, I will be there  
 Mai respira acum doar de cred ca-i Tarziu  
Sa-ti spun bun venit e si maine o Zi [+hope]  
De acum eu simt ca sta in puterea Mea [+endeavour]  
 Si alerg sa-ti spun, ca nu te-am Uitat

Interestingly, at the syntactical level, the conditionals are changed into subjunctive (in Romanian) and the use of the modal “shouldn’t” which is also a way of expressing subjunctive in order to convey the strong hope of a happy resolution.

In the last stanza of the English version, the lyricist states the common guilt of the two members of the couple as both “the pride” and its hurting are seen as mistakes.

Yes, I've hurt your pride, and I know  
 What you've been through  
 You should give me a chance  
 This can't be the end  
 I'm still loving you  
 I'm still loving you, I need your love  
 I'm still loving you

Similarly to the English variant, the Romanian song uses as a last verse the title *Eu nu te-am uitat* indicating the presence of a continuous affective living.

## Conclusions

During the communist period, although the English hits were banned in Romanian music, due to translations, they penetrated the censure/ censorship and succeeded in supplying artistic emotion to *pop culture* music audience. Although this study might seem to comply with semantic prosody theories, it has proved that, due to the unique system of versification, in the translation and adaptation of the lyrics in the two analyzed songs we did not follow not a precise theoretical direction, but rather what Dante Gabriel Rosetti stated in the “Preface” of *The Early Italian Poets*: “a good poem shall not be turned into a bad one. [...] Poetry not being an exact science, literality of rendering is altogether secondary to this chief aim. I say literality, not fidelity, which is by no means the same thing”.

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# **Technical Vocabulary Translation X-Raying – Focus on the English for Computer Science Class**

**Yolanda-Mirela CATELLY**

**Résumé:** Le phénomène de la génération de la terminologie scientifique et technique n'est ni nouveau ni peu étudié, étant donné que les linguistes et les experts techniques s'y sont longuement intéressés. Le domaine de l'informatique (IT) est un domaine dans lequel on a créé des notions nouvelles qui doivent être catégorisées. Cela a conduit à l'apparence d'un grand nombre de termes faits d'un mot ou de plusieurs mots. L'article discute des questions liées à la version roumaine de ces termes, surtout de la perspective pragmatique d'un professeur d'anglais à objectifs spécifiques, dont le but est de rendre les étudiants plus conscients des problèmes liés à la traduction. Nous avons créé et utilisé toute une variété d'activités à l'aide des étudiants de l'informatique. Nous avons exposé la présentation et la logique de ces activités en tant qu'étude de cas qui donne à réfléchir.

**Keywords:** technical lexis translation, Computer Science terminology, didactic approach to translation, awareness raising tasks, case study

## **1. Introduction – origin of issue and general background**

In an *English for Specific Purposes* (ESP) course there is place for the issue of *translating* technical terminology from English into Romanian as the students' L1. This paper has stemmed from the concern of an *English for Computer Science* (ECS) course teacher as far as the teaching and learning of translation connected aspects are concerned. The educational context described in the study is represented by first- and second-year bachelor level students of a technical university Computer Science faculty.

The problem that was investigated refers to translating IT terminology from English into Romanian. Given the specificity of this field, most of it is of English origin and/or in English – according to numerous sources that are quoted when the amount of *web content in English* is discussed - figures are generally of over 50%, and up to 80%. In the texts written in the field of IT, most of the terminology is used all over the world either (i) as such, (ii) in *quasi (partly) translated* forms, or, (iii) quite rarely, as *fully translated* forms into various languages. Hence, we were interested to study the topic of translating IT lexis into Romanian, from the perspective of the didactic solutions we can identify in order to sensitize our IT students as to the difficulties, potential 'traps' and envisaged solutions to this issue.

There are not really too many Romanian literature references in the field. Those that exist are mainly online (sites, web pages, glossaries and dictionaries of terms, forums). The topics under debate on such specialized sites (1, 2, 8) point to the lack of systematization in the translation of IT terminology, while some others provide translation guides, examples, glossaries and dictionaries, discussion on certain aspects etc. One example is Munteanu (8), who sends the readers to a quite original interesting study on the issue of translating Computer Science terms into Romanian. One first point is the specificity of the Romanian language as to creating new words, criteria in adopting neologisms, its phonetic character, attitude in accepting the so-called 'barbarisms'. An important chapter analyzes the causes for which sometimes barbarisms were preferred, among them not necessarily linguistic reasons, but those connected with the psychology of individuals/groups – for instance, members of the IT community prefer to be seen as owners of a jargon that is not totally open to 'profane' public. A discussion of each barbarism could be interesting, it is maintained, and we have tried to do this in class in the research we

propose, in order to discover 'the hidden reason' underlying each choice of its adoption instead of the similar or partly similar Romanian word/phrase.

One principle that should not be disregarded in translating IT terms into our language is the use of Romanian in an appropriate manner. Therefore, a commonsensical balance between an *anglophone* versus and *anglophobic* attitude are advisable, we believe, in this respect, and it is particularly this type of attitude towards translating English IT terminology into Romanian that we tried to propose to and foster in our learners.

We should also add that IT terminology, most of it dating not too long back (since the beginning of the 1990s), was coined mostly by English native speakers, quite often on the basis of extending the meaning of certain plain English words, sometimes in a humorous manner, or hinting to literary allusions, anecdotes and so forth, which makes translation even more difficult, as the Romanian users might be unaware of the etymology of the terms.

As regards the approach to translating computer connected terminology into L1 around the world, the literature we studied indicates that attitudes range on a *continuum*, from cases such as that presented in Gauton et al. (6), who try to identify strategies for translating IT terminology into South African languages that do not have the vocabulary to allow for this too easily, and up to the countries that have developed rather strict policies meant to identify equivalents into L1. France, that enforced a law on this issue (No. 96-602 of 3 July 1996), encourages the use of French in the scientific field, with a view to enrich the language and, implicitly, develop francophony.

In our country, there are certain authors who have discussed this issue. There are English/Romanian dictionaries in the domain of IT, such as Jodal's (7). The general trend in them is to translate the term almost entirely into Romanian, which is a rather debatable option, as in some cases it does not illustrate the use in real life, or, even worse, it leads to hilarious versions, such as 'mouse pad = covoras de soricel' [sic!]. In a previous study on translatability of IT terminology, Cately (4) identifies and analyzes three main categories, viz. (i) E terms - they remain fully English in the use of Romanians – e.g. 'feedback'; (ii) E/R terms – reflecting the transitory stage in translating – e.g. 'web camera – camera web'; (iii) R terms – an installed Romanian translation for the English term, e.g. 'placa de baza', and not 'motherboard'.

From a didactic perspective, there are new roles that both the teacher and the students play within an ESP course when the issue of translation is tackled. The teacher should, we maintain, sensitize and raise the learners' awareness of the matter, without imposing them a certain attitude. On the contrary, teachers should help their students to get information about the topic and develop their own attitude – after all, *they* are the specialists in IT, so they are able to 'prompt' their teacher some of the answers as regards whatever is seen as the 'right' use of IT terms of English origin in their mother tongue. They should be made to acquire the important skill of *translating*, in a two-way relationship with their teacher.

Teachers should also discuss with fellow professionals interested in the same issue, in order to exchange views on how to build a principled framework against which to design and teach original innovative tasks meant to make their learners more aware of the technical terminology translation domain. The research experiment presented in this study was carried out with these particular aims in mind.

## 2. Presentation of the research – methods, materials, data

The proposal described below should be seen as a case study carried out with IT students, therefore *experts* in IT, but it can be extended with other engineering students as well, we believe. It comprised the design of a *cycle of tasks*, that were taught to six Computer Science

faculty groups, which means 147 students. Throughout the three-week experiment, the students' *feedback* (responses to quiz, homework in portfolios, opinions in class) were used by the teacher, in a *flexible* manner, in order to (re)design the next steps of the task cycle. Thus, the students became the teacher's *partners* at all stages: if the teacher raised the issue and consulted the students, showing them that their expertise in the field is valued, the students, in turn, accepted the challenge of searching for and providing numerous examples, of reflecting on the topic, expressing their views on it sincerely and they, hopefully, developed a higher awareness of it. The teacher, for her part, adopted an open friendly attitude of collaboration with the learners, contributing with her background information in terms of linguistics and even fiction – it was the teacher, for instance, that explained to the students what the origin of the term 'yahoo' is – according to (3).

The *task cycle* is described in what follows, and the *rationale* for each stage is provided. The *first* task was a discussion with the class in which the teacher elicited for the students' opinions as regards the version of the IT term used by them in a Romanian written and/or spoken text and the causes for their options. The purpose was to get the students closer to the topic, to make them become interested in it and to elicit their previous information. A first range of examples and possible explanations for their translation options emerged from this activity.

Next, in a *second* task, the teacher asked the students to analyze an excerpt from a text in Romanian (5), asking them to work in groups, and then as a whole class, in order to identify the categories of versions of translations of the IT terms from English into Romanian in function of the forms encountered, and hence to define translation options. With a student as a moderator, the learners listed their findings in tabular form (see Table 1).

*Table 1*  
**Categories emerging from text analysis in one class – selected examples**

No	Text of article	Description of category
1	<i>o nouă fereastră</i> (new window, new session);	Romanian word but also term in English in brackets
2	<i>să previzualizăm imprimarea</i> (print preview); <i>importăm sau să exportăm setările Internet Explorer</i> (import and export)	Already Romanian term in current use, sometimes given in English, as well
3	<i>trimitem pagina/link-ul</i>	Term given in both languages, using slash
4	<i>lucrăm în modul offline</i> (work offline)	Terms left in English in the translation
5	<i>închidem Internet Explorer</i> (exit)	Romanian terms explaining the English term given in between brackets without actually translating it
6	<i>Prima categorie, File, ne permite...</i>	Term in English appears in the Romanian text, but no translation/explanation is given for it
7	<i>Menu Bar, sau bara de meniu este implicit ascunsă; Bara de meniu conține 6 categorii</i>	Term is given in English once, at the beginning of the text; then only the Romanian term is used

In *Task 3* the input from the teacher refers to the etymology of the IT terms in English. Their previous knowledge about the origin of some terms is elicited, then good working sources, such as (3), are suggested to the learners, who are asked to analyze etymological explanations, and then to derive certain categories in function of the different types of origins of the IT lexical units. The rationale for this step is multiple: to help the students make educated guesses in translating terminology of their field of interest, to be aware of the humour/anecdote connected origins of some terms and to take them into consideration, thus enlarging their own *general technical culture background*. We can only briefly exemplify here from the students' findings. The categories - see explanations in the etymology reference (3) - they obtained were: (i) the term cannot be translated into Romanian as it '*does not ring any cultural bell to the Romanians*' – as they put it. Inside this category, we can list: a – metaphors, e.g. 'yahoo' from Swift's

*Gulliver's Travels*; b – humour, e.g. 'bug'; c – a story connected with a situation, e.g. 'Samba software'; (ii) words taken over from older uses in the technical field, e.g. 'daemon' (from Maxwell's demon); (iii) the term/phrase is long, its Romanian version would be slow, not 'catchy' enough, e.g. 'downsampling', and not 'subesantionare'; (iv) the terms might generate confusion with other domains, in which they are already used, e.g. 'backbone'.

Several follow up tasks were assigned at this stage, i.e. students were asked to investigate in depth and identify resources, such as texts on sites, in their specialized courses in Romanian a.s.o., as well as more instances of use in terms of terminology translation into their mother tongue. In Table 2 one such piece of homework is presented, as an exemplification of their interest in the issue under discussion.

Table 2

**Selected examples of IT terms use and translation identified by students in various sources**

IT Term	Source
<b>multi-core processor/ procesor multi-core</b>	<a href="http://www.anis.ro/2010/04/28/tehnologii-bitdefender-disponibile-acum-pentru-procesoare-multi-core/">http://www.anis.ro/2010/04/28/tehnologii-bitdefender-disponibile-acum-pentru-procesoare-multi-core/</a>
<b>task/sarcina</b>	<a href="http://webcache.googleusercontent.com/search?q=cache:VboYYaFPWJwJ:www.ecosys.pub.ro/cursuri/sise_curs_11.doc+rezolvare+task+calculatoare&amp;cd=7&amp;hl=ro&amp;ct=clnk&amp;gl=ro">http://webcache.googleusercontent.com/search?q=cache:VboYYaFPWJwJ:www.ecosys.pub.ro/cursuri/sise_curs_11.doc+rezolvare+task+calculatoare&amp;cd=7&amp;hl=ro&amp;ct=clnk&amp;gl=ro</a>
<b>flash memory/ memoria flash</b>	<a href="http://www.arenait.net/2010/04/20/memorie-flash-la-20-nm.html">http://www.arenait.net/2010/04/20/memorie-flash-la-20-nm.html</a>
<b>input/input</b>	<a href="http://www.garant-industries.ro/downloads/Manual%20utilizare%20eSense.pdf">http://www.garant-industries.ro/downloads/Manual%20utilizare%20eSense.pdf</a>
<b>escape sequence/ secvențe escape</b>	<a href="http://www.phys.ubbcluj.ro/~vasile.chis/cursuri/info/c3.pdf">http://www.phys.ubbcluj.ro/~vasile.chis/cursuri/info/c3.pdf</a>

The fourth task, initiated in class and continued at home, was focused on identifying examples of the preferred form by the Romanian specialists for a certain IT term, in a quantitative manner, in order to obtain the frequencies in use of a version of translation. The dictionary used to check the 'official' Romanian translation was (7). Only one example is given below (Table 3). The selection is also illustrative of the type of causes the learners identify for each situation. Some appeared in a recurrent manner in over 75% of the students' tables. For some, though, there was a lot of debate as to the potential causes that may explain the current options.

Table 3

**Analysis of preferred translation of IT English terms into Romanian use and their identified causes – selected examples**

IT Term in English	Preferred form in Romanian current use	Potential causes
link	<i>link</i>	Dictionary entry – 'legatura' – can be confusing as it is used in other areas as well
refresh	<i>refresh</i>	Dictionary entry – 'reimprospătare' – can be confusing/unclear
to download	<i>a downloada</i>	Dictionary entry – 'descarcare [dinspre centru]' – is too long
to zip	<i>a arhiva</i>	Acronym is shorter, cannot be translated
browser	<i>browser</i>	Dictionary entry – 'scotoritor' – can be hilarious
to minimize	<i>a minimiza</i>	Form is already in use and mentioned in dictionary
HD	<i>HD</i>	The Romanian 'definitie/rezolutie inalta' would have less impact than the original acronym in English

Then, in Task 5, a quiz resulted from the students' numerous examples, identified by them in various sources of reference they used. The final format of the quiz (see Table 4 for an excerpt of it) was then applied to all the groups of students, and trends were analyzed, as regards both the frequencies for each version (in %), and their open end comments justifying their options, which was a form of *triangulating* the results of quantitative and qualitative type of data.

Table 4

## Quiz on preferred by IT students translation into Romanian of IT terms – selected examples

No	IT TERM	ENGLISH SENTENCE	TRANSLATION 1 (term is kept in English)	TRANSLATION 2 (term is translated into Romanian)
1	<b>embedded</b>	<i>Students should learn more about embedded systems.</i>	Studentii ar trebui sa invete mai mult despre sistemele <b>embedded</b> .	Studentii ar trebui sa invete mai mult despre sistemele <b>incorporate</b> .
2	<b>revision</b>	<i>Have you seen the last revision of php?</i>	Ai vazut ultimul <b>revision</b> de php?	Ai vazut ultima <b>revizuire</b> de php?
3	<b>link</b>	<i>Send me the link to that site.</i>	Trimite-mi <b>link</b> -ul spre acel site.	Trimite-mi <b>legatura</b> spre acel site.
4	<b>update</b>	<i>You should send an update to this article as soon as you can.</i>	Ar trebui sa trimiti un <b>update</b> a acestui articol cat de repede poti.	Ar trebui sa trimiti o <b>actualizare</b> a acestui articol cat de repede poti.
5	<b>log</b>	<i>You should log in, in order to enter here.</i>	Ar trebui sa te <b>loghezi</b> ca sa poti intra aici.	Ar trebui sa te <b>conectezi</b> ca sa poti intra aici.
6	<b>comment</b>	<i>Don't forget to leave comments.</i>	Nu uita sa lasi <b>comment-uri</b> .	Nu uita sa lasi <b>comentarii</b> .
7	<b>download</b>	<i>Did you download that movie?</i>	Ai <b>downloadat</b> filmul acela?	Ai <b>descarcat</b> filmul acela?
8	<b>boot</b>	<i>If your antivirus works properly, your personal computer will surely boot every time.</i>	Dacă antivirusul tău merge corespunzător, calculatorul va <b>boota</b> sigur de fiecare dată	Dacă antivirusul tău merge corespunzător, calculatorul va <b>porni</b> sigur de fiecare dată.
9	<b>ban</b>	<i>If you don't respect our rules, you will be banned from our forum.</i>	Dacă nu respectă regulile noastre, vei primi <b>ban</b> pe forumul nostru.	Dacă nu respectă regulile noastre, vei fi <b>exclus</b> de pe forumul nostru.
10	<b>stand-by</b>	<i>If you don't use your computer a while, it will automatically turn to stand-by.</i>	Dacă nu folosești computerul o perioadă, el va intra automat în <b>stand-by</b> .	Dacă nu folosești computerul o perioadă, el va intra automat în <b>stare de veghe</b> .
11	<b>upload</b>	<i>I would like to upload the songs on this site.</i>	Aș vrea să <b>uploadez</b> melodiile pe acest site.	Aș vrea să <b>încarc</b> melodiile pe acest site.
12	<b>random</b>	<i>Whenever you are listening to music, you should set the random option so as not to get bored.</i>	Ori de câte ori ascultă muzică, ar trebui să setezi opțiunea <b>random</b> ca să nu te plăcăsești.	Ori de câte ori ascultă muzică, ar trebui să setezi opțiunea <b>de amestecare</b> ca să nu te plăcăsești.
13	<b>undo</b>	<i>After editing this picture, I decided to undo the modification.</i>	După ce am terminat de editat aceasta poză, am decis să dau <b>undo</b> la modificare.	După ce am terminat de editat aceasta poză, am decis să dau <b>anulare</b> la modificare.
14	<b>share</b>	<i>How many megabytes have you shared over the network?</i>	Cati mega ai <b>sharuit</b> in retea?	Cati mega ai <b>pus la comun</b> in retea?
15	<b>website</b>	<i>He's very good at designing websites.</i>	E foarte bun la proiectarea <b>sitelor web</b>	E foarte bun la proiectarea <b>paginilor web</b> .

The rationale was to make the students see what reasons they have in making their options and identify some categories of possibilities of translation. The teacher suggested that they should place them along a *continuum*, ranging from terms remaining totally untranslated, to fully translated ones. Moreoever, for each category that was identified, an explanation of their decision was provided.

### **3. Results and open conclusions**

From the analysis of the students' preferences (Table 4), the main categories that emerged can be grouped as follows: (i) students considered that for items 2, 3, 4, 5, 6, 10, 12, 13 and 14 the term should be kept in English, in various percent, but all over 50%, for *reasons* such as: a - avoiding confusion – items 1, 2, 6; b - simpler English form – items 3, 4, 5; c – IT jargon already in use – 5, 8, 14; (ii) for items 1, 7, 9, 15 opinions were around 50 – 50%, as there are possibilities of covering the meaning of the English term by a Romanian equivalent, as they put it; (iii) a final category, including only item 11, was preferred in the full Romanian version by over 50% of the respondents, the reason being a certain difficulty of adapting the verb 'upload' to a Romanian language specific flexion, i.e. 'a uploada', which seems to also create difficulty in pronunciation.

Beside the items in the quiz, there were other examples that emerged from some of the students' proposals for the quiz, which deserve a mention, as they add nuance to the main categories of reasons for the students' preferences identified on the basis of the quiz final format questions. They can find a place on the continuum of situations and instances of use that resulted from this activity. Here they are: (i) 'messenger', the name showing the function performed by it; (ii) 'firewall' and 'twitter', for the power of the metaphor which would be lost by having it translated into Romanian; (iii) 'facebook', although perfectly translatable into Romanian as 'cartea cu/de fețe', which is almost hilarious; (iv) 'click', which becomes in Romanian 'dați click'(not like in France, where they form 'cliquer'), the reason of the Romanians' choice being to preserve the clarity of the operation, thus avoiding possible confusions; (v) the extent to which the term can be accepted with minimal flexions in Romanian, with 'log' and 'site' scoring much higher than 'share' or 'upload' – 'a sherui' seems more difficult/even ridiculous than 'a loga'.

To conclude, the main objective, that of raising the students' *awareness* of the sensitive issue of translating IT terminology into Romanian, was attained for the most part, by the discussions and tasks assigned to them during the application of the translation cycle of activities, both in class and outside it as homework, as well as by the quality of the students' production.

The *partnership* type of relationship between the teacher and the students, who complemented each other in putting together technical and linguistic expertise, generated useful input, helping the teacher to maintain an open-to-new attitude as a reflective professional. It proved the value of student feedback in designing and teaching materials that are of interest for them as future engineering specialists. It is a matter of attitude and mentality of the teachers, who should be willing to associate their students in the investigation of an issue, as the learners represent a rich source of information and creative ideas.

Such a cycle of activities can also be useful in sensitizing the students as to the value of the 'learning by doing' approach, which can ensure the development of their awareness to the issue of translating on the long term as professionals, given the fact that language, and implicitly translation, are dynamic living phenomena, in permanent evolution.

For obvious reasons of space, only some of the proposals could be presented in this study, quite sketchily, but it is the author' hope that the topic may stimulate the fellow teachers interested in teaching translating skills at non-philological tertiary level to initiate further debate of the issue.

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# The Translation Process in Technical Texts

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**Résumé:** Le but de cet article est de présenter ce qui arrive durant le processus de traduction dans les textes techniques. De quel type de savoir a besoin le traducteur? Est-ce que les connaissances sur le langage sont suffisantes? Le traducteur peut-il être regardé comme un simple lecteur du texte, qui essaye de comprendre le texte source? Comment est-ce qu'on peut regarder les textes techniques et comment cette perception affecte-t-elle le processus de traduction? Quelles théories offrent les meilleures explications sur ce qui arrive dans le processus de traduction?

**Keywords:** knowledge of the world, culture, expressiveness

## 1. Motivation

This paper attempts to explain what goes on in the translation process of technical texts. The assumption is that in the translation process there is more than just knowledge of language at work. Background knowledge is also necessary. What is more, the translator should also form or have a certain perception on the technical texts he has to translate.

Various theorists offer their views on what knowledge is required of translators, on what steps the process of translation should follow. These may hold for any types of text, including technical ones. The translation process does not occur only at text level, but also in the mind of the translator, according to Hejwowski (2004). Understanding what goes on in the translators' mind during the process of translation may help to understand how to regard and deal with various types of texts. The paper focuses on technical texts. Two accounts of two authors show two ways in which translators should think about technical texts: in connection with culture and as an expressive, not just informative type of text. These two aspects would influence the translators' perception and thus become part of their background knowledge in the process of translation.

### 1.1. Technical text – a definition

A technical text “is generally understood to contain little or no figurative language” (Copeck, Barker, Delisle, Szpacowicz, Delannoy 1997). More precisely, such a text offers knowledge in a serious, objective, logical, orderly way. The organization is hierarchical, consisting of sections with titles or headings. Terminology which is specific to the respective domain is used. Colloquialisms, humor, invectives are not to be found in technical texts. Such texts usually refer to classes, not individuals. Citations may be used, but quoted dialogue is not to be found in technical texts. Vague terms are avoided. As far as syntactic features are concerned, few interrogative and imperative sentences are used. Third person, present tense, and subordination expressing cause and effect are used to present facts. Binders and hedges are used. We may find ellipses frequently, while particles and emphatics rarely (Copeck, Barker, Delisle, Szpacowicz, Delannoy 1997).

### 1.2. The translators' knowledge

Several aspects should be taken into consideration when it comes to translators' knowledge. Knowledge of language includes knowledge of the language system as well as of language usage. One also needs background knowledge, or, in Wills' terms, knowledge of the world. The situation should also be taken into account. All these four aspects are considered by Wolfram

Wills (in an article entitled *Human and Machine Translation*, 1985) necessary for and used by human translators:

- (1) Knowledge of the language system;
- (2) Knowledge of language usage;
- (3) Knowledge of the world; and
- (4) Knowledge of the situation.

### **1.3. Translation as an operation of the mind**

Hejwowski (2004: 32) believes “that translation is not an operation on texts but on minds”.

According to him, the process of production and understanding of a text can be described based on organizational memory structures.

The cognitive base consists of “a totality of mental structures (...) activated by the sender in a precise situation”. These are: “the sender’s goals, opinions, feelings, and his or her representation of a situation, that of the receiver as well as of himself”. The utterance base consists of “those elements of the cognitive base that the sender wants to transmit to the receiver”. The deep structure is “the part of the utterance base that according to the sender represents the whole, thus enabling the receiver its partial reconstruction”.

The author views the translator as a receiver as regards his analysis of the source text. The translator, unlike an usual receiver, recreates “the largest possible part of the cognitive base of the sender”. For this, the translator needs “the knowledge of other texts and the culture of the target language, knowledge of described facts, and various communicative strategies.” What is more, the translator takes into account the receiver’s knowledge and ability to understand the text he will create. He also considers “the position of a translated text on the map of other texts in the target language”. These considerations occur during two phases of the translation process: analysis and creation of the text. These two processes, Hejwowski tells us, may overlap. Stages may also be omitted. This is the case of stereotypical texts, where “the beginning of translation is already possible when surface structures are analyzed”. Equivalence, according to the author, occurs “only on the level of the sender’s and receiver’s utterance base and not on the level of the text itself”.

### **1.4. The understanding of the translator – images and verbal matter of the text**

Information is processed by the two brain hemispheres in the following way: the left hemisphere is responsible for the processing of the “verbal matter of the text, establishing logical ties between propositions”, while the right hemisphere is responsible for the processing of “imaginal information in a non-discrete and integral way”. These observations belong to Sperry (1968) and Lotman (2004) and they account for the “dualism of world perception”.

### **1.5. Phases and levels in the translation process**

The translation process involves “a host of activities drawing upon other disciplines related to language, writing, linguistics and culture”.

Three significant activities occur at the same time during the translation process, according to Darwish (1989):

- a) Transfer of data from the source language to the target language
- b) Synchro-analysis of text and translation and research of subject-matter
- c) Continuous self-development and learning

The following phases are identified during the translation process (p. 16):

- a) Text analysis; meaning, register, style, rhetoric etc.
- b) Translation
- c) Rearrangement

According to Newmark (1988), there are four levels to the process of translation:

- a) source text level: the source text itself and its immediate impression on the translator. Here, the translator works with the syntactic structures, which he transposes from the source text into the target text.
- b) referential level: the level of content of the text (technically the level of the conceptual representation). At this level, the translator understands the meaning of the source text and builds the conceptual representation.
- c) cohesive level: the level where you aim at making a cohesive target text (and analyze the cohesion of the source text).
- d) level of naturalness: the level of constructing a natural target text in an appropriate language.

## **2. Cultural and expressive aspects of technical translations**

In any technical text, there is more than just the aspects related to language and terminology. Parts of the translators' understanding of such texts are aspects related to culture and expressivity.

### **2.1. Cultural aspects in technical translations**

The following table shows stages in understanding the original text and formulating another text by the translator (Stolze 2009):

Translator's reading	<i>Specialist communication</i>	
Understanding	CULTURAL CONTEXT	Epoch of text, sphere of sciences or humanities with state of development
	DISCOURSE FIELD	Special domain and discipline, level of communication (expert/laymen), text type
	CONCEPTUAL WORLD	Terminological conceptualisation (definition vs. convention), sector of special discipline
	PREDICATIVE MODE	Sort of information presentation, speech acts, sentence structure, formulaic language, use of footnotes
Translation writing	<i>Language for specific purposes</i>	
Formulating	MEDIUM	Form of publication, layout, illustration, space available, structural markers, script fonts
	STYLISTICS	Functional style, phraseology, standard text blocks, passive voice, directives, controlled language
	COHERENCE	Equivalence of scientific terminology, specification of scholarly concepts, technical word compounding
	FUNCTION	Macrostructure, parallel text types, addressees' expectation, intelligibility

According to Stolze, a global view of the text represents the beginning of the translator's work. "Establishing the right cultural context from the beginning will enable a better understanding of the individual features in a text".

Understanding the original includes knowing the cultural context of a text: the period of time to which it belongs, meaning "the relevant sphere of sciences or humanities with their state of development". For instance, "An older technical text will require different knowledge regarding terminology, compared with a report on the most recent scientific developments in a field." (2009: 22) The discourse field is also part of the cultural context, and it concerns the domain and the level of the scientific text. The translator will need information on terminology as well

as, possibly, more research. The conceptual form deals with terminological conceptualizations, definitions, conventions. The predicative mode in the text concerns “the form of the information presentation, the speech acts, the sentence structure, formulaic language, use of footnotes, etc”

The same author also states that, in the writing of the translation, the medium is, first of all, significant. It includes “language layout, form of illustrations, the space available, the style of structural markers and even script fonts may be culturally different and are relevant for translation.” Stylistics is also important, and it concerns the right style, phraseology, the right language to be used. “Cultural variation to this respect shall be considered, also regarding a sociolect.” Coherence means checking “the equivalence of the target scientific terminology and the specification of scholarly concepts, not to forget about the language-specific technical word compounding. There will always be used the target norms, independent from the forms in the source text.” (p. 26) The function takes into consideration the way the readers can understand a certain text and their expectations.

Finally, Stolze notes that “cultural elements are an issue for technical translation, but their handling is governed by the global text function. The goal of translation is precision in making transparent the foreign cultural ideas, however in a functionally adequate and idiomatic formulation.”

## **2.2. Expressive aspects of technical texts**

Technical texts are not exclusively informative; they are also expressive. According to Karen Korning Zethsen (1998: 11), “many technical texts, instead of being almost exclusively informative, are meant to serve a variety of communicative purposes and [...] a multitude of stylistic expressive means are applied in order to get the intended messages through in the most effective way”.

Zethsen offers linguistic evidence for the expressivity of technical texts:

“In order to provide linguistic evidence for the existence of expressivity in technical texts, “isotopic chains” has been chosen as a lexical expressive feature of great importance when trying to elicit the intended meaning of a text. When trying to establish the isotopic chains of a technical text to be translated, we investigate the lexical choices - and their associated connotations - of the text. We could say that isotopic chains point at the skopos of the source text”.

Zethsen believes that the old, traditional definition of technical texts as objective, as offering information, as formal, as showing no emotion or expressivity refers only to some technical texts. The expressivity does not lack from all technical texts. Terminology is not the only significant preoccupation of the translator of technical texts, as Newmark (1988) stated. Gottlieb (1994) went as far as considering technical texts as fit to be translated mechanically, not necessarily by human translators. No particular translation strategy was considered to be needed by translators of technical texts. Just the typical syntax was, aside from terminology was considered enough. The technical texts which were once considered prototypical were scientific articles, manuals and patent applications. According to Zethsen (1999: 8), technical texts may not have only an informative purpose. Other purposes, which require the translators to pay attention to and make use of expressivity of certain technical texts are the following: “1. Strengthening the author’s image; 2. Strengthening the image of the company; 3. Obtaining financial support; 4. Selling a product or knowhow”.

### **3. Discussion**

The way a translator understands a text and then works out his version of the translated text, expressed by various theories belonging to Wills (the translator's knowledge), Hejwowski (translation as a process of the mind), Sperry and Lotman (understanding at the level of the image and at the level of the verbal matter), Newmark (four levels of translation: source text, referential, cohesive, naturalness) draws attention to the facts that translation as a process occurs in the translator's mind and that the translator needs knowledge not only related to language and terminology with respect to a technical text. The levels, or the stages through which a translator goes in order to convey the message in the source text are general (such as the ones concerning a) text analysis; meaning, register, style, rhetoric etc.; b) translation; c) rearrangement or the activities which occur at the same time during the translation process: a) transfer of data from the source language to the target language; b) synchro-analysis of text and translation and research of subject-matter; c) continuous self-development and learning) or detailed (such as Newmark's four levels). Every version of levels or stages a translator goes through helps in the understanding of the way the translator's mind works but also in improving the translators' work. The translator is given information with respect to what he should take into consideration when translating a technical text.

A translator should, first of all, understand the source text just like any receiver, as Hejwowski claims. Afterwards, the translator needs background knowledge which concerns aspects which are not related only to matters of language or terminology. Here, the cultural or expressivity aspects related to technical translation find their place. With respect to culture, the translator is required to understand the context of the respective technical text: time period and also its purpose. A global understanding of the text, in Stolze's terms, is necessary in order to understand and to translate successfully the other features of the source text. Terminology is related to epoch but also to purpose, to the audience concerned. All these data are necessary in order to do a proper translation of a technical text by taking into account the requirements of another language and culture. Expressivity is a significant aspect of technical texts which should be taken into account in order to communicate the message of the source text efficiently. These two aspects - the cultural and the expressive one - concern efficient communication, by taking into account, in Hejwowski's terms, the receiver of the translated text, with his ability to understand and his knowledge.

Another aspect to be taken into account about technical texts lies in their definition, by Copeck, Barker, Delisle, Szpacowicz, Delannoy (1997). The translator should follow a logical, orderly, serious way in conveying the message in the translated text. He should also avoid vague terms, keep into account the fact that the text uses third person, present tense, and that it doesn't make use of colloquialisms. This is part of the translator's background knowledge and part of the cultural aspects of technical translations. This is how technical texts are represented in the culture of various receivers and translators, in various languages.

Of course, not all technical texts are objective, impartial; there may be aspects of expressivity involved, as Zethsen (1999) claims. These aspects may occur when the technical text tries, for instance, to convince the reader of something, as one can infer from the four non-informative purposes of a technical text presented by Zethsen: 1. Strengthening the author's image; 2. Strengthening the image of the company; 3. Obtaining financial support; 4. Selling a product or knowhow. However, the aspects related to the serious, orderly way of presenting the message should still be kept into account by the translator.

The findings of Sperry and Lotman refer to the way a technical (or any kind of) text (an original or a translation) is understood (by the translator as a receiver, by the translator who wishes to convey the message in a translated text or by an ordinary receiver). In this sense, the translator or the ordinary receiver have a dual perception of the text: as images and as verbal matter. The

images show that the message is understood, while the verbal matter is a tool for the translator to convey the same image to the receivers, who in their turn will also see the verbal matter as images once they have understood the technical text.

## Conclusions

The theories examined in this paper, concerning the way the translation process works, as well as features of technical texts offer both an explanation and a guide for the translation process of technical texts. The theories regarded as suggestions may prove useful for translators to go through all the stages in trying to convey the message of the source text. They may form a global view, in Stolze's terms, on the technical text to be translated and the way it should look like in different cultures, as well as with respect to the expressivity of the message to be conveyed to the receiver. Knowledge of the domain, of the respective terminology, of language, as well as knowledge of the definition and features of the translated text, without leaving aside the receiver's knowledge and perception of the translated text are important for a successful technical translation. All the theories presented in this paper contribute to the translator's process of understanding of the technical texts. These texts are seen as integrated within a cultural framework, as expressive (where it is the case) but also as serious and ordered information to be presented to the reader. What is more, any text to be translated should be taken gradually, with the stages presented by various critics, stages which are more or less detailed. Terminology and knowledge of language are only two aspects a translator of a technical text should pay attention to.

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# The Methodology of Teaching SDL TRADOS Interactively

Arina-Cristiana LUNCĂ

**Résumé:** Pour soutenir le rythme de cette époque de la vitesse et de la technologie on doit s'adapter à toute nouvelle provocation. Pour les traducteurs, le traitement automatique du langage naturel, plus précisément les logiciels de traduction, constitue une telle provocation. Ce mémoire se propose de suggérer une approche concernant l'enseignement d'un outil de traduction conçu pour assister le traducteur humain - SDL TRADOS. La démarche proposée combine la théorie avec la pratique au moyen des exercices interactifs destinés à capter l'attention et l'intérêt des étudiants.

**Keywords:** computer-assisted translation, human translation, translation software

## 1. Introduction

As every other domain, the field of translation – in terms of procedures and tools – has developed over the years. Not only were new theories approached, but also new instruments meant to facilitate the translator's work were developed. This is the reason why nowadays it is not enough to teach “translations” only by using a pen, a piece of paper and a paper dictionary. Nowadays translators have a lot of resources they can use and, among these, *translation computer tools* meant to support the translator's work are extremely important and they must be included in the curriculum and taught to students attending translation courses.

The present paper intends to describe a methodology and to propose an approach of teaching such a tool (more specifically SDL TRADOS) to students interacting for the first time with such an application.

It focuses on explaining what computer translations are, why they are useful and why translators should choose to work with them, what kind of translation tool TRADOS is and how students can easily be taught, by examples and in an interactive manner, what is the “standard” procedure or the steps to follow when translating with TRADOS.

## 2. What do we understand by *computer translations*?

If you, as a translator, happen to say to a client that for the translation of their documents you are going to use a translation software or tool, don't be surprised if, on second thought, this one changes his mind deciding not to confide you his project. Why? Because even though not everybody is a specialist in translations, everybody heard of Google Translate (or other such tools) that, despite its “fame” and the instant translations it provides, is certainly not a tool to rely on for a high quality translation. Therefore, this kind of translation software would cross our client's mind who has no idea that translators' resources are many more than that and who does not know that, in fact, there are two types of translation tools and, implicitly, two types of translations performed by means of software: *machine translations (MT)* and *computer-assisted translations (CAT)*.

This is precisely what students who prepare to become translators have to understand before starting to learn about translation software and this is also the first question to be asked at the beginning of a translation software use seminar: *What is the difference between MT and CAT?*

This difference can be outlined in various ways. Some may explain it by defining each of these two types of translation: MT (also referred to as automatic translation) is a translation performed by a machine, with *no intervention* from a human translator or, according to John Lehrberger and Laurent Bourbeau an „impractical, impossible or even dead translation” (Lehrberger, J.

and Bourreau, L., 1988:2), while CAT is in fact a translation performed by a human translator assisted in a limited way by a computer software designed to facilitate his work in terms of coherence, consistency, formatting or speed. Others may focus on the quality of the translation provided (and it is pointless to mention which of these two types of translation is more likely to be a high quality one and which is not) and others may even refer to the way the two types of software function and the methods used for performing translations or assisting human translators (on one hand, in case of MT, by detecting patterns or simply substituting individual words, just like bilingual dictionaries and on the other hand, in case of CAT, by providing the translator with a range of tools such as translation memories, terminology databases, glossaries, grammar checkers, etc.). Therefore, by means of "brainstorming", students manage to understand better the difference between MT and CAT, which is a mandatory requirement before proceeding to the practical use of CAT software (in our case SDL TRADOS).

### **3. Why is CAT software useful?**

Once the difference between MT and CAT has been clarified, students are informed about the several CAT tools available (MemoQ, Déjà Vu, Wordfast, OmegaT, etc.) and they are also shown the ones available online so that they would become familiar with the interface of the tools and with the functions they provide. This first practical exercise is usually the element that captures students' attention, because this way they manage to understand the utility of such tools and the way they ease the translator's work.

As an exercise in order to "brainstorm" the reason for using CAT tools, students are asked to look up in the Romanian-English Technical Dictionary for the word "canal" and to write down as many translations as they find. This search leads to a very large number of results: channel, digging, ditch, flume, fosse, jet, leat, mortise, mortice, pass, runnel, slot, culvert, drain pipe, duct, race, conduit, furrow, rabbet and many more, without counting the noun phrases containing this word.

The next (rhetorical) question intended to bring the students closer to the purpose of this exercise is "What happens if a tender book of 200 pages is given to ten different translators and each of them chooses a different equivalent for 'canal'?" This is exactly why such tools are used for. They are meant to be used when translating several texts belonging to the same field or documents with a high level of repetitions, thus increasing the productivity by the automatization of repetitive operations, ensuring consistency and quality of translations and saving time and costs.

### **4. Step-by-step tutorial for translating with TRADOS**

The expected moment has finally arrived! The students are now allowed to open the program - SDL TRADOS, one of the most popular CAT tools, used by a great variety of companies and institutions among which Oracle, Microsoft, Nokia, HP, Audi and even the Translation Center of European Union.

This software uses translation memories (TM) that store segments of text as translation units (as opposed to dictionaries that store terms or idioms). These segments, which are usually whole sentences or paragraphs, are stored by the memory in source and target pairs. It is important to keep in mind that such a memory is empty at first. According to SDL Company, TM is a database developing and permanently 'learning' from the translator, always 'reminding' him the translations stored<sup>9</sup>. Therefore, the more you translate using such a memory, the bigger your

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<sup>9</sup> Translation from Altalingua's Trados leaflet (the translation belongs to the author)

memory becomes and the more it will help by suggesting the matches it finds in the previously translated documents.

Getting back to the practical exercise, students have to open the program, more specifically the application named Translator's Workbench (TWB), which is the database system that stores translations (in TMs) and allows them to be reused for future projects. In parallel, they have to open the Word document to be translated. This way, TWB and the Word document are connected and the TRADOS toolbar and menu are displayed in Word. This means that the "translation environment"<sup>10</sup> is prepared.

#### 4.1 Practical application no. 1

Experience has demonstrated that everything is better learned by means of practical applications and TRADOS makes no exception. It is difficult to understand how to use this software only by hearing an enumeration of buttons and commands, but once you start testing it with your hand on the mouse and with a real text in front of you this learning process does not seem so hard.

Therefore, as a first practical exercise, students are given a series of very similar short sentences (that are usually proposed by every TRADOS tutorial) to translate by using TRADOS. In order to start the translation, they have to create a new TM by selecting **File – New** in the TWB window. It is very important to select the source and the target languages and to give a name to the memory, saving it in a given directory. Once these steps followed, students may begin the translation.

The first sentence to translate may be, for example, "The car is blue." It will be translated entirely by students as the TM is now empty. In order to do that, the cursor has to be placed at the beginning of the document. The first button to use from the TRADOS toolbar is **Open**, which opens the segment (the sentence) in a blue field. It also opens a yellow field where the source sentence has to be typed. In our case, the source sentence is "Mașina este albastră." After typing it, one has to use the button **Set/Close Next Open/Get** that is a combination for other two buttons **Set/Cose** and **Open/Get** and that closes the previous segment saving it in the memory and opens the next one searching in the memory for a similar segment and suggesting it in case it finds a "match".

In our case, the second sentence to be translated is also "The car is blue." and, given the fact that this segment has already been translated using the same memory, the software suggests it automatically - "Mașina este albastră." - indicating an "exact match" or a "100% match". Therefore, in this case, the translator's job has been done entirely by the software.

The third sentence to be translated is "The car is **red**." Given the fact that compared to the previous sentence there is only one word that differs, TW finds a match, but a "fuzzy" one, suggesting the translation ("Mașina este **albastră**.") but indicating in the status bar the percent value of the match (which is less than 100%) and highlighting in yellow the word that differs. In this case, the translator's job is to replace only the word "**albastră**" with the word "**roșie**". The same happens when translating, for example, the fourth sentence "The book is blue.", where the word "book" differs from the word "car".

The fifth sentence is "The car is **rather** blue." In this case, the TW will suggest the sentence "Mașina este albastră." as a fuzzy match but it will also indicate by highlighting in grey that in the new sentence to be translated there is an additional word that does not appear in the segment

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<sup>10</sup> TRADOS 7 Training Guide

found in the TM. This way the translator knows that all he has to do is to add the extra word. Moreover, the software can trace and highlight even different word order and different font.

The sixth segment proposed for translation is meant to teach the utility of another button on the TRADOS toolbar. This time it is not a sentence, but a Polish name, “Zdzisław Czarnecki”. Given the fact that it can prove difficult to copy letter by letter such a name, in order to avoid making spelling mistakes, TRADOS has also a **Copy Source** button that copies the source text to the target field.

The last sentence to “play” with is “The orange car is parked outside”. Taking into account the fact that TWB displays what it finds in its memory only if a segment is at least 70% similar to another segment in the TM, in this case it would not suggest any translation as none of the sentences translated so far is 70% similar to this last sentence. However, there is no doubt that the word “car” has been translated several times. Therefore, if the translator wants to see how it has been translated so far he may use the **Concordance** button and the TW will display all the contexts containing the searched word, helping this way with consistency improvement.

#### 4.2 Practical application no. 2

After getting familiarized with these simple commands of TRADOS by translating such dull sentences, students are given a more complex text belonging to a specialized domain to practice what they have learned. Therefore, they are asked to start over and open the TWB and the Word document and to create a new memory, but before starting the translation they are taught about two more useful functions the software has.

The first one is the **Document Analysis** that compares the document to be translated with the currently opened TM, providing a word count and indicating the existing matches or how many segments do not have a match, helping this way the translator to establish how much he has to translate and the client to determine how much he has to pay for the translation.

The second function is **Pre-translation** that translates automatically all the segments that match other segments in the TM.

All these aspects being clarified, students may go on with the interactive translation, which in fact is not the last step of the translation process. Therefore, after finishing it, there is one more thing to do: to remove the source text, the different text colors and the tags. This operation is called **Clean up** and it can be done by pressing the button with the same name in the TWB toolbar. This way, the Word document will contain only the target text, the translation, which is ready to be delivered to the client.

#### 4.3 Practical application no. 3

After finishing this whole translation process, following all the steps implied by using TRADOS, students may also be given another document, very similar to the second one, this way teaching them two more functions of TRADOS software: **importing** and **exporting** a translation memory.

As mentioned earlier, a TM is empty at first, but the client may give the translator a memory he has from previous projects similar to the present one, asking him to use it for the document in question. But how does the client get a TM from previous projects? In order to find out the answer at this question, students are required to open the TM related to the document they have just translated and to go to **File - Export** in the TWB toolbar. This way, the memory is *exported* and backed up to a text file that must be saved in the computer. Therefore, this is the

file that the translator may receive from the client in order to use for the translation of a similar project. And how can it be opened?

This text file, which is in fact the memory to be used, cannot be opened by a double click as most of the files. In order to use it, it has to be opened by TWB, or otherwise said *imported*. In order to do this, students have to go to **File - Import** in the TWB toolbar and to select this text file they want to import. This way, the memory given is loaded and ready to “help” them when translating the next project. After that, they can start translating putting into practice the knowledge they have gained during this course.

## 5. Conclusion

Nowadays, when international relations and globalization represent a key issue of our society, technology and communication speed are essential elements for everybody. This is why, in order to facilitate the work of human translators, to improve the quality of translations and to reduce the time and the costs involved by translations, specialists have developed different tools (such as the one approached herein) meant to *support* translators, but *not to do their job*.

Keeping that in mind, students have to understand the real *utility* of such a tool, namely that it proves useful only when translating a series of documents belonging to the same field, or documents with a high level of repetitions. Only by having a clear idea on how such software can improve the efficiency and the coherence of a translation, would they be keen to discover the way it functions. *And what other method could be better than one that implies practical approach and concrete activities performed by students?*

On the basis of the experience gained as a student attending such a course without a computer in front of me, as a trainee within a training seminar in translation tools taught only by means of a video projector, as an autodidact surrounded by manuals, training guides and tutorials and with the software installed on my PC, as a trainee attending the webinar "An introduction to Studio 2011 – How to translate a document" watching a presentation containing screenshots and, last but not least, as a teacher teaching TRADOS to both university students and adult teachers (attending a professional conversion study program in order to become translators) who, during the course, work individually on their own computers following step-by-step the instructions provided and shown, taking part at discussions and applying practically the theory written in books, I would say that *this method proves the most efficient and result-oriented*.

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# Internet et didactique du français langue étrangère

Bianca GEMAN

**Abstract:** The importance of the Internet in teaching foreign languages in today's language teaching settings becomes more and more. The role of this media becomes more important by helping students to practice their language skills as well as becoming familiar with the culture of the language community, especially when there is no immediate access to the native speakers. Internet is one of the most recent and advanced tools in education which has been provided to the education environment by the advance of technology. Although there are some downsides to having access to the Internet for students and learners, it can be a good source and tool in delivering education.

**Keywords:** Internet, teaching, education, foreign languages, students, culture.

## 1. TICE

Le développement des nouvelles technologies est sur le point d'entraîner des changements profonds dans l'enseignement des langues étrangères, dans les techniques d'enseignement et les méthodes à utiliser. L'Internet en tant que source d'information, de supports et d'applications multimédia est sans aucun doute le nouvel outil précieux pour les professionnels de l'enseignement et de la formation ainsi que pour les apprenants.

Au cours de dernières décennies, une quantité phénoménale de matériels, de logiciels et de services s'appuyant sur l'informatique, la microélectronique, les télécommunications (notamment les réseaux), le multimédia et l'audiovisuel de toutes sortes ont été développés. On les regroupe aujourd'hui généralement sous le vocable de technologies de l'information et de la communication (TIC). Ces technologies, lorsqu'elles sont combinées et interconnectées, permettent de rechercher, de stocker, de traiter et de transmettre des informations sous forme de données de divers types (texte, son, images fixes, images animées, etc.) et permettent l'interactivité entre des personnes, et entre des personnes et des machines.

Au cours des années 1960 et 1970, les premières expériences d'utilisation de l'ordinateur étaient tentées en éducation, dans le prolongement des travaux sur les machines à enseigner (Pressey, 1926) et sur l'enseignement programmé (Skinner, 1954). Au fur et à mesure des développements technologiques, de la diffusion des technologies auprès du grand public ainsi que de l'émergence de diverses initiatives des pédagogues à travers le monde et de recherches en technologie de l'éducation, les usages des TIC à des fins pédagogiques se sont multipliés, autant dans les milieux formels qu'informels de l'éducation. Depuis le début des années 1980, plusieurs auteurs ont donc proposé des typologies des applications éducatives de l'ordinateur, de l'informatique et, plus récemment, des TICE, les Technologies de l'Information et de la Communication pour l'Education.

Récemment, une étude européenne souligne le fait que les TICE motivent les étudiants et encourage l'autonomie et la collaboration et permettent d'aller plus vite et encouragent les enseignants à collaborer.

## 2. Multimédia et pédagogie

Les étudiants d'aujourd'hui, nés dans les médias (radio, télévision, Internet) ont d'autres aptitudes communicatives que les professeurs, d'autres besoins, d'autres habitudes.

La didactique doit s'adapter à cette nouvelle réalité, les médias induisent des conduites originales; ils provoquent, suscitent, engendrent des comportements spécifiques: un nouveau mode de communication mais aussi un nouveau mode de penser. Pédagogiquement, les médias sont créateurs, introduisant dans la classe une dimension distinctive d'une nouvelle didactique.

Apprendre une langue étrangère c'est en vue de s'intégrer dans une communauté différente pour y devenir un acteur social à part entière. Faire des courses, téléphoner, accomplir diverses démarches administratives, etc. sont des tâches qu'un apprenant est amené à effectuer en langue étrangère au quotidien, pour les accomplir avec succès et efficacité, il doit mobiliser l'ensemble de ses compétences et ressources. Les tâches effectuées en classe sont généralement choisies par l'enseignant en fonction de ses objectifs, elles sont effectuées par un seul apprenant ou par plusieurs et leur évaluation donne lieu à une évaluation qui porte sur le fond (la tâche menée à bien), mais également sur la forme (une réalisation linguistique correcte). Dans la classe, on parle de tâches liées à la vie réelle comme par exemple demander une information ou lire un mode d'emploi, qui correspondent aux besoins de l'apprenant hors de la classe ou du contexte d'apprentissage.

Le *Cadre européen commun de référence pour les langues (CECR)*, publié par le Conseil de l'Europe en 2001, souligne l'importance de la communication pour les apprenants d'une langue, énumère les connaissances et les habiletés nécessaires à un comportement langagier efficace et fixe les niveaux de compétence qui permettent de mesurer le progrès de l'apprenant à chaque étape de l'apprentissage. Les niveaux sont définis par des compétences de communication à atteindre: écouter, parler (interaction orale, production orale en continu), lire, écrire. On distingue aussi les activités de communication langagière suivantes :

- Activités de production : production orale (parler) et production écrite (écrire).
- Activités de réception: écoute ou compréhension de l'oral, lecture ou compréhension de l'écrit et réception audiovisuelle.
- Activités d'interaction et stratégies: interaction orale et interaction écrite.
- Activités de médiation et stratégies: médiation orale et médiation écrite.

	Oral	
Réception	Oral	Audio-visuel
	Ecouter la radio, des enregistrements ou des messages	Regarder la TL et des films
Production	Parler spontanément, décrire son expérience, argumenter faire une annonce publique, faire un exposé, jouer un rôle qui a été répété	
Interaction	Communiquer sous différentes formes: conversation, discussions formelle ou informelle, obtenir des biens et des services, échange d'information, interview, comprendre un locuteur natif	
Médiation	Réaliser une interprétation (simultanée ou consécutive), interpréter des messages de manière non-formelle	

Le *CECR* se situe dans une perspective actionnelle: parler une langue, c'est agir sur le réel et non reproduire un modèle. L'apprentissage s'effectue à travers la réalisation de tâches langagières les plus authentiques, avec une finalité de communication explicite. Dans un apprentissage axé sur les tâches, les technologies de l'information et de la communication ont un rôle déterminant.

Centrale pour tout apprenant de langue, la compétence linguistique se décline en composantes lexicales, grammaticales, sémantiques, phonologiques et orthographiques: connaître une langue c'est savoir des mots, des expressions et leur sens, être capable de les réunir dans des phrases correctes et les écrire selon les préceptes orthographiques en vigueur.

La compétence sociolinguistique porte sur la connaissance et les habiletés nécessaires pour utiliser correctement la langue dans la vie de tous les jours. Des éléments très différents selon

les cultures d'origine des utilisateurs en font partie: la manière de s'adresser aux personnes âgées, les marqueurs de relations sociales (salutations, exclamations).

Pour qu'une approche media soit féconde, il faut couvrir divers aspects de la communication langagière: l'oral et l'écrit en production comme en réception, doivent être pris en compte, chacun selon ses modalités propres. Les documents authentiques sont ainsi appelés tous les documents qui n'ayant pas été faits pour des buts pédagogiques, sont utilisables dans l'enseignement. Dans la didactique des langues, ils jouent un rôle essentiel, car ils incarnent une communication (écrite ou orale) réelle, telle quelle se déroule en dehors de la classe, non filtrée par les nécessités pédagogiques. Si l'on apprend une langue c'est pour être en mesure d'instaurer une communication véritable, pour être en conformité avec les exigences de la situation pédagogique dans laquelle on se trouve. Les documents authentiques mettent l'apprenant en contact avec la langue telle qu'elle fonctionne vraiment dans la réalité sociale de la communication.

### **3. Internet et pédagogie**

L'Internet constitue sans doute une des principales innovations du XXe siècle. Les TIC (technologies de l'information et de la communication) se sont imposées vers le milieu des années 1990 en remplaçant les «nouvelles technologies». La nouveauté des TIC par rapport aux technologies antérieures provient de la numérisation des données. Toute information (le texte, le son, la photo, la vidéo) va être représentée sous forme binaire, à savoir une succession des 0 et des 1; c'est ce qui permet le stockage sur divers supports: disque cd-rom ou dvd., carte, clés USB, etc. La numérisation permet également la manipulation de ces données (la retouche des photos, par exemple) et surtout leur délocation, leur envoi quasi instantané à autant de destinataires que l'on souhaite.

L'Internet comme une immense base de données renferme toutes sortes d'information. Si l'Internet devient de plus en plus un vecteur de communication incontournable, son intégration dans l'apprentissage du français langue étrangère (FLE) demeure encore marginale. Pourtant différents types d'utilisation et d'exploitation des ressources peuvent être envisagés, comme soutien à l'apprentissage, comme support d'enseignement ou comme outil de formation et d'autoformation. Bien que l'utilisation d'Internet dans l'enseignement du FLE ne soit pas exempte d'inconvénients, elle est aussi et surtout porteuse de nombreux avantages tant pour les apprenants et les enseignants que pour l'apprentissage lui-même. Intégrer les ressources et l'utilisation de l'Internet en cours, peut être réalisé de différentes manières et au moyen de diverses activités, toutes répondant au principal objectif du développement de la communication en français.

D'un point de vue purement pédagogique, l'intégration d'Internet en cours de langue permet à l'apprenant d'être en contact avec des documents réels. Le décalage entre les "normes" langagières et linguistiques présentes dans les documents didactiques et celles de la langue en contexte sont annihilées. Cette mise en contact avec une réalité sociale de la langue ne peut être que motivante. Il ne s'agit plus d'apprendre une langue des livres mais une langue utilisée et pratiquée à des fins de communication. L'ordinateur, vecteur de l'apprentissage a un rôle désinhibant contrairement au tableau noir, qui a toujours une action paralysante sur les apprenants, quel que soit leur âge. Le poste informatique rend l'apprentissage vivant, il répond aux commandes de l'apprenant et ne peut émettre une quelconque critique sur le discours produit. D'autre part, l'apprentissage est actif. Il est assez surprenant de constater une diminution des erreurs d'orthographe dans un texte produit au moyen d'un traitement de texte, même lorsque le correcteur automatique n'est pas sélectionné. D'autre part l'utilisation des exercices en ligne, tout systématiques soient-ils, permet d'intégrer un caractère ludique à l'apprentissage et de dédramatiser les erreurs et donc de favoriser les progrès. Cette dimension interactive de l'apprentissage a pour effet de provoquer et d'encourager

l'autonomie dans l'apprentissage. Mis en confiance, l'apprenant éprouvera du plaisir à aller par lui-même sur d'autres sites, à découvrir d'autres aspects de la langue et à acquérir par là même des compétences de compréhension mais aussi des compétences lexicales, grammaticales et interculturelles.

L'utilisation d'Internet en cours de langue permet de sortir du cadre de la classe, d'avoir accès à de nouveaux horizons, de s'évader en quelque sorte dans la langue. La découverte culturelle devient un prétexte à la pratique langagière. Par la découverte de sites et de documents non didactiques, les stéréotypes sont combattus et la langue retrouve son rôle de véhicule culturel, dans la mesure où langue et culture sont fondamentalement liées.

Cette exposition à une langue utilisée hors contexte universitaire ne peut que faire prendre conscience de ce qui doit être l'unique but de l'apprentissage d'une langue étrangère: la communication et non plus la réussite à un examen.

L'intégration de l'Internet en cours de français langue étrangère peut être réalisée sous différents aspects. Le nombre sans cesse croissant d'exercices en ligne est un excellent moyen d'intégrer en douceur l'utilisation des documents en ligne. Ceux-ci sont utilisés comme tout exercice "papier" à la différence qu'ils sont, pour la majorité, autocorrectifs. Les apprenants peuvent donc travailler seuls et refaire les exercices autant de fois qu'ils le désirent. Ce caractère autocorrectif permet de supprimer tout sentiment de jugement et "allège" ainsi l'apprentissage du poids et de la contrainte des performances.

Les exercices en ligne peuvent être exploités comme supplément aux méthodes utilisées en cours mais aussi, pourquoi pas, comme seule et unique proposition de réemploi systématique grammatical et lexical.

Les ressources présentes sur Internet sont également un moyen d'accompagner l'apprentissage en présentant des documents authentiques et actuels. Cette présentation de documents réels est un facteur motivant, non seulement pour l'apprenant mais aussi pour l'enseignant qui peut de cette manière rester en constante relation avec la culture francophone et ne pas se contenter uniquement des documents présents dans les méthodes. Cet aspect de l'accompagnement de l'apprentissage permet aussi de réduire et de combattre les stéréotypes.

Un autre type d'intégration, et probablement la plus efficace en ce qui concerne le développement des compétences linguistiques, sociales et techniques, est le choix effectué par certains de remplacer le livre et les exercices écrits traditionnels par Internet et le traitement de texte. L'Internet fait ici partie intégrante de l'enseignement. Les supports présents en ligne permettent de varier tâches et documents et ainsi de rendre l'approche de la langue française vivante et diversifiée.

Lors d'une intégration des technologies de l'information et de la communication en cours de français langue étrangère, les enseignants ont la possibilité de mettre en place de différentes activités. Toutes peuvent être intégrées dans une progression et répondre à des objectifs particuliers. Leur point commun, hormis les exercices systématiques en ligne, est leur capacité à développer les compétences écrites ainsi que la compréhension orale des apprenants.

Les ressources les plus faciles à intégrer et à exploiter sont les exercices en ligne, que ceux- ci soient grammaticaux ou lexicaux. Les sites d'apprentissage proposent une progression, des activités, des exercices en rapport avec les thèmes exploités. Viennent ensuite les documents authentiques de natures diverses, qu'ils soient picturaux ou écrits. Un immense atout d'Internet est qu'il est possible d'y trouver aussi des documents sonores et vidéo; documents téléchargeables ou exploitables en "direct" avec la possibilité de faire des arrêts ou des retours en arrière.

L'exploitation d'Internet peut également être réalisée d'une toute autre manière. Il est en effet possible de profiter de la présence de nombreux sites sans rapport didactique avec la langue par le biais de parcours ou simulations. Ces activités ont pour but de faire découvrir un aspect culturel, historique, géographique...d'une région ou d'un pays. Ces tâches se révèlent être très motivantes pour tous les niveaux dans la mesure où les apprenants utilisent des documents authentiques, prennent conscience de leurs compétences et peuvent découvrir une utilisation réelle de la langue.

Ces parcours peuvent allier une recherche en français avec des moteurs de recherche (Google, Yahoo, etc.). Il y a donc ici une lecture rapide, une sélection d'informations à réaliser; opérations de compréhension immédiate et globale qu'il est assez difficile à mettre en œuvre avec des documents papier.

L'accomplissement de tâches répond à un objectif bien particulier en dehors de l'acquisition de compétences linguistiques: rendre l'apprenant responsable et autonome dans son apprentissage. Il "apprend à apprendre" et à développer ses compétences de manière individuelle pour ensuite les rassembler et les exploiter lors d'activités collectives.

Pour redonner au TIC le caractère de communication, un certain nombre d'outils ne doit pas être oublié. Ceux-ci sont des vecteurs de communication et favorisent le développement de compétences sociales dans la langue cible. Il s'agit des courriels, des forums et des salons de discussion ("chats").

Le courriel est un moyen de mettre en place une communication réelle entre l'apprenant et l'enseignant pour des raisons administratives mais aussi pédagogiques. La langue n'est plus ici utilisée comme outil d'apprentissage mais comme un outil de communication. La seule évaluation réalisée est celle de la compréhension du message.

Si le courriel reste une communication privée, forums et "chats" sont des communications publiques permettant à tous de participer et de réagir. Le premier dispositif permet une communication asynchrone où le temps et la réflexion ont un rôle à jouer. Le second, en encourageant une communication synchrone, favorise une utilisation immédiate de la langue. C'est en quelque sorte la transcription de l'oral où le plus important est de communiquer, de comprendre et de se faire comprendre, peu importe les moyens d'y parvenir.

Si l'utilisation d'Internet et l'exploitation des ressources disponibles permettent de favoriser un développement des compétences de communication ancrées dans une réalité sociale, il n'en demeure pas moins un outil pédagogique. Cela signifie qu'une préparation à son utilisation et à son exploitation doit être effectuée. Une formation pédagogique adaptée permettrait également d'encourager une acceptation du changement du rôle de l'enseignant qui de professeur devient guide-accompagnateur favorisant ainsi l'autonomie dans l'apprentissage.

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# **Les Programmes Intensifs Erasmus: des ponts entre des cultures universitaires européennes différentes**

**Elena MAFTEI GOLOPENTIA**

**Abstract:** Erasmus Intensive Programmes represent a chance for teachers and students coming from European universities and different cultural backgrounds to meet and study in multinational teams, thus gaining a new point of view on the topic studied. Member of two Erasmus Intensive Programmes, the Specialization Translation and Interpretation of the Technical University of Civil Engineering Bucharest brings its contribution to the success stories that these Intensive Programmes try and manage to be.

Pour qualifier les Programmes Intensifs Erasmus de « ponts entre des cultures universitaires différentes », il faut tout d'abord comprendre les mécanismes qui les sous-tendent. Ces programmes « réunissent des enseignants et des étudiants de plusieurs établissements d'enseignement supérieur de plusieurs pays d'Europe. Ils se déroulent sur une période de 10 jours à 6 semaines »<sup>11</sup> et sont financés par l'Union européenne. L'Université Technique de Construction de Bucarest, la Spécialisation Traduction et Interprétation a été membre, dans la période 1/09/2008-31/08/2011, du Programme Intensif « **Introduction aux juridictions et procédures en Europe : objectif traduction** », avec des universités partenaires de la France, pays coordinateur-contractant (Université de Bretagne – Sud, la ville de Lorient), l'Allemagne (Université Hochschule Magdeburg-Stendal, la ville de Magdebourg), l'Espagne (Université de Vigo, la ville de Vigo), la République Tchèque (Université de Bohème du Sud, la ville de Ceske Budejovice), la Lettonie (Université de Ventspils, la ville de Ventspils). A partir de l'année 2011 et jusqu'en 2014 elle est membre d'un autre Programme Intensif, « **Systèmes juridiques et droit des immigrés dans l'UE : traduire et interpréter dans la diversité** », qui représente en fait la suite du Programme Intensif susmentionné.

Les Programmes Intensifs visent à :

- favoriser un enseignement européen dans des matières spécialisées qui, sans ce programme, pourraient ne pas être enseignées, si ce n'est dans un nombre très restreint d'universités,
- bénéficier de conditions d'apprentissage et d'enseignement particulières auxquelles les étudiants n'auraient pas accès dans un seul établissement et découvrir ainsi de nouvelles approches de la matière étudiée,
- permettre au personnel enseignant de procéder à des échanges de vues concernant le contenu des cours en testant leurs méthodes pédagogiques dans un environnement international<sup>12</sup>.

Le Programme Intensif « **Introduction aux juridictions et procédures en Europe : objectif traduction** » a réuni des étudiants en dernière année de Licence (5 étudiants par pays, sélectionnés en fonction de leurs résultats scolaires), issus des cursus de langues ou de droit. Son but précis a été de faire connaître aux étudiants et enseignants participants les juridictions et procédures juridictionnelles en Europe, notamment des pays concernés par l'IP<sup>13</sup> pour qu'ils puissent améliorer leurs compétences en traduction juridique et judiciaire. A ce sens, plusieurs activités ont été organisées au cours des stages de 14 jours dans les pays organisateurs (la France – 2009, l'Allemagne – 2010, l'Espagne – 2011) : ateliers sur les spécificités des juridictions et procédures juridictionnelles dans les pays concernés par l'IP, visites de tribunaux, initiation à la traduction juridique et judiciaire (phraséologie, terminologie, analyse de textes et traduction

<sup>11</sup> <http://www.europe-education-formation.fr/erasmus-intensif.php>, consulté le 22 04 2012.

<sup>12</sup> *Idem.*

<sup>13</sup> *Intensive Programme*

à vue), débats et jeux de rôle avec des équipes plurilingues, plurinationales et pluridisciplinaires, synthèse des exposés et des débats assurée par les étudiants. Le programme a été divisé entre les exposés théoriques des experts (traducteurs, interprètes, juges, avocats, etc.) et la visite au tribunal (le matin), d'une part et les activités pratiques de l'après-midi, réservées strictement aux étudiants, d'autre part. La fin de la première semaine a été dédiée à une visite culturelle des points d'intérêt les plus significatifs de la région. Les langues de travail de l'IP ont été le français et l'anglais.

Sur le plan institutionnel, l'IP a visé à renforcer la collaboration entre les universités partenaires, débouchant sur la mise en place d'un co-diplôme de master, concernant les étudiants juristes et linguistes, pour trois des partenaires dans un premier temps (la France, l'Allemagne, l'Espagne).

Le Programme Intensif a été l'occasion pour les participants d'utiliser les nouvelles technologies de la communication et de l'information (NTIC). Les enseignants ont utilisé la visio-conférence, Internet, Moodle, pour transmettre les données et élaborer le programme commun, parallèlement à des rencontres, avant le déroulement de l'IP. La plate-forme Moodle a été utilisée pour les exercices pratiques, étant accessible à tous les étudiants participant à l'IP, quelles que soient leur université de rattachement et leur spécialité disciplinaire. En outre, tous les exposés, conférences, tables rondes, recherches de textes parallèles, traductions, ont impliqué bien entendu le recours aux nouvelles technologies (PowerPoint, Internet, salle multimédia).

Entre les 29 janvier – 11 février 2012, l'Université Technique de Construction de Bucarest, la Spécialisation Traduction et Interprétation a eu le plaisir d'organiser la première édition du nouveau Programme Intensif, une nouvelle candidature ayant été déposée en 2011, à la fin du Programme Intensif « **Introduction aux jurisdictions et procédures en Europe : objectif traduction** », pour la période 2011 – 2014. Le nouveau Programme Intensif s'appelle « **Systèmes juridiques et droit des immigrés dans l'UE : traduire et interpréter dans la diversité** » et réunit tous les partenaires de l'IP 2008 – 2011, avec, en plus, un nouveau partenaire, l'Institut Polytechnique de la ville de Porto (le Portugal). Le nouveau Programme Intensif a visé plusieurs aspects : savoir se repérer dans les différents systèmes juridiques en Europe ; connaître le droit des immigrés dans l'Union européenne ; être en mesure d'analyser les systèmes juridiques afin de pouvoir assurer une interprétation fiable ; avoir acquis les exigences d'un travail en équipe et plus particulièrement d'un travail en équipes « multinationales », permettant de confronter les méthodes de travail, les techniques professionnelles ainsi que les langues et même les sensibilités et les cultures différentes ; savoir assurer la préparation des synthèses de groupes, la préparation des exposés donnés, en groupes « multinationaux », et pouvoir les présenter en séances plénières. Ces exercices nécessitant une bonne maîtrise de la transmission d'informations, les étudiants y seront fréquemment confrontés lorsqu'ils se trouveront en activité professionnelle. Les langues de travail ont été le français et l'anglais, comme pour le Programme Intensif précédent.

Le caractère innovant de l'IP 2011 – 2014 est lié, principalement, à quatre aspects :

- Sa thématique : la connaissance du système juridique et du droit des immigrés dans 7 pays européens et pour l'UE, dans un objectif de traduction et interprétation ;
- Sa conception : l'élaboration et la mise en œuvre du programme impliquent la collaboration systématique des 7 universités partenaires, qui mutualisent leurs moyens et compétences ;
- Les nouvelles technologies de la communication et de l'information, utilisées en permanence par les étudiants et les professeurs au cours de l'IP ;
- Ce programme est aussi construit sur l'exigence affirmée d'effectuer les travaux en équipes multinationales et multilingues et d'appliquer des pédagogies innovantes.

L'utilisation de plusieurs langues, la réelle cohabitation tant des étudiants que des professeurs venant de nombreux pays européens, contribuent à fournir à cet IP une forte dimension linguistique et culturelle, véritable gage de la dimension européenne.

Le principe d'organisation est resté le même : des matinées dédiées à des exposés théoriques des professionnels du domaine et à la visite au tribunal et des après – midis consacrées à des activités pratiques des étudiants (traductions, exposés dans des groupes plurilingues). Par rapport à l'IP 2008 – 2011, la présentation culturelle de chaque pays, par les étudiants, avec dégustation des produits traditionnels, a représenté une nouveauté et une bonne occasion de mieux se connaître d'un point de vue culturel. Les 35 étudiants, issus des 7 pays participant à l'IP ont utilisé des moyens créatifs pour présenter leurs pays : jeux de rôle, films, publicités, ils ont été vêtus en costumes traditionnels, pour essayer de faire connaître aux autres les différentes cultures d'origine. En ce qui concerne la visite au tribunal, les étudiants ont eu l'occasion de voir le bâtiment de la Cour d'Appel de Bucarest, monument historique et d'assister à des procès à la *Judecătorie* du secteur 4. Comme dans les Programmes Intensifs précédents, les étudiants ont dû faire des exposés sur la visite au tribunal.

A la fin de la première semaine les participants ont visité le Palais du Peuple et le centre historique de Bucarest, une très bonne occasion pour un peu de relâche.

Le programme de l'IP 2012, organisé par la Spécialisation Traduction et Interprétation de l'Université Technique de Construction de Bucarest a été divers et chargé. Les experts ont présenté les grands systèmes juridiques : *common law*, droit continental, l'organisation juridictionnelle de la Roumanie, le métier de traducteur et interprète auprès des tribunaux dans les pays participants, droit des immigrés en Roumanie : libre circulation des personnes, le droit d'asile, les zones de rétention, les procédures d'expulsion, l'assistance linguistique, la nationalité et Cour européenne des droits de l'homme. Les étudiants ont dû présenter, à part les exposés sur leurs pays et la visite au tribunal, un extrait d'un film national portant sur une procédure orale, la traduction officielle (à partir d'un questionnaire préalable) et l'interprétation auprès des tribunaux dans chaque pays. Ils ont aussi organisé des jeux de rôle sur le thème central de l'IP, dont les principaux personnages ont été l'interprète, le policier, l'immigré. Les travaux pratiques ont été complétés par des traductions de documents réclamés pour obtenir la nationalité roumaine (des extraits d'acte de naissance, d'un certificat de mariage, d'un casier judiciaire ou d'un contrat de travail).

Pour conclure, on peut sans aucun doute affirmer que les Programmes Intensifs Erasmus « **Introduction aux juridictions et procédures en Europe : objectif traduction** », et « **Systèmes juridiques et droit des immigrés dans l'UE : Traduire et Interpréter dans la diversité** » représentent deux réussites auxquelles la Spécialisation Traduction et Interprétation de l'Université Technique de Construction de Bucarest a la chance de contribuer, à côté d'autres universités connues et reconnues au niveau européen. Ils ont apporté des éléments complètement nouveaux d'apprentissage, de développement des compétences acquises, d'accès à l'information par les NTIC, etc. aussi bien pour les enseignants que pour les étudiants. Par ailleurs, le travail des étudiants a été reconnu en termes d'ECTS (chaque université a fixé un nombre de crédits ECTS pour les étudiants participants à l'IP). Le fort caractère multidisciplinaire (droit et traduction/interprétation) représente une vraie valeur ajoutée qui renforce les échanges universitaires et culturels.

### **Webographie:**

<http://www.europe-education-formation.fr/erasmus-intensif.php>, consulté le 22 04 2012.

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# Eurojargon and Community Terminology: Characteristics in Romanian

Sebastian CHIRIMBU

**Abstract:** Le processus d'adhésion à l'Union Européenne a eu une large influence dans tous les domaines de la vie politique, économique, culturelle de notre pays. L'article présent a l'intention d'analyser les changements enregistrés en roumain, un nouveau corpus de néologismes qui a été créé et une nouvelle terminologie de la communauté (de l'UE) appelée ainsi l'eurojargon. Parmi les termes inclus dans cette terminologie, ceux commençant avec le préfix euro - les acronymes et les abréviations sont parmi le plus fréquent. Relativement nouveau, le concept (*eurojargon*) combine les mots qui expriment la politique linguistique de l'Union. Certains éléments de l'eurojargon peuvent créer des difficultés de traduction et d'utilisation.

**Keywords:** interdisciplinarity, specialized terminology, eurojargon, eurolect

## 1. The science of terminology and the community terminology

Terminology is an interdisciplinary and non-unitary science, with different directions of development. The internal interdisciplinarity of terminology includes language sciences (from lexicology and lexicography to functional stylistics and discourse analysis) but also mathematical sciences (statistics and data processing), sociological and psychological sciences (Toma, Chirimbu 2009:89)

The two main directions of development in the field of terminology are, in our opinion, the normative terminology – which is helpful for specialists of different fields and therefore it is supported by them – and the linguistic terminology – addressed especially to non-specialized users and dealt with by linguists. In the first case terminology is a study of the notional systems that generate structures in any specialized field. The terminological research consists in the representation of the notional field and the establishing of precise denominations that will guarantee a rigorous professional communication among specialists. Linguistics is only a discipline that adds to this interdisciplinary crossroads. In the second case, the specialists' opinions are divided into two main trends: those who support the wüsterian postulate of semantic univocity and monoreferentiality (Robert Dubuc, Alain Rey, Rondeau) and those who deny this postulate (Maria-Teresa Cabré, François Gaudin).

For Robert Dubuc the objective of terminology would be to generate the terms used by an activity, structuring them so that their use should be easier ("să furnizeze termenii proprii unei activități, structurându-i pentru a le facilita utilizarea" - 1978: 16), the respective activity being most often a technical or a scientific one. Alain Rey makes a difference between terminology and nomenclature, the characteristic of the former being that it builds a system of terms using structured classification criteria („utilizând criterii de clasificare structurate" - 1979: 28).

For Maria Teresa Cabré, terminology is a complex and interdisciplinary science in a continuous evolution, giving birth to sub-branches that nevertheless form a unitary whole: normative terminology, traductionist terminology and linguistic terminology (Toma, Chirimbu 2009:279). The terminology borrows instruments from linguistics, documentation, communication sciences, informatics and cognitive sciences.

François Gaudin, using the term of socioterminology, suggests a sociological and praxematic contextualization of terminology, going beyond the strictly terminological perspective.

François Gaudin reunites the characteristics of terminology within three main aspects: the first refers to the social dimension and is illustrated by the political linguistics; but the study of the social circulation of terms involves language practices such vulgarization. The sociology of

knowledge, that of innovation constitute contributions (Hermans 1991 and 1995) to a better knowledge of the evolution of language practices and of term socio-genesis.

The second aspect is a reflection on the modalities of describing the ways terms integrate in a text, their linguistic description being focused on the semantic dimension and on the concepts used to describe lexical sets. In order to do this, the concepts of domain, expert, conceptual systems should be re-examined after taking into consideration as well the new discoveries in the fields of social linguistics, semantics, be it interpretative, referential or cognitive. (Gaudin 2003: 16-17).

The third aspect is a less developed one and focuses on the historical side imposed by a linguistic study of terminology. As linguistics is a social science, reflecting to its vocabulary as a cultural entity involves taking into consideration its history. The history of the terms, of their meanings is the history of our ideas and our ways of expressing them. In this direction, the research in fields such as the history of sciences, technical sectors and their vocabularies had preceded the investigation in the field of terminologies. (Gaudin 2003: 17).

As far as the linguistic terminology is concerned, we are in favour of passing from a lexical to a discursive terminology whose purpose is to integrate many sometimes opposed trends, such as the normalizing one, the stylistic-functional trend (The Prague School, the Italian School), the socioterminological school. Terminology means the critical treatment of the wosterian postulates, understanding the term-concept relationship, comparing the different levels of language.

Taking into consideration the term in the text where it occurs (community acts, documents issued by the European institutions) and in context is absolutely necessary when studying the community terminology, as it emanates from the texts and due to a special socio political context. That is why the linguistic co-textuality and the legal-political contextuality are determining factors in the creation and dissemination of the community terminology.

In the contemporary Romanian philology, terminology, although insufficiently developed as a separate domain of lexicology, is being enriched as a science. There are more interdisciplinary teams dealing with specialized terminology in the Romanian Academy, in universities and other institutions, preoccupied by terminological standards and the perspectives are encouraging.

For the community terminology, the main institution that governs the standardization of terms and their implantation in the language is the European Institute of Romania. Unlike other terminologies in development (for example the terminology of environment), the community terminology benefits from a particular interest and numerous official documents contribute to its standardization (Chirimbu 2011:45), be they legal-political documents (e.g. The Treaty of Lisbon) or other documents of a legal-political-linguistic nature that stipulate rules and regulations of language use in the process of conceiving the format type of documents, so that they should have a clear, transparent terminology (e.g. Common Practical Guide of the European Parliament, Council and Commission for the drafting of legal texts within the community institutions, 2008). These documents are generated by the three legal services of the European Union: the European Parliament, the Council and the Commission and are used by the citizens and economic agents of the European Union, by its courts of justice, by the member states. The Common Practical Guide (*Ghidul practic comun*) can be used together with other special instruments such as Models of Acts Drafted by the Council (*Modelele de acte redactate în cadrul Consiliului*), Norms of legal technique of the Commission (*Normele de tehnică legislativă ale Comisiei*), Interinstitutional Stylistic Guide (*Ghidul stilistic interinstituțional*) published by the Office for Official Publications of the European Communities or the LegisWrite models.

## **2. The proces of European accession and the linguistic influence**

The proces of European accession has had a wide influence in all the domainis of our country's political, economic, cultural life. The language has started to reflect all these changes and a new corpus of neologisms has been created – the community terminology. Among the terms included in this terminology the ones starting with the prefix euro- and the acronyms and abreviations are among the most frequent (*eurosceptic, eurocrat, eurobarometru, eurodeputat, euro-funcționar, euro-observator, euro-parlamentar* or *DG, FSE, PAC, PODCA, OOLAF*, etc).

In Romania the main institution dealing with the creation, validation and standardization of community terminology is the European Institute of Romanian(IER).

The knowledge and utilization of this community terminology constitutes a necessity not only for the employees of the institutions that assure the functionning of the European Union, but also for its citizens, the Romanian ones included. Elements such as the simple words and the compounds units using the prefix *euro-*, sintagms and acronyms meet the need to designate acivities, principles and documents of the Union. The political and tecnical terms referring to the administration of the Union and to its legislation are often used in the media and not understood by their public.

Romania's integration in the European Union was and continues to be a political, socio-economic and cultural event that imposed a new terminology in Romanian. It reflects the way the Union and its institutions, agents, policies and programmes are organized. These terms have become frequent ones in the academic and media discourse but these are not always accessible to the large public. They constitute the community jargon or the *eurojargon*, a concept that generated numerous terminological discussions.

## **3. The community terminology within the Romanian vocabulary**

Within the Romanian vocabulary the community terminology covers a new conceptual field which appeared after 1989. The community specialized terminology cannot be conceived or annalysed without having in mind the political, legal and institutional framework of the European Union on the one hand; on the other hand, due to its novelty and in spite of the dissemination policy, this terminology is still a rather closed code, not very accessible for the wide public, because of the communication conditions it requires and not necessarily because of its nature. By applying the concepts related to definitions and types of definitions identified by different researchers the article attempts to identify the modt appropriate ways of defining community terminology. Defining community terms should be based a rigorously formulated definition, a statement illustrated by the term „acquis”, thoroughly annalysed in the article, with its possible contexts of occurence. From the discursive point of view two types of definitions can be differentiated: explicit definitions due to which the defined object can be recognized immediately by other means and implicit definitions which present the object or the meaninig of the term through a system of relation or in a context. The definitions of community terms are usually explicit definitions but most often the definition is based on the context. The type of dictionary in which such terms are included has a decisive role when choosing the type of definition.

Two core characteristics of the community terminology to be noted are the fact that it is a *multilingual terminology*, without being based on translations (as the Acts are usually drafted

in parallel in all the EU languages) and the fact that the *main sources* of the community terminology are the *common language* and the *legal terminology*.

The community terminology is the one present in different fields of the political, economic, cultural life included / affected by the integration and apartenence to the European Communities until 1993 and to the European Union after this date. From this point of view we can distinguish between a community terminology born in 1957 and respectively about a terminology of the Euroipean Union which represents the current form of the community terminology, after the change of name and status of the Communities into the European Union and the coming into force of the Treaty of Maastricht.

Regarding the nature of the community terminology we believe that we cannot discuss about the existence of such a terminology in the absolute meaning. The community terminology consists of different groups of terms covering community issues but basically included in another termionlogy. For example we can talk about a community political terminology, a community economic terminology, and also about community terminology included in the fields of environment, education, etc. Each such larger group of terms can be subdivided into more specialized sub-groups. For example, the community legal terminology can be divided into sub-terminologies referring to the basic Union's legislation, labour legislation, customs legislation, civil legislation, etc. Therefore it would be more appropriate to talk about a core community terminology of a political nature and of numerous sattelite terminologies expressing ther realities of all the domains of life affected by European membership.

#### **4. Definition issues. From the dictionary to the text and the other way round**

Disseminating the idea of European accession and the impact of the legislative changes on our daily live is still an important objective of the state institutions involved in the processes of accesssion and legislative harmonization, an objective whose achievement has received the financial support of the European Union, so that the phenomenon of European integration should be explained to the Romanians.

At first sight the community terminology enjoys a special attention; a proof is the great number of monolingual, bilingual, multilingual glossaries (many of them on-line), explanatory monolingual dictionaries, terminological lists for translators. Unfortunately most of such valuable lists are used only internally by different institutions and aren not officially published.

The terminographic activity dealing with the community terminology is limited to such volumes. The general linguistic dictionaries (DEX, MDN, DCR) the community terminology is very poorly represented.

The specialized dictionaries, the glossaries and the lists of community terms are not terminographic works. They ony offer encyclopaedic definitions, with referneces to other entries. From this point of view, many definitions can be characterized as circular

A general view over the works dealing with the inventory of community terms can help us distinguis among different categories:

- Names of institutions of the European Union (often used as acronyms): *Comisia Europeană, Consiliul European, Consiliul Uniunii Europene, Parlamentul European*, etc. (the most frequent noun head of the syntagms being *comisie, consiliu, comitet*)
- Names of European organizations, associations. In this case the core terms used in the community vocabulary are *agenție, centru, oficiu*. E.g.: *Agenția Europeană a Mediului, Centrul Comun de Cercetare, Oficiul Comunitar pentru Varietăți Vegetale*.

- Names of documents, most often built starting from one of the following core concepts: acord, act, cartă / carte, criterii, program, protocol, raport, regulament, tratat. (Acord European, Actul unic European, Carta serviciilor publice, Criteriile de aderare, Tratatul asupra Uniunii Europene)
- Names of European programmes and policies, under the form of expansions starting from these two terms, politică and program to which two more can be added principiu and procedură. There is a large number of acronyms used in this field in parallel with the full name of the respective term. E.g.: Politica Agricolă Comună (PAC), Politica Externă și de Securitate Comună (PESC), Principiul nediscriminării, Procedura de codecizie.
- Names of official meetings, the nucleus terms from this semantic field being: conferință and consiliu. E.g.: Conferință interguvernamentală, Conferința europeană.
- Heterogeneous terms: fiscalitate europeană, comitologie, Troica UE, etc.
- As it entered in the Romanian vocabulary in a very short period of time, the community terminology lead to a significant growth of the number of neologisms as well as of the number of words borrowed from English and French. The same situation stands true for calques.

## 5. The Eurojargon or community jargon (jargon communautaire)

While the international specialized works use the syntagm of European terminology or terminology of the European Union, in Romania, the stylistic guides and non-linguistic dictionaries prefer the expression community terminology including definitions of European concepts, practices, procedures, policies, etc.

Multilingualism, the diversity of the languages spoken in the 27 member states, the use of the same ideas and concepts in these countries have popularized the concept of eurojargon referring strictly to institutional, political and technical terms defining the institutions and activities of the European Union.

The *Eurolect* is used by researchers starting from 1994 when Roger Gauffin published an article in Montreal - "L'Eurolecte: oui, jargon communautaire: non", and in 1998 (18 September) at the Lisbon Conference Hubert Paesmans used it as a new concept for defining the linguistic policy of the Union.

Diego Marani, translator for the Union's Council uses the term of *europanto* in order to define the mixture of foreign elements in his own language, "the first and only language which can be understood in the United Europe and which is learnt without being studied. In order to speak it is enough to talk in our own language while using also a few words from the foreign languages we know" (the parody is obvious here). By analogy with the word neonim (a neologism belonging to a certain terminology) the concept of *euronim* was created.

All these terms are a result of the European multilingualism, of the equality among the member states and of the respect for their citizens, the most visible proof being that the names of the institutions have official equivalents in all the languages, at European and international level).

The *acronyms* used in community texts are part of the terminology of the EU's institutional system:

- Decision making institutions: *CE – Consiliul Europei (Conseil de l'Europe/ European Council)*, *PE – Parlamentul European (Parlement Europeen/ European Parliament)*,

*CAEM – Consiliul de Asistență Economică Mutuală (Conseil d'Assistance Economique / Council for Mutual Economic Aid);*

- Counseling bodies and committees: CSEE – Comitetul Sindical European al Educației (Comite Syndical European de l'Education / European Trade Union for Education), CET – Comitetul European al Transporturilor (Comite European des Transports/ European Transport Committee);
- Authorities for administrative and / or legislative control: CEDO- Curtea Europeană a Drepturilor Omului (Cour Europeenne des Droits de l'Homme)
- Parliamentary groups or unions: UEO- Uniunea Europei Occidentale (Union de l'Europe Occidentale/ Western European Union), CEA – Confederatia Europeană de Agricultură (Confederation Europeenne de l'Agriculture)
- Legislation / acts: AUE –Actul Unic European (Acte Unique European/Single European Act), TUE – Tratatul asupra Uniunii Europene (Traite sur l'UE) ;
- programmes and policies: PC – Program Comunitar (Community Programme) , SAPARD- Program Special de Aderare pentru Agricultură și Dezvoltare Rurală (Special Accession Programme for Agriculture and Rural Development), FSE – Fondul Social European (European Social Fund), PO- program operațional (operational programme), PESA- Politica Europeană de Securitate și Apărare (Politique Europeenne de Securite et de Defense).

In Romanian, at the level of expression many acronyms coincide with the French ones or sometimes with the English ones, some of them being very close to the foreign form.

The formation and wide use of acronyms is very productive in the community vocabulary, mainly due to the large amount of information and media – television, internet, radio, and newspapers. The enrichment of the vocabulary by introducing acronyms from the community terminology is a phenomenon present in all the EU languages as they mirror more than other categories of words the socio-political, economic, and cultural changes in each member state.

## **6. Euro- as a prefix**

The terms and words starting with *euro*-: two prefixoides should be distinguished (Dimitrescu 2002), not only one: (1) *euro<sub>1</sub>*, resulting from the proper noun *Europe*, and meaning „which refers to Europe, which deals with European economic, cultural, values or with certain European standards” and (2) *euro<sub>2</sub>*, formed by conversion from the common noun *euro* „name of the European currency”, originally also a part of the proper noun *Europe*. From the point of view of their productivity *euro<sub>1</sub>* is clearly more widely used than *euro<sub>2</sub>*.

The first prefixoid is currently used under four different forms: (1) *eu-* (*EUBusiness*) (2) *euro-* (*euroatlantic*), (3) *eur-* (*Eurasia*), (4) *europo-* (*europocentrism*).

In an attempt to find a convenient classification criterion in Romanian, the following categories of terms / words resulted:

- Names of professions, trades and dignities (in avery wide acception): *euroagricultor*, *euroalegător*, *eurobiocrat*, *eurocetățean*
- Names of domains, activities, institutions, characteristics which are related to the firs category in terms of content and form: *euroalegeri*, *euroalegeri*, *eurobarometru*, *eurojustiție*, *Europol*, *eurojustiție*.

## Conclusion

The united Europe is confronted with an apparent contradiction between the need of a wide international communication and the imperative of preserving the national cultures and languages. Rapidly introduced in the Romanian vocabulary, the community terminology impose an increase in the number of neologisms, loans from French and English and calques. The community terminology is based – to a great extent – on new concepts, which is perfectly natural, as the European Community gave birth to a new legal order mirrored by a new language, reflecting original concepts that had to be named by new terms (H. Paesmans, 1998). What counts the most is that the terms should be transparent, their conceptual load should be accessible to the user by means of the terms themselves and the characteristics that define the terms should be present in the elements that the terms consist in. (Busuioc 2003, online document).

Eurojargon can be very confusing to the general public (Chirimbu D, Chirimbu S 2007:28). Eurospeak, eurojargon, eurobabble can be very tiresome to comprehend and quick definitions are often impossible to find. *Eurojargon* could be an attempt to give us Europeans a head start in understanding what is being talked about by people in and out of suits in Europe.

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## **RECENZII – REVIEWS - COMPTES RENDUS**

## **BOOK REVIEW. Alin Gavreliuc: *Intercultural Psychology***

Polirom, Bucharest, 2011. ISBN 978-973-46-1883-5

**Mihaela PRICOPE**

Born in 1969, Alin Gavreliuc, Vice Dean of the Faculty of Psychology and Sociology, the West University of Timisoara, has been involved in various academic activities: he is Associate Professor at the same faculty, delivers academic courses in Psychology and in Sociology, and he is a member of some important professional associations, such as *The Romanian Society of Cultural Anthropology*, *The Romanian Psychologists' Association* or *The International Association of Intercultural Psychology*. The author published numerous books, studies and articles, and he participated in research projects in the field of psycho-sociology.

Intercultural psychology is an integrative subject and explores the social relations by means of cultural patterns.

The work entitled „Intercultural Psychology”, published in 2011 by Polirom Publishing House, is unique in this field in Romania. The intercultural field has been researched for a long time by various subjects or fields of study, so it is no longer a novelty the fact that the intercultural approach is interdisciplinary. This book is very well-documented, and it is targeted at a diverse audience such as sociologists, psychologists, education sciences specialists, philologists, specialists in communication or political sciences. Although the book belongs to the field of social psychology, it proposes an approach which goes beyond this field, exploring the social realities by means of culture, communication sciences and paradigms of knowledge. The work is even more interesting as it does not only represent a very relevant theoretical synthesis, imbued with interesting comparisons and the author's views, but it also presents other thematic studies and researches in the intercultural field. In this respect, it analyses, for example the impact of cultural determinations on certain personality registers or the relationship between the cultural variable of „individualism” and the concept of „locus of control”, a concept which originates in the psychology of personality, and which translates as a perception regarding the causes of the events in a person's life.

Throughout the book the author analyses the interaction or the communication among cultures by using the theoretical framework of social psychology, field which acts as a source of fundamental concepts for interculturalism. In this respect, the following theoretical concepts are defined: culture, cultural relativism, ethnocentrism, culture shock, cultural values, stereotypes, all of them belonging to the intercultural field, which at its turn borrows them from social psychology and other fields.

Therefore, this work can be a reference book in the bibliography of university course books, since it is an academic work, written in a language which „betrays” the quality of researcher and teacher of the author. We appreciate the way in which the author offers his readers a valuable book from the theory point of view, as well as from the standpoint of the research results presented in the pages of this book. Alin Gavreliuc builds his discourse based on a vast national and international bibliography, covering the literature in the field, in a remarkable theoretical synthesis.

As a conclusion, we recommend this book to all those who study or do research in the field of intercultural communication, both to students and teachers, or to those who wish to expand their horizon of knowledge in this fascinating and dynamic field of intercultural communication.

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## **BOOK REVIEW. Carmen Ardelean: Exploring translation studies**

Conpress, Bucureşti, 2009. ISBN: 978-973-100-079-4

**Arina – Cristiana LUNCĂ**

The first meaning the dictionary gives for the verb “to explore” is “to travel to a place in order to learn about it”<sup>14</sup> and this is exactly what Carmen Ardelean does in her book **Exploring Translation Studies**: not only does she “examine and discuss”<sup>15</sup> the subject of translations thoroughly, but she also “backpacks” the translation realm, as a real, experimented traveler - namely, after gaining solid knowledge, both theoretical and practical knowledge of what this domain requires. However, the author has no intention of making this trip alone. On the contrary, she welcomes everyone interested in translations, either “learners in the field” or “practicing translators”, as she herself states in the foreword to the book, to join her in the exploration of this “necessary evil” [p. 3], namely the activity of translating.

Translation and interpreting date way back in history, but only recently has the practice or “art” (as the author calls it) of translation been put into theory and explained from the point of view of norms and requirements, and the purpose of the present book is precisely this one - to explain translation theory by means of practical examples and detailed clarifications intended to make the reader understand the concepts logically, keep them in mind without effort and without memorizing difficult and complex structures and recognize them when put into practice.

Carmen Ardelean’s book, in the author’s words, “covers two main directions of study: an historical and an informative one” [p. 4]. The author’s approach to translation theory begins with a chapter having the same title “*Translation Theory - Main concepts and definitions*” that, apart from giving an original definition to translation - “*a subjective activity that should rely on very objective rules*” (p. 10) -, underlines and explains the key words (or general terminology) of translation field (translation, interpreting, source and target language, message, form and meaning, equivalence, untranslatability, context, translation competence, retranslation).

The second chapter leads us to a journey from the past to present in what concerns the history of translation and translation studies. It presents the basic and rudimentary role of translations along centuries, some of the first documents translated, the first translators and the early writings about the theory of translation.

Since the title of the book is *Exploring Translation Studies*, the beginnings of this “new humanistic science” are explored in an entire chapter that brings James S. Holmes to the foreground, as the father of translation studies, who claimed that “both the *process of translating* and the *final ‘product’* (the translated text) must have *the same degree of importance*” (p. 57), a statement that nowadays each individual translator has to bear in mind before starting to translate.

Fundamental trends and concepts regarding theory of translation, or, in other words, norms governing the process of translation as a whole, are explained in the next chapters. Furthermore, given the author’s passion for culture and civilization and her broad knowledge in this area, the book allocates a number of pages to “*The relevance of cultural specificity and the transfer of culture-specific items in modern translation*” (p. 75) focusing on what was called by Els Oksaar “*Kulturem*” or by Chesterman and Peter Sandrini “*culture-bound item*” and translated by Georgiana Lungu-Badea and Titela Vâlceanu in their books “*culturem*”.

<sup>14</sup> Free *Online English Dictionary* from Macmillan Publishers

<sup>15</sup> The second definition of “to explore” given by Free *Online English Dictionary* from Macmillan Publishers

As “one of the key terms in Translation Studies” [p. 84], *equivalence*, in its varying forms, couldn’t have been overlooked from this journey meant to explore translation studies. Beginning with the various terms used over time by researchers in the domain (e.g. D.A. Carson, Vinay and Darbelnet, Peter Torop, A. Pym, E. Nida, etc.) in order to describe the types of equivalence, and focusing on *formal vs. functional/dynamic equivalence*, the author of the book succeeds, by means of sharp explanations, meaningful and well-chosen examples and logical schemes, in drawing the reader’s attention and, moreover, in making them understand the importance of equivalence “in order to convey the same meaning and stylistic specificity of the ST” (p. 94).

Being at the same time a translator, a teacher and an enthusiastic reader herself, the author has dealt with a great variety of texts, thus managing to gain a practical understanding of the importance of *purpose* in translations and the link between the *purpose* and the *text type, target readers* and *communicative function* of a text. Therefore, she presents Vermeer’s *Skopostheorie* (later supported by Katharina Reiss and Christiane Nord) aiming to make it clear for her readers that *skopos* (i.e. aim, goal, purpose) has to be always taken into account and followed when translating.

The book also presents some more up-to-date points of view regarding translation theory that bring in the spotlight various contemporary authors that have made a contribution to this domain. Thus, the *seven major trends* in modern Translation Studies [p. 96] defined by Maria Calzada Perez in 2005, the *New Rhetoric formula (Who says what, how, when, where, why, to whom, with what effect?)* of 1993 [p. 134] and the *definition of the main participants in the translating act* (p. 138) of Christiane Nord and Anthony Pym’s theories regarding *translation and text transfer* (1992) (p. 145) or *ethical relevance* (p. 152) are some of the theoretical contributions that prove that this new humanistic science keeps developing.

Further on, the author presents translation methods, procedures and strategies giving practical examples with a view to show translators (or future translators) that they have a wide range of options from which they may choose and which they may combine in order to *decode* the source text and subsequently render its *communicative value* in the translated text. In the next pages, she focuses on *Translation Ethics* and lays out the ethical requirements that have to be met by every translator who wants to prove a high level of professionalism and to maintain a good relationship with the other parts involved in the translation process, but she also dedicates a chapter to the topic of *machine translation*, presenting the advantages and disadvantages of high technology that nowadays assists translators in their work.

Last but not least, as theory is meaningless without practice, the author - who included in the final chapter a set of texts and proposed some translation strategies and procedures for each of them – invites us, the readers (either learners or professional translators) to use the theoretical knowledge we have added to our “backpack” along this journey and to apply it into practice devising our own translation strategy and, in the end, translating the texts according to our *individual perception*. Afterwards, if our translation succeeds in rendering the “*beauty*” of the source text and if our target readers share our belief, we finally get to feel that “*no matter how difficult theory is, the final practical result is worth learning it*” – and this was the author’s target from the very beginning.

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## **EVENIMENTE – EVENTS - ÉVÉNEMENTS**



## Round Table Organized by The Research Centre for Specialized Translation and Intercultural Communication – April 2012

### CARMEN-RODICA ARDELEAN

The month of April is the time when, every year, our Department organizes a number of events during the ***Foreign Languages Week***; it is also an excellent opportunity to join forces and share the results of research with colleagues from other universities.

This year, the *Department of Foreign Languages and Communication* and the *Research Centre for Specialized Translation and Intercultural Communication* organized, in cooperation with the *Centre for Research, Resources and European Studies* (under the auspices of the Institutional Partnership ICITPEFMPIFTIC) a round table entitled ***Research in the Field of Translation and Foreign Languages Teaching***. The event took place on April 4<sup>th</sup> 2012 and it welcomed the participation of academics and researchers from various Romanian educational bodies.

The keynote speakers – *Professor Zoia Manolescu, Ph.D* - Director of the Department of Foreign Languages and Communication, *Associate Professor Carmen Ardelean, Ph. D* – Director of the Research Centre and *Lecturer Sebastian Chrimbu, Ph. D* – expert from the Department of Specialized Languages (CCRSE) – underlined the importance of translations as a means of communication and a mediator between cultures. Globalization requires a higher level of knowledge in the area of foreign languages and translations give people the opportunity to share literary or scientific works with readers from other geographical areas. Translations also familiarize Romanian readers with major works on different topics, from around the world.

Our Department and Research Centre have extended their links with other research centres in Romania and abroad. Following our joint activities with “Eudoxius Hurmuzachi for Romanians around the World” Institute and the Centre for Research, Resources and European Studies (an International Partnership) that took place in November and December 2011, the results of individual or group research were published in two volumes of studies and articles: (1) *100 years Celebration of an Ever Young Writer. Critical Essays on Tennessee Williams*; and (2) *Creation and Creativity*.

A presentation of the research stages and results was made by Mrs. Maria Alexe, Teaching Assistant, Ph.D. The speaker also informed the audience about the activities in which the ***Genre Studies research group*** is involved. These activities are part of the proposed 2012-2013 Research Areas covered by the members of our Department, and represent a significant means by which faculty combine teaching and research in a harmonious way.

The next presentation was made by Raluca Ghențulescu, Lecturer, Ph.D who participated, in the last two years, in an international program: ***C.O.S.T. Action ERN-LWE*** (European Research Network on Learning to Write Effectively). She made a PowerPoint presentation with the title “***Creating a Database of Technical Terms in English, Romanian and French***” – the results of her research in the field, to be presented during the final meeting of the participants in the project, due to take place in Poitiers, France, in May 2012. This international project emerged from the need of a new attitude towards teaching writing at European level; in this enterprise, specialized software can be used creatively and they can have excellent results in learners’ writing proficiency.

The participants in the round table had the opportunity to make comments regarding the two key presentations and to ask questions about the two issues under discussions.

The conclusions of this event were drawn by Sebastian Chirimbu, Lecturer, Ph.D, expert from the Department of Specialized Languages, "Spiru Haret University" and representing the Centre for Research, Resources and European Studies (CCRSE). The speaker pointed out that such events are very useful for all involved and that this meeting can only bear fruit if it will be followed by other similar exchanges in the future. Consequently, the participants decided to meet again during the ***Conference "Modern Trends in Communication and Translation"*** due to take place on July 15-16, 2012 in our university.

The members of the Department of Foreign Languages are called upon to form working groups and choose among several major ***Research Areas*** for the next 2-year period:

- (1) New Trends in the Theory and Practice of Translation and Translation Teaching;
- (2) Applied Language Studies: Specialized Terminology;
- (3) Teaching ESP;
- (4) Translator / Interpreter Competence;
- (5) Risk Management in Translation;
- (6) Intercultural Communication;
- (7) Gender Dimension Reflected in Public Communication;
- (8) Towards a Social-Anthropological Approach to Translation / Interpreting;
- (9) Methodology of Scientific Research.

In some cases, the working groups have already started gathering the required documentation and have established the working strategy and methodology. Each such working group shall pass through several stages of research and then discuss results, later to be presented during the future scientific events and then published.

One important category of publications is represented by the ESP manuals which aim to cover the areas of specialized language from various engineering fields – e.g. Civil Engineering, Geodesy, Hydrotechnical Works, Building Services and so on. Based on a constant cooperation with the specialists from the technical chairs of our university, these manuals will hopefully reflect modern engineering trends and technologies and the specialized language corpus (in different foreign languages) that our students need for their future profession.

The above mentioned research areas emerged from the teachers' need to coordinate their research activities and approach new areas of interest from a linguistic, translational and educational point of view. The research results will be published in the Scientific Journal of our university, as well as in separate volumes.

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## CALL FOR PAPERS

THE DEPARTMENT OF FOREIGN LANGUAGES AND COMMUNICATION  
THE RESEARCH CENTRE FOR SPECIALIZED TRANSLATION AND INTERCULTURAL  
COMMUNICATION  
In cooperation with  
THE CENTRE FOR RESEARCH, RESOURCES AND EUROPEAN STUDIES (CCRSE)  
(International Partnership)

Invite proposals for the Annual Conference:

### *Modern Trends in Communication and Translation*

Dates: June 15-16, 2012  
Venue: The Technical University of Civil Engineering  
124 Lacul Tei Blvd., District 2, Bucharest - ROMANIA

The Conference invites papers on various topics related to communication, translation and cultural studies, encouraging diverse approaches and points of view that will cover, without being restricted to:

- The place of languages in modern cultures;
- Translation as mediator of cultures;
- E-learning for foreign languages and translation teaching;
- Gender studies;
- Technology in support of modern communication;
- Controlled languages;
- Conflict of cultures, conflict of languages;
- ESP research;
- Utopian uses of languages;
- Translating and Interpreting for Europe

Various approaches, comparative, transcultural and interdisciplinary studies are welcome, along with academic discussions of theoretical issues.

Presentations should be in English, and will be allocated 15 minutes each, plus 10 minutes for discussion. Prospective participants are invited to submit abstracts of up to 200 words (including a list of keywords) in Word format (Times New Roman 12), with an indication of their institutional affiliation, a telephone number and e-mail address at which they can be contacted, and a short bio of up to 100 words.

Conference fee: **35 Euros** for foreign participants or **150 RON** for Romanian participants.

The fee is payable in cash on registration, and covers the opening reception, conference materials, and refreshments during the conference.

Deadline for proposals: **20 May 2012**

Please send your proposals at the following address: [buletin.dlsc@gmail.com](mailto:buletin.dlsc@gmail.com)

We look forward to welcoming you in Bucharest!





D L S C