# A CONTRASTIVE ANALYSIS OF ROMANIAN AND ENGLISH MUSEUM TEXTS

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Translation Studies have the widest application; therefore, one can pose the question: *What does translation studies and museum studies have in common?* The answer is that both of them allow people to discover new things and experience the world thanks to a very special process—translation. The purpose of this study is to reveal the contrastive dimension between Romanian and English museum texts, by determining their formal and linguistic peculiarities from a translation perspective.

*Formal peculiarities* pinpoint the following aspects: well-structured texts with short paragraphs; titles and subtitles to make the information visible, clear and accessible for all; presence of signs, symbols, images, text arrangement [3].

In Figures 1 and 2 we provide two examples of wall texts. While in Fig 1. the text is structured and easy to read in both languages, Fig 2 causes low visibility due to high-density text.

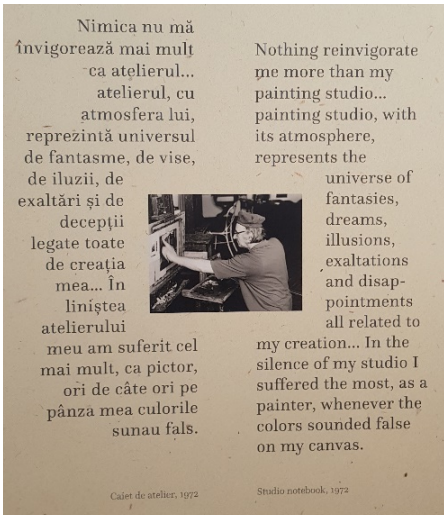



**Fig. 1.** Caiet de atelier, 1972, Studio notebook, 1972

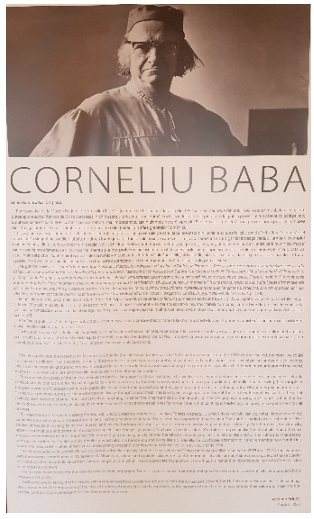



**Fig. 2.** Corneliu Baba

*Lexical translation peculiarities* pertain to aspects of terminology, depending on the exhibition, its theme and audience; comprehensibility: using monosemantic unequivocal lexical units; correlation between object and referent. These are illustrated in the museum labels below.

- *Cosaș – Grasshopper* (Moisei Gamburd, 1939): the painting depicts a man holding a scythe. In Romanian, the word 'cosaș' is polysemantic (denoting both an insect and the person that cuts grass). In English, most probably the translator did not have access to the painting, hence the discrepancy between object and referent;

Additionally, we have identified *stylistic peculiarities* which refer to the presence of stylistic devices; specific terms related to the field of the exhibition or culture-bound words in translation; informative function of the text [2]. Selective examples include:

- *Haiduc – Haiduc (outlaw)* (Iosif Chitman, 1987). The cultural nuance of the term is kept through borrowing, while providing an additional correspondent hypernym in English.
- *Cucuteancă – A woman from Cucuteni* (Iurie Platon, 1992). The culture-bound term was carried across in translation through explicitation.
- *Proverb*: *Învață lucruri, vor fi utile – Learn the art and put it aside* (Franco Cattapan, 2015): The translation preserves its informative function in English along with the communicative effect.

*Syntactic peculiarities* of museum texts underline such features as: length sentence variation to be easily to follow in order to be understood by the general public; coherent sentences and cohesion of the source text and the target text; juxtaposition. We have analysed the following examples:

- *'[...] în dialogurile cu mine însumi, se adaugă pasiunea pentru portretul fără biografie care îmi asigură apelul la fantezie și m-a condus mai târziu [...]' – ' [...]by talking to myself; these came with the passion for portrait devoid of biography, one I could approach using fantasy; the latter led me [...]'*. The translator's intervention is in the use of juxtaposition to facilitate comprehension and text reading fluency.

In conclusion, we have determined that based on the aforementioned peculiarities, the museum texts analysed in Romanian and English call for some minor differences. There is a correlation between object and referent and juxtaposition; similarities in both languages regarding terminological units and culture-bound words, concise sentences, serving informative and communicative function.

**Bibliography:**


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*Recomandat*
***Ina SÎTNIC**, dr., lector univ.*