PECULIARITIES OF TRANSLATING STEPHENIE MEYER'S TWILIGHT

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Acest articol are ca scop analiza particularităţilor de traducere a romanului „Twilight" de Stephneie Meyer. Pentru a realiza acest scop, au fost analizate clasificări ale tehnicilor de traducere, propuse de lingvişti şi traducători. Tehnicile analizate sunt clasificate după cum urmează: tehnici de traducere lexicale, gramaticale şi stilistice. De asemenea, sunt menţionate dificultăţile care pot fi întâmpinate de un traducător de opere literare. Analiza particularităţilor de traducere ale romanului „Twilight" se bazează pe identificarea tehnicilor de traducere din clasificarea noastră şi ilustrarea acestora cu exemple.

Literary transation has a special place in the world of written translation, as it bridges the delicate emotional connections between cultures and languages, by promoting spiritual values. In this regard, the work of the translator is not less important than that of a writer.

The object of our research is the translation of Stephenie Meyer's novel *Twilight* into Romanian. The translation was performed by Laura Frunză. Until now, it is the only translation of *Twilight* into Romanian.

Different scholars use different terms to label the operations performed by a translator in the process of translation, such as translation method, strategy, technique or procedure and they often overlap. Translation method, strategies and techniques are essentially different. Thus, a translation method is a global option that affects the whole text; a translation strategy is a step selected to solve a translation problem; a translation technique represents an operation used to translate micro-units of text and translation procedures are steps a translator follows in the process of translation. In our research we will deal with translation techniques, as we shall analyse thoroughly and in detail the translation of *Twilight.*

Based on the studies on translation techniques by J.-P.Vinay and J.Darbelnet, G.Vázquez-Ayora, E.Nida, P.Newmark and L.Venuti, we have suggested our own classification of translation techniques, which have been divided into lexical, grammatical and stylistic.

Among lexical peculiarities of translating Stephenie Meyer's *Twilight* borrowing is one used when it proves impossible to find suitable expression in the target language. One of the best-known taxonomies of borrowings is coined by Einar Haugen, who distinguishes between: loandwords, loanblends and loan translations. Tracing parallels with our classification of translation techniques we may state that loanwords are rendered through transliteration: *Bella; Edward;* loanblends – through half-calque: *Paradise Valley District / sectorul Paradise Valley;* and loan translations – through calque: *Goat Rocks wilderness / sălbătăcia de pe Stâncile Caprei; rag doll / păpușă de cârpă*.

Paraphrase consists in describing the meaning of a word by means of other words. Some examples which were translated through paraphrase, but there might be other alternatives are: *I'm completely fine* / *N-am nimic* or *Mă simt foarte bine*; *I ground my teeth together / Am scrâșnit din dinți* or *Am strâns din dinți*.

Addition is one of the adjustment techniques proposed by E. Nida [1, p.81]. It is used either to avoid ambiguities: *Have you ever tried to go over sixty?* / *Ai încercat să mergi cu ea cu peste 60 la sută?* or to clarify an elliptic expression *It really was* / *Și mie mi-a plăcut*.

Explicitation makes the implicit information explicit [5, p.349]. It may be used in the cases when a proper name implies some information which is not known for the target reader: *I detested Forks. I loved Phoenix* / *Detestam orașul Forks. Iubeam orașul Phoenix.* Explicitation is also used for the translation of synonyms with different connotations: *I glared at him / M-am uitat urât la el; it would have been more natural to ogle* / *ar fi fost mai*

natural să îl privesc cu dragoste. To glare and *to ogle are two synonyms* with negative and positive connotations, respectively.

Omission helps to avoid redundancy and repetition: "*What's wrong, Alice?" I asked* / *Ce se întâmplă, Alice?*

Among the grammatical translation techniques in our classification the first is literal translation. It aims to reproduce the source text word for word. As a rule, through this technique are rendered short, elliptical sentences or some word combinations within a sentence: *Twilight / Amurg; Smells good, Bell* / *Miroase bine, Bell*; *something was different* / *ceva era diferit.*

Alteration deals with changes in the word order [1, p.81]: *Edward in the sunlight was shocking / În lumina soarelui, Edward era șocant.*

Transposition implies the translation of a word or a group of words from the source language by a word or a group of words which are of different grammatical nature in the target language. One type of transposition concerns the change of a word from singular to plural or vice versa: *food money* / *bani de mâncare*; *a plate of leftover fruit* / *o farfurie cu fructe*. Another type of transposition occurs when the source language has a grammatical construction inexistent in the target language: *There are other hungers* / *Mai există și altfel de foame*. The English gerund also offers many choices of translation. In the example: *I decided to kill an hour with non-school-related reading / Am decis, ca să mai treacă timpul, să citesc ceva care să nu țină de școală* was translated by a finite verb, but there may be other choices. Transposition may also occur in the cases when literal translation is grammatically possible but may sound unnaturally and incorrect in the target language: *You've got a bit of a temper, don't you?*/ *Ești cam temperamentală, nu?"*.

Modulation is a variation gained through the change of the point of view [4, p.51]. It also may be of different types: cause for effect *"No", I disagreed quickly, my eyes narrowing* / *– Nu, am replicat eu repede, încruntându-mă*; one part for another *even though she pursed her lips* / *deși strâmbă din nas*; reversal of terms *crash bar* / *bară de protecție*.

Expansion and contraction are two grammatical translation techniques which are very widely used in the translation from English into Romanian. Expansion implies the use of more words due to grammatical differences and contraction the use of fewer words. Let us mention some examples: expansion *the hardest thing / cel mai greu lucru;* contraction *He had been listening, it was obvious* / *Ascultase, era evident;* expansion + contraction: *I turned toward the house / M-am întors spre casă.*

Recasting sentences means splitting a long sentence into two or more sentences into target language: *Forks High School had a frightening total of only three hundred and fifty-seven – now fifty-eight – students; there were more than seven hundred people in my junior class alone back home. / Liceul din*

Forks avea un număr înspăimântător de elevi: numai 357 – acum 358. Acasă, în Phoenix, erau mai mult de 700 numai în anul meu. Though, the sentences could have been connected by using the coordinate conjunction *pe când.*

The novel is not loaded with stylistically coloured words and stylistic devices. The majority of stylistic devices in *Twilight* were coined by Stephenie Meyer and they are translated literally: *Yes, you are exactly my brand of heroin. / – Da, tu eşti exact marca mea de heroină.* There are also some phraseological units, which were rendered through equivalence: *That was the year I finally put my foot down / Acela a fost anul în care am pus în sfârşit piciorul în prag;* or compensation: *I hate to burst your bubble / N-aş vrea să te dezamăgesc*.

In conclusion, we may state that in translation of literary works from English into Romanian grammatical translation techniques are applied more often than any other techniques. This happens due to the fact that English and Romanian grammar systems are very different; some of the aspects may coincide, but the majority of them are different. Laura Frunză sticked to foreignisation method of translation, thus, the flavour of original culture is preserved.

References:

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Recomandat
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