STRATEGIES OF RENDERING PHRASEOLOGICAL UNITS FROM ROMANIAN INTO ENGLISH

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Problema traducerii unităților frazeologice dintr-o limbă în alta este foarte dificilă, căci acestea nu constituie un simplu inventar de cuvinte, cărora în altă limbă le corespund echivalente adecvate. Fiecare limbă se caracterzează printr-un mod al său individual de a oglindi realitatea ambiantă și posedă expresivitate internă care implică dificultăți în procesul traducerii.

Cercetarea are drept scop identificarea dificultăților și strategiilor de traducere ale unităților frazeologice din opera lui Ion Creangă „Amintiri din Copilărie", analizând nivelul de păstrare a efectului expresiv și coloristic ce îl redau unitățile frazeologice în această operă în urma traducerii dintr-o limbă în alta. Dificultatea traducerii operei lui I. Creangă rezultă nu doar din originalitatea coloritului pur naţional şi a semnificaţiilor specifice culturii româneşti, dar şi a lipsei unor analogii în limbile ţintă.

Cuvinte-cheie: *unități frazeologice, colorit național, tehnici de traducere, echivalență totală și parțială.*

Phraseological units are a valuable background to the spirituality of the people and a proof of their observation and sensitivity. Over the centuries, phraseological units have rooted in the spoken language, reflecting the way we live, think in an expressive way. On the whole, these linguistic forms are nothing more than a verbal experience of people belonging to the same national-cultural communities. Along with the lexical thesaurus itself, phraseological units, in all their diversity, contribute greatly to determining whether a language is really rich in its expressiveness.

S. G. Ter-Minasova attributes a huge role to phraseological units in the process of language and culture formation: "The idiomatic layer of the language, i.e. in the layer which, by definition, is specific for each particular nation, stores the values, public morals, attitude to the world, to people and other nations. Idioms, proverbs and sayings illustrate the way of life as well as geographical location of a nation, the history and traditions of the community united by one culture" [3, p. 80].

V. A. Maslova claims that idioms play an important role in the identification of national and cultural features. They are the soul of every national language; they express the spirit of the language and the distinctness of the people. Phraseological units do not simply describe the world around us – they are called to interpret it, to evaluate, to express our subjective attitude to it [2, p. 82].

The problem of translating these pearls from one language into another is very difficult, because they do not constitute a simple inventory of words to which appropriate equivalents correspond in another language. Each language is characterized by its own individual way of mirroring the surrounding reality, possesses internal expressiveness, which involves difficulties in the translation process.

Rendering phraseological units from one language to another requires a rational application, because a mechanical translation or a failed calque can generate misunderstanding in the TL text.

The translator's task is to determine if the given combination is a free one or a phraseological unit. In this case the context may be of great help and one should consult a good phraseological dictionary. There are any many dictionaries that may be of great help *1200 de frazeologisme ale limbii române: dicționar* by Valeriu Sclifos, A.V. Kunin's *English-Russian Phraseological Dictionary*, *English Collocations* by H.E. Palmer, *Oxford Dictionary of Current Idiomatic English* by A.P. Cowie, R. Mackin and I.R. McCaig.

Our research is based on I. Creanga's outstanding work *Amintiri din copilarie* translated into English by Ana Cartianu in cooperation with R.C. Johnston. The two translators, a Romanian and an English one, tried to find the best equivalents for the expressions that would cause a lot of trouble if either only an English or a Romanian translator tried to perform this translation. Therefore, in this way, the two translators multiplied their knowledge by cooperating on this translation.

It is worth mentioning A.V. Kunin's classification of translation techniques for rendering praseological units [1]. The hardest task for a translator is to find a **full equivalent** for a phraseological unit. Sometimes it is even impossible, mainly because of the cultural divergences. In our case, the translators of the *Memories of My Boyhood* faced a real challenge because of the specific language, describing names of the tools, church service, religious rites, superstitions, local customs and traditions. That problem occurred because there may be full equivalents to be used in translating a phraseological unit, but the meaning within a context would not be the same.

*Și mă-ta, când a dat de copilă că nu-i, a început a-și smulge părul din cap și a boci înnăduşit, zicând: **Vai de mine și de mine**, copila mea, au străpuns-o turcii*! [6, p.32].

*When your mother discovered that the child was missing, she began to tear the hair of her head and to bewail her in a subdued voice, saying: **Woe is me, woe is me**, my child has been stabbed to death by the Turks!* [6, p.33].

Here the PhU expresses an intense emotional experience. Its function is to transfer the whole range of suffering that a mother feels when she is scared for her child. It is an over-dramatic, often comical way to express sadness or disappointment in an unfair situation. The phrase carries such connotations because of its archaic-sounding grammatical structure. The mother is terrified and her emotions are rendered through the interjectional PhU.

*... când mă gândesc la locul naşterii mele, ... parcă-**mi saltă** și acum **inima de bucurie***! [6, p.48].

*… I seem **to feel my heart throb with joy** even to this day when I remember my birthplace*,… [6, p.49]. The meaning of the PhU is that the thoughts and memories about birthplace and about his boyhood are so strong that it wakens a boundless feeling of happiness in the protagonist. The exclamation at the end of the sentence shows the wide range of colouring contained in the emotions that the protagonist feels when he remembers about his birthplace. The image and the meaning are conveyed with the utmost fidelity into the TL.

Our analysis shows that PhUs translated with full equivalents from Romanian into English are mainly related to emotions, feelings (*burst into tears*, *heart throb with joy, afraid of my own shadow*) of the characters and parts of body (*eyes, heart).*

Partial equivalents differ from full equivalents only by insignificant individual lexical or grammatical divergences. On the other hand, the message and the image should be preserved as in the original text. In the partial equivalent, one component from PhU might be changed, for example *a tremura ca varga – to shake like an aspen leaf,* both images are related to a tree, in the Romanian example, it is a thin branch of tree, but in the English one, it is about the leaf. And both of them create the image of trembling violently with fear and nervousness, like a leaf or thin branch in the wind. Even though, the translators' task here was not as (im)possible as in finding full equivalents, they also transposed the rhythm of the PhU as a whole linked with the context.

*Când mama nu mai putea de obosită și se lăsa câte oleacă ziua, să se odinească, noi, băieţii, tocmai atunci **ridicam casa în slavă*** [6, p.50].

Whenever mother was tired out and lay down a while to rest, we children would ***raise the roof*** [6, p.51].

This PhU is a completely non-motivated (phraseological fusion), as it is semantically indivisible, whose meaning is not influenced by the meaning of its components, thus the meaning of this PhU has nothing with house and raising something. Its true meaning is to make noise, to be very loud while doing something, the children were playing very loudly while their mother was trying to take a nap.

Ţie, omule, zise mama, aşa ţi-i a zice, că nu şezi cu dânşii în casă toată ziulica, ***să-ţi scoată peri albi****, …* [6, p.52] / *It's easy for you to talk," said mother, "for you're not shut up in the house with them all day long, and that's enough* ***to make your hair turn white*** *...* [6, p.53].

The function of this PhU is to add expressiveness to the stylistic context i.e. about the mother who tells her husband how naughty the children behave and how stressed and exhausted she is because of that. The image of *turning your hair gray* is associated with getting old, and because of the stress, the mother suggests that she will be out of energy, which is typical for elders, because of the children's behaviour.

*Dar parcă naiba vrăjeşte; cela nu sună coasa, că-i e frig; ... şi numa-****ţi crăpa inima-n tine de necaz*****!** [6, p.58]. *But for sure the Evil One was making charms: one fellow did not strike his scythe because he was cold, ... It was enough* ***to make your heart burst with anger*** [6, p.59].

The meaning of this PhU within the context is that the character feels angry to a great extent, because his fellows were not following his plan, each of them had an excuse, which made the protagonist very angry and mad at his fellows. The function of the PhU is to bring an expressive colour to the whole context, as to show the exact emotions that the little boy felt. The stylistic function is of a great importance as it helps you to imagine the anger of a child i.e. children's emotions are more dramatic than those of an adult.

Sai, Zaharie, că se face moarte de om în casa asta, şi noi avem să dăm seama! zic eu ***tremurând ca varga de frică*** [6, p.134]. *Up with you, Zaharia, there'll be murder in this house and we'll have to answer for it," I said,* ***shaking like an aspen leaf with fright*** [6, p.135].

The context shows us in the first part a critical situation, from which in the second part we may perceive the sense of the given PhU through the metaphoric meaning of the whole phraseologism, we may understand the meaning of the lexical components that are marked by a high degree of stability. The action of trembling during a tense situation with fear and nervousness may be associated with a leaf in the wind.

Cine oare mi-a făcut şotia*? Pe Zaharia şi Nică îi aud horăind şi nu cred să fi îndrăznit...* [6, p.134].

Whoever played that trick on me*? Zaharia and Nică, Ihear them snoring and I shouldn't think they'd dare* [6, p.134].

The meaning of the PhU is to play a practical joke that affects someone (in this context negatively). The function of this particular idiom is nominative-communicative, as it contains a verb that built the whole image of the PhU. It is also a phraseological combination that is partially-motivated and contains one component used in its direct meaning. The translation is partial because of the insignificant lexical and grammatical differences from the TT, though the meaning and image were exactly portrayed as in the ST. *To trick on smb* has the following meaning in Romanian: *a duce pe cineva (cu preşul), a face cuiva o farsă, a înşela pe cineva.*

3. Functional analogue has the feature of changing the image of the PhU in the TL but keeping the same meaning as in the ST, in the example: *era să ne pască alt păcat – another trouble lay in store* the image is completely different, but the meaning is that *they* have to be prepared for another trouble to come. This divergence might be caused mainly because of the cultural differences between Romanian and English. In the context of transferring not only the meaning but also a large number of other nuances regarding Creanga's work, functional analogues covered the requirements related to rhythm and spirit of the Romanian culture and fulfilled the entire image that was created in the translated version.

Ale noastre sunt ***flori la ureche*** *pe lângă cele ce spune în cărţi* [6, p.34]./ *Our hardships are* ***child's play*** *compared to what we read about in the books* [6, p.35].

The meaning of the PhU according to its context is that their hardships are insignificant compared to what is in the books. This particular PhU has another meaning that is more popular than the one mentioned above – a very easy task. The function of the PhU is nominative, as the non-motivated components of the PhU are from a substantive category, denoting objects and a part of the human body in the ST and an action in the TT.

Ăra! d-apoi aveţi la ştiinţă că prea vă întreceţi cu dediochiul! Acuş iau varga din coardă şi ***vă croiesc de vă merg petecele****!* [6, p.52]./ *I'm blest if I don't think that sometimes you go a bit too far. Just let me get that stick from behind the rafter and* ***I'll beat you black and blue*** [6, p.53].

The meaning of the PhU can be understood from the English equivalent, as from the metaphorical meaning of *black and blue* we understand that these colours represent bruises, that is a phraseological unity according to V.V. Vinogradov's classification. On the other hand, from the Romanian example we could not understand the meaning as it is a completely non-motivated word-group representing the highest degree of blending together.

Ei, apoi! ***unde-o plesnește mama și unde crapă****!, zic eu în gândul meu, …* [6, p.60]./ *That's done it!* ***Strike a match and the house is on fire****," I said to myself, …* [6, p.61].

The meaning of this PhU can be understood only within the context, and it says that his mother exaggerates a simple thing that happened and extends a simple accident into a teaching lesson; *strike a small match* means that an insignificant incident turns into a huge one.

*Vorba ceea: „****Au tunat și i-au adunat*** [6, p.66]. /*As the saying goes:* ***they were like the two halves of an apple*** [6, p.67].

The communicative function in this PhU consists in presenting a general truth framed in the Romanian cultural background. The translated equivalent corresponds to the functional analogue technique because the image and the grammatical and lexical features are completely different from the ST, even though the message was conveyed with a high degree of accuracy.

4. A **verbatim word for word translation** is used when a phraseological unit does not bear a particular national feature. In the case the equivalent is no longer a phraseological unit in TL. This technique presumes that the lexical features and image are not changed during the process of translation (for e.g.: *plin de noroc, ca broasca de păr - more luck than a frog has hair).* We suppose that the decision to translate word for word occurred because the translators could not find a PhU that would express the same meaning as in the original, so in order to avoid loss of information regarding a certain image in the context the phraseological unit was translated literally.

De spovădanie ***fugi ca dracul de tămâie*** [6, p.28]./*You avoid confession* ***as the devil avoids incense*** [6, p.29].

This PhU has a religious national feature, as from decades in our folklore it was presumed that the devil is afraid of incense because it is a saint item used in the orthodox religious rituals. Starting from this the meaning of the PhU is that the character avoids to do something (in our case to confess at the church) and would never do it as he does not like that. The function of the PhU is a stylistic one as the goal is to achieve a specific expressive colour (here the great unwillingness of doing something).

Din cărți culegi multă înțelepciune, și, la drept vorbind, nu ești numai așa, ***o vacă de muls pentru fiecare*** [6, p.34]./*There is much wisdom to be got out of books and, truth to tell, you're no longer just* ***a cow for anyone to milk*** [6, p.35].

The stylistic function of the PhU colours the whole context and brings expressiveness and instead of only using the word *fool*, the PhU emphasizes the contrast in a more interesting and even an amusing connotative feature. The technique used here is literal/word for word

translation as the changes did not occur because of the national feature that does not have a full or partial equivalent in the English language.

Și mă-ta, când a dat de copilă că nu-i, a început ***a-și smulge părul din cap*** *și a boci înnădușit, …* [6, p.32]./*When your mother discovered that the child was missing, she began* ***to tear the hair of her head*** *and to bewail her in a subdued voice, …* [6, p.33].

The meaning of the PhU is to be extremely worried and stressed about a problem or a situation that occurred. It is about a terrible situation, in the time of war and when mother discovered that the child was forgotten at home she was afraid that the little girl would be killed by the Turks. Even though, in English there is a partial equivalent for the Romanian PhU "*to tear your hair out*", the translators decided that the whole range of expressive colour from the ST would not be transmitted using this equivalent, so they translated it word for word.

5. Neutralization is a technique used for translating the phraseological units from a language into another through a neuter vocabulary. Usually this technique is used in order to avoid ambiguities that would have been created if the PhU had been translated through another technique, for example *lucrau oamenii cu tragere de inimă - the people worked with a will,* the image of *working with the whole heart* was neutralized as it makes no sense in the English language. The English equivalent suffers a loss of its metaphoric charge and is no longer a phraseological unit in the TL.

Și în ziua de Paști ***am tras*** *un „Îngerul a strigat" la biserică, de au rămas toți oamenii cu gurile căscate la mine* [6, p.46]./***…****on Easter Day* ***I sang out such an*** *"Angel cried aloud" in church, that the whole congregation gaped at me, …* [6, p.47].

The meaning of the Romanian PhU is partially explained in the translation with the only difference that its expressivity was not conveyed. The meaning of the components of the PhU *am tras un* ***Îngerul a strigat*** is the act of singing from *the bottom of the heart*, with a lot of expressivity and dedication. The function of the PhU is stylistic as it has the aim to bring an expressive colour to the whole context and to stress that the character did not simply sing, but did it as best as he could. … *au făcut nemții mare tărăboi prin mănăstiri, şi* ***au răscolit de-a fir-a-păr*** *toate chiliile maicelor, dar n-au găsit-o*, … [6, p.92]./*…and they made a great to-do in the convents and* ***ransacked*** *all the cells of the nuns, but could not find her*; [6, p.93].

The meaning of the PhU is explained in the English translation itself – *a răscoli de-a fir-a-păr – to ransack* that means to search a place or container in a violent and careless way. There is no equivalent or analogue in the English language for this Romanian PhU and the verb *to ransack* conveys

the activity of searching every corner of the cells. The stylistic function of the PhU has the aim of bringing an expressiveness in the action *searching a needle in a haystack*.

- *Taci, măi, zic eu, **ce mai vorbeşti în bobote**, că s-a mânia omul şi s-a duce şi el acasă* [6, p.126].

*Be quiet, man, and **don't be a fool**," I said "for he may turn nasty and go back home like the others* [6, p.127].

The meaning of the PhU is to talk unknowingly and foolish words. The context in which this particular PhU was present is when Gatlan told Nica that he wants to play a trick on Mogorogea, and the Nica's answer was not to act like a fool. The direct function of the PhU consists in influencing the addressee – Nica is giving an advice to Gatlan not to act like a fool. The translation by neuter vocabulary in this case accomplished the requirement to transmit the message of the PhU.

6. Omission can be encountered when PhUs cannot be translated. But it often happens that the omission leads to unjustified semantic losses, as in the following case, for example:

*...dar ea, sărmana, se vede că se mistuise de frica mea prin cotloanele scorburii, undeva, căci n-am mai dat de dânsa nicăieri; **parcă intrase în pământ**. /...but she, poor creature, had vanished for fear of me somewhere into recesses of that hole, and I couldn't find her anywhere.*

The given phraseological unit *parcă intrase în pământ* has the meaning of becoming invisible (although it continues to exist) or being lost without a trace. Here the author talks about the hoopoe that scared to death stumbles into the hollow that our Nica could no longer find.

The translation of phraseological units is one of the most complex and interesting tasks solved in the framework of the modern theory of translation. Difficulties of translating phraseological units emerge due to the complexity of their semantic structure. Idioms can be called a kind of "micro-texts" that absorb various information about what is happening. Phraseological units convey information, preserving the speaker's internal state and his emotional attitude to the subject of speech. Their distinctive feature is the partial or complete inconsistency of the content plan with the expression plan, which determines the particularity of the idiom and affects the choice of translation techniques.

The translation made by Cartianu and Johnston transferred the local image of PhUs, including idioms, proverbs and sayings, preserving their original freshness, humor, irony and other lexical and stylistic devices that created an utmost mirroring of the ST.

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