CONVERGENCES ET DIVERGENCES IDENTITAIRES

THE CONTRASTIVE-TYPOLOGICAL ANALYSIS OF A FRAGMENT FROM THE TEXT *LE CHÂTEAU DES CARPATHES* / *CASTELUL DIN CARPAȚI*, BY JULES VERNE

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Abstract:

The primary objective of our article is to emphasize a potential evolution of the Romanian literary language across the one hundred and twenty-five years of confrontation with Jules Verne's novels. The successive translations of the French author's works reflect passing from the fixation of the Romanian supradialectal literary language, to its use and emphasis in diachronic and diastratic versions corresponding to the evolution of the Romanian society. We proceed from the idea that the solutions found by the Romanian translators in the lexical-semantic field, that of morpho-syntactic structures, of the transmitted pragmatic-stylistic values, have constituted true contributions to enriching, emphasising and plasticizing the Romanian literary language. Upon carrying out this analysis, we have, of course, called upon the work principles, methods and instruments of the two sciences of the word - valorised in any such undertaking - *traductology* on the one hand, and *diachronic linguistics*, on the other hand. Obviously, in both cases, we will be starting from the *contrastive-typological grammar* data, with frequent references to descriptive, normative grammar, to elements of pragmatics and stylistics, to the particularities of dialectology, in certain situations.

Keywords:

Diachronic linguistics, traductology, contrastivity, evolution of the Romanian literary language, historic succession.

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1. Romanian versions of the novel *Le Château des Carpathes*

In our country, the novelty of the Jules Verne writings with regards to literary genre, as well as the miraculous scientific and geographical descriptions, have led to a boom of translations, these having the great merit of contributing to the development of the Romanian readers' taste for lecture, simultaneously constituting precious sources for contrastive-typological grammar treaties. Famous novels, stories and anthologies belonging to Jules Verne have been translated into Romanian and published either in the pages of certain periodic publications, or in independent volumes. The series of grand novels, which could no longer be published in serial-story columns, begins with the novel *Castelul din Carpați*, the first Romanian version to ever exist thanks to Victor Onișor, which was first published in serial-story column in 1897, in a periodical publication of the time, then published as a volume[1], finalized as early as the beginning of 1894[2], with a preamble reflecting the life and writings of Jules Verne, by Elie Dăianu. Then followed the reeditions, at shorter and shorter still intervals of time, as did certain new versions, better still, we could say. We present bellow the table containing the no less than eight Romanian versions, with the mention that some of them have been reedited countless of times, therefore the text we are discussing here has appeared in tens of Romanian editions throughout a century and two decades:

Emblem	Title	Year of publication	Publishing house	Locality	Translator	Other comments
VO	*Castelul din Carpați Roman din viața poporului românesc din Ardeal*	1897	„Tipografia"	Sibiu	Victor Onișor	With a preamble by Dr. Elie Dăianu.
IP	*Castelul din Carpați*	1929	„Cugetarea"	Bucharest	Ion Pas	
VC1	*Castelul din Carpați. Întâmplări neobișnuite*	1980	„Ion Creangă"	Bucharest	Vladimir Colin	Afterword by Vladimir Colin.
VC2	*Castelul din Carpați*	1992	„Universitas"	Chișinău	Vladimir Colin	Graphic presentation by Val Munteanu.

[1] *Cf*. Jules Verne, 1897, *Castelul din Carpați*. *Roman din viața poporului românesc din Ardeal*. Translation by Victor Onișor. With a preamble *Jules Verne – scriitor și scrieri* – by Dr. E. Dăianu, Sibiu: „Tipografia", Jointstock company.

[2] *Cf*. Florin Manolescu, 1980, p. 196.

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TF	*Castelul din Carpați*	2004	„Corint”	Bucharest	Traian Fințescu	With illustrations reproduced after L. Benett. Notes by Traian Fințescu.
DO	*Castelul din Carpați. Întâmplări neobișnuite*	2010	„Adevărul”	Bucharest	Dorina Oprea	Notes by Dorina Oprea
GM	*Castelul din Carpați*	2017	MondoRo	Bucharest	Gabriel Mălăescu	
MR	*Castelul din Carpați*	xxxx	Tipografia Europontic	Cluj-Napoca	Mariana Riza	

With regards to the versions, we have included that of Vladimir Colin twice - one of the most wonderful in the history of Romanian translations of Jules Verne, a fact which we state from the very beginning -, as the author later rethought certain fragments from the first version, offering new examples of professionalism and a good knowledge of the two languages used. We shall underline, at the appropriate time, the differences between the translation solutions used in the 1980 edition and the 1992 edition.

In what concerns placement in time, at least the first three versions seem to observe the fundamental requirement of any large and authentic culture: re-seeing the translations of vastly known international authors at less than half of a century intervals.[3] Thirty-two years have passed from the Onișor version to the Ion Pas version, and fifty-one years have passed from the latter to that of Vladimir Colin (the first version). Twenty-four years have passed from the Colin version to the Fințescu version. Then, the rhythm accelerated to an average of ten years, without taking into consideration the reeditions of the same version. From the external data taken into account by us, Mariana Riza's translation seems to be very recent.

For the theoretical support, we used, among others, the works of Teodora Cristea, the one who dedicated her life to the analysis of cultural transfer mechanisms in the French-Romanian field. She is the one that shows us how easily lexical units and ampler structures may be replaced from the source language into the target language:

FR. *faire une mine de deux pieds*

[3] Even before traductology become a freestanding science, the people of culture had reached the conclusion that, at least with regards to the great masterpieces of humanity, translations in modern languages must "be brought up to date", roughly every half of a century. Then, paying due consideration to the acceleration of the rhythm of linguistic acquisitions, of informational explosion, including in the field of exegeses, text analyses etc., there was talk of a cycle of at most three decades for translation in the same language, *cf.* Dan Slușanschi on Homeric texts, *apud* P. Gh. Bârlea, 2016, pp. 11 sqq.

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ROM. *a face o mutră de doi coți*[4].

Furthermore, proof is given with regards to how frequent the general meaning neutralizations are, by means of the approximate use of an equivalent which cancels the source language connotation:

FR. *Elle s'endormit, se rêva balayant la maison, la cour.*

ROM. *Adormi și visă că mătură casa și bătătura*[5].

For the source text, we used the original Hetzel edition of the novel *Le Château des Carpathes*, taken in electronic format from the free lecture domain *Atramenta.net.* This electronic version has greatly facilitated the extraction of quotes from the original text. For the target texts, we used the editions cited above and within the final bibliography, under the *Sources* section. In principle, the Romanian editors observed the structure of the base-text, divided into eighteen chapters, numbered from I to XVIII, without titles. The complete title of the original, *Le Château des Carpathes. Sans dessus et dessous*, is often translated without a subtitle in the Romanian versions IP, VC_2, TF, GM, MR. Certain editors have taken the roman numerals numbering of the original eighteen chapters (*cf.* VO, IP, VC_1 și VC_2, MR), others have renamed these narrative units with the appellative *Chapter 1*, *Chapter 2*, thus using Arab numbers (*cf.* TF, DO, GM).

2. The contrastive-typological analysis of the text *Le Château des Carpathes/ Castelul din Carpați*

We shall continue by carrying out a detailed analysis of three fragments taken from chapter I of the novel *Le Château des Carpathes/ Castelul din Carpați*. In order to establish the similarities and differences existing between the French language and the Romanian language, we shall use the work principles and instruments of the contrastive-typological method, as has already been said, and simultaneously, we shall proceed to the comparative assessment of the translations into Romanian, in their historic succession.

As to confront the sentences within the original text with the existent translations in Romanian, we shall also apply the processes, techniques, rules formulated, in principle, in the theory of translation treaties.

[4] Teodora Cristea, 1982, p. 231.

[5] *Idem*, 1977, p. 175.

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In the next fragment, we are faced with two sentences. The first is that in which Jules Verne himself offers the answer to the question *faut-il en conclure qu'elle ne soit pas vraie, étant donné son invraisemblance?*, previously formulated, and the second has an additional explanatory role, the author trying to ensure the reader that all phenomena which may seem "unlikely" in the novel at the time of its writing, shall become possible, even trivial, in the future.

(1)	„*Ce serait une erreur. Nous sommes dans un temps où tout arrive – on a presque le droit de dire où tout est arrivé.*" (p. 3)
VO	„Ar fi o greșală. Trăim într′un timp, în care totul se întêmplă, - ba am putè zice cu tot dreptul, că totul s′a întêmplat." (p. 1)
IP	„Ar fi o greșeală. Trăim într′o vreme când totu-i cu putință, - când ai aproape dreptul de-a spune că totul s′a putut înfăptui." (p.3)
VC1/2	„Ar fi o greșeală. Aparținem unei vremi când totul se întâmplă, mai că avem dreptul să spunem: cînd totul s-a întîmplat." (p. 7)
TF	„Ar fi o eroare. Suntem într-o epocă în care orice se poate întâmpla – aproape că avem dreptul să spunem că orice s-a și întâmplat." (p. 5)
DO	„Ar fi o greșeală. Trăim într-o epocă în care se poate întâmpla orice – aproape că avem dreptul să spunem că, de fapt, chiar s-a întâmplat orice."(p. 5)
GM	„Asta ar fi o greșeală. Trăim vremuri în care orice se poate întâmpla – am spune că totul s-a întâmplat." (p. 5)
MR	„Ar fi o eroare. Trăim vremuri în care totul se întâmplă, aproape că avem dreptul să spunem că totul s-a întâmplat." (p. 7)

In the eight Romanian versions, the translation follows the syntactic and morphological structure of the original text. The construction *Ce serait une erreur* was given an equivalent by the Romanian translators through assertive sentences, relatively identical. Comparing the syntactic organization of the original text (demonstrative pronoun in a syntactical position of subject, the complex predicate, composed of the conditional copulative operator and the predicative expression expressed by means of a noun accompanied by an indefinite pronoun) with the Romanian versions, we observe the presence of

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certain differences requested by the *compulsory vs. facultative* oppositions existing between the two languages. As such, the absence of the demonstrative pronoun in the VO, IP, $VC_{1/2}$, MR, DO, TF versions is substantiated through the facultative character of the subject expressed in the Romanian language. In the aforementioned translation versions, the subject is implicit, its recovery being performed contextually. Gabriel Mălăescu offers the demonstrative pronoun *ce* an equivalent through the demonstrative pronoun expressing nearness *asta*, a rather unliterary form, but used in the standard Romanian language.

From a lexical standpoint, small differences are observed with regards to the transposition of the noun which is accompanied by an indefinite article *une erreur*. In TF and MR, the term is equated through direct transfer: *o eroare*, while within the other versions, the translators avoided literal transposition and chose the term *o greșeală* out of the synonymic series[6]. In this case, old language elements are observed in VO, compared to the phonetic evolutions which intervened in time. These forms are easy to observe: the diphthong *ea* is noted through *a* in *greș<u>a</u>lă*, this being the current form of the age, the writing of the word *se întêmplă*, with the vowel *î* which is expressed through *ê* that is in nasal position within the word. Under the influence of popular tongues, the diphthong *ea* is opened to *è*, as in *putè*, becoming *putea*.

Several comments are imposed with regards to the transposition of the fragment's second sentence into Romanian. This is made up of a complex independent clause (*nous sommes dans un temps*), a temporal subordinate clause introduced through the relative adverb *où* (*où tout arrive*), with syntactic connection function, followed by a complex independent clause and a direct completive clause, also introduced by the relative adverb *où* (*on a presque le droit de dire où tout est arrivé*). The punctuation sign within the original text delimits an explanation, a completion, through the pause between the two clauses of the sentence.

The translators, striving to transmit the original message in its entirety into the Romanian language, have transferred the verb *être*, which is the representation of the predicate in the first clause, through equivalents such as:

[6] Today, only traditional dictionaries *greșală.*

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trăim in VO, IP, DO, GM, MR, *aparținem* in $VC_{1/2}$, and in TF, by means of the exact correspondent of the verb *nous sommes*, *suntem*.

The nominal group *dans un temps* - limited to the core of the group, the noun *un temps* and the simple preposition *dans* - was transferred term by term. The Romanian version of this structure follows the original text in VO, IP, TF, DO, with the mention that the noun *temps* received a literal equivalent (*timp*) only in the first translation version, and contextual synonyms were used in the others: *vreme*, respectively *epocă,* words which cover the semantic area of the French term. The equivalent "vreme" is used in the $VC_{1/2}$, GM, MR translation versions, as well. In $VC_{1/2}$, the syntactic-semantic nature of the verb *aparținem* requests the compulsory presence of the indirect object in Dative, *unei vremi*. In GM and MR, the direct object in Accusative is requested by the verb *a trăi*.

The VO, $VC_{1/2}$, MR translation versions follow, from a syntactic point of view, the organization of the temporal subordinate clause *où tout arrive.* We can observe that in the IP, TF, DO, GM versions, the translators reorganize this structure from a syntactic point of view. Many are the divergencies which may be observed when passing from French to English. In IP, Ion Pas uses an oblique translation, transferring the element *arrive* by means of the complex structure „a fi cu putință" - *totu-i cu putință*, and in TF, DO and GM, the translators transfer the finite verb by means of the passive form construction, accompanied by the reflexive pronoun "se" and the non-finite form of the infinitive *întâmpla*, as a representation of the direct object. Another difference compared to the other translation versions would be the distributive quantifier *orice*, correspondent of the pronoun *tout* from sentence (3), it being placed at the beginning of the subordinate clause in TF and GM, and in DO, it is placed after the verb phrase.

Comparing the translation versions from the second part of the sentence, we ascertain that the translators have digressed from the structure of the original text. In his attempt to obtain a perfect equivalence of this sentence in Romanian, Vladimir Colin opted for paraphrasing. Wishing to be as explicit as possible, he introduced the punctuation sign [:], inexistent in the original text.

The complex independent clause *on a presque le droit de dire* maintains the same position it has in the original text within the structure of the sentence, in all Romanian versions. In VO, Victor Onișor offers an equivalent to the construction *on a le droit* by means of the verb phrase *am*

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putè zice, and in GM, by means of the finite form *am spune*. The sequence *où tout est arrivé* maintans its semantic value in all Romanian versions. Traian Finţescu and Dorina Oprea choose different translation options. As such, the indefinite pronoun *tout* is mirrored in Romanian, in both versions, by the indefinite pronoun *orice.* The presence of semi-adverbs is observed in TF *as well,* and *even* in GM, placed before the verb phrases, elements which are not found in the original text. Furthermore, due to the desire to emphasize the truth of what is being stated, Dorina Oprea introduces the adverbial phrase *de fapt.*

(2)	„*D'ailleurs, il ne se crée plus de légendes au déclin de ce pratique et positif XIXe siècle, ni en Bretagne, la contré des farouches korrigans, ni en Ecosse, la terre des brownies et des gnomes, ni en Norvège, la patrie des ases, des elfes, des sylphes et des valkyries, ni même en Transylvanie, où le cadre des Carpathes se prête si naturellement à toutes les évocations psychagogiques.*" (p. 3)
VO	„De altfel la sfârșitul acestui practic și pozitiv veac al XIX-lea, nu se mai produc legende, nici în Bretagne, patria Corriganilor sălbatici, nici în Scoția, pământul brownielor și al gnomelor, nici în Norvegia, țeara asilor, a zînelor, a geniilor și a valkyrelor, nici chiar în Transilvania, unde cadrul Carpaților se potrivește atât de minunat la toate evocațiunile psichagogice." (p. 1)
IP	„De altfel, nu se mai creiază legende în amurgul acestui practic și pozitiv secol al nouăsprezecelea, nici în Bretania, ținutul sălbaticilor Korrigani, nici în Scoția, locul spiritelor, nici chiar în Norvegia, patria elfelor, silfelor și-a valkyriilor, nici chiar în Transilvania, unde cadrul Carpaților e așa de prielnic tuturor evocărilor psihagogice." (p.3)
VC1/2	„Dealtminteri, la capătul acestui practic și pozitiv secol al nouăsprezecelea, nu se mai plăsmuiesc legende nici în Bretania, ținutul sălbaticilor *korrigani*, nici în Scoția, pământul *brownielor* și al *gnomilor*, nici în Norvegia, patria *asilor*, a *elfilor*, a *silfilor* și a *valkiriilor*[*]), nici măcar în Transilvania, unde cadrul Carpaților se pretează în chip atât de firesc la toate evocările vrăjitorești." (p. 7) [*]) Characters belonging to the mythology of the countries mentioned by the author. (Tr. N.)
TF	„De altfel, la adăpostul acestui practic și pozitiv secol al XIX-lea, nu se mai născocesc nicăieri legende, nici în Bretania, pe meleagurile crâncenilor korigani[*], nici în Scoția, ținutul brownielor[*] și al gnomilor[*], nici în Norvegia, patria asilor[*], elfilor[*], silfilor[*] și a valkiriilor[*], nici chiar în Transilvania unde, decorul Carpaților se potrivește atât de bine evocărilor psihagogice." (p. 5)

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	[*] *Korrigan,* evil apparition, dwarf or fairy. (Tr. N.) [*] *Brownie,* house elf (sprite), from Scottish mythology. (Tr. N.) [*] *Gnom*, spirit from the depths of the earth, guardian of hidden treasures. (Tr. N.) [*] *Asii*, benevolent divinities from Scandinavian mythology – Odin, Thor, Frigg etc. (Tr. N.) [*] *Elf,* supernatural being from Germanic mythologies, representing a dwarf, which is either good or evil, symbolizing certain elements (water, fire, earth). (Tr. N.) [*] *Silf*, aerial apparition from Germanic mythologies, embodying, alongside the Silfida, the element air. (Tr. N.) *Valkirii*, the messengers of the god Odin in Scandinavian Mythology. (Tr. N.)
DO	„De altfel, la sfârșitul acestui practic și pozitiv secol al XIX-lea, nu se mai creează legende, nici în Bretania, ținutul sălbaticilor korrigani, nici în Scoția, pământul brownielor și al gnomilor, nici în Norvegia, patria asilor, a elfilor, a silfilor și a walkiriilor, și nici măcar în Transilvania, unde decorul Carpaților se pretează atât de firesc la toate evocările ce țin de plăsmuiri.”(p. 5)
GM	„Mai mult, nimeni nu inventează legende la sfârșitul acestui al nouăsprezecelea secol practic și dedicat progresului; nici în Bretania, ținutul fioroșilor *korrigani*[*]; nici în Scoția, ținutul *brownie*-lor și al gnomilor; nici în Norvegia, ținutul zeilor Aesir, al elfilor, silfelor și walkiriilor; nici măcar în Transilvania, unde peisajul Carpaților se pretează atât de firesc tuturor evocărilor psihagogice[*].” (p. 5) [*]*Korrigan* – Sprite [*]*Psihagogie* – Educational, psychological and pedagogical methods with the purpose of developing personality. (Tr. N.)
MR	„De altfel, la sfârșitul acestui secol, practic și pozitiv secol al nouăsprezecelea, nu se mai nasc legende nici în Bretania, ținutul sălbaticilor korrigani, nici în Scoția, pământul brownielor și al gnomilor, nici în Norvegia, patria asilor, a elfilor, a silfilor și a valkiriilor, nici chiar în Transilvania unde cadrul Carpaților se pretează atât de natural oricăror evocări vrăjitorești.” (p. 7)

Analysing the translations, it can be ascertained that the syntactic structure of the original sentence is maintained within the VO, IP, TF, DO, GM and MR versions. In GM, the translator used a modulation, as to reverse the terms: the relational adjective *practic* compared to the noun phrase *dedicat progresului*; the interlingual paraphrasing through expansion of the French term *positif* - are placed after the noun referent *secol*. The introduction of the noun *progres* into the translation comes from the translator's desire to contribute to the disambiguation of the original message, Gabriel Mălăescu

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probably considering that the literal translation shall not cover the semantic area of the term *positif* in this context.

In IP, even though he respected the morphological and syntactic structure of sentence (2) to the letter, the translator simply ignores the appellative *des ases*, whose equivalent in the other versions is the Genitive flexional construction *asilor*. We can deduce that the translator found the text too rich in mythological terminology, very little known to the Romanian reader, so much so that he could omit a word representing only a subspecies of the supernatural beings found in the Northern legends. The other translators borrowed the word directly from French, adapting it only to the phono-morphological specific of the Romanian tongue: *les ases* - „asii". In GM, one syntagma is introduced which explains the term in the original text through paraphrasing: *Zeii Aesir*.

Jules Verne continues his endeavour to emphasize the literary qualities of the *Castelul din Carpați* "legend", and positioning the adverbial phrase *d'ailleurs*, as a pragmatic connector at the beginning of sentence (1), places his writing in opposition with the other romantic works of art from the end of the XIX century. As is expected, Romanian translators place the adverbial phrase *de altfel* at the beginning of the sentence, which they correctly isolate from the rest of the sentence through a comma. In VO however, the comma is absent, and this omission should have been attributed to the insufficient development of the punctuation norms of the Romanian language at the end of the XIX century. We see that in the VC_1 version, the adverbial phrase is translated through *dealtminteri*, as to find in the next Version VC_2 the construction *de altminteri,* in accordance with the new orthographic norms.

The syntactic structure of sentence (1) includes a regent clause and an attributive clause introduced through the relative adverb *où*. The IP and GM versions maintain the syntactic organization of the original sentence. In VO, $VC_{1/2}$, TF, DO, MR, the structure divergence at the level of the independent clause attracts attention. As to create an equivalent of the source unit *il ne se crée plus de légendes au déclin de ce pratique et positif XIXe siècle,* the translators of these versions used a modulation, by reversing the terms: the nominal phrase *la sfârșitul acestui practic și pozitiv secol al XIX-lea* (VO, DO, MR)/ *la capătul acestui practic și pozitiv secol al nouăsprezecelea* ($VC_{1/2}$)/ *la adăpostul acestui practic și pozitiv secol al XIX-lea* (TF) is placed

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before the complex verb phrase, constituted from the verb core at finite form, impersonal voice + object, *nu se mai produc legende* (VO)/ *nu se mai plăsmuiesc legende* ($VC_{1/2}$)/ *nu se mai născocesc legende* (TF)/ *nu se mai creează legende* (DO)/ *nu se mai nasc legende* (MR). It is also observed that the translators adopted free translation strategies when offering an equivalent for the predicate *il* ***ne se crée plus***. To the already mentioned translation options, we also add the equivalents *nu se mai creiază* (IP) and *nimeni nu inventează* (GM). If in the IP and DO versions the verb phrase, the verb *créer* is transferred directly, and in the VO, GM, TF, the translators choose the correspondents from the synonymic series of the verb; the solutions found by Vladimir Colin and Mariana Riza as equivalents stand out: *a plăsmui*, respectively, *a se naște*. Given that these terms are also found among the immediate equivalents of the mentioned lexeme, the two translators have transferred the meaning of the source unit into Romanian, succeeding in offering a metaphoric connotation to the context. Apart from the modifications associated to the syntactic organization we have already discussed, in TF and GM, there was also a modalized translation which was performed by supplementing the original message. Considering that a contextual translation would not render an explicit text in Romanian, Traian Fințescu and Gabriel Mălăescu have transformed the propositional negation organized around the finite verb phrase *ne se crée plus* into a double negation, by introducing the negative circumstantial adverb *nicăieri*, respectively the negative pronoun *nimeni*. Following the model of the original sentence, in all Romanian versions, the negation is stylistically intensified by adding the semi-adverb *nici* before the terms that indicate northern countries. The negative terms *ni même* (en Transylvanie) from sentence (5) are literally transferred into the Romanian versions. In IP, the translator has considered the introduction of the adverb *chiar* to be necessary before the noun phrase *în Norvegia* as well, which offers his text a special semantic charge.

From a lexical point of view, we can observe the translator's efforts to find adequate correspondents, as to correctly capture the message in the source-text

The adverbial phrase *au déclin de* is equated in VO, DO, GM, MR by means of the correspondent *la sfârșitul (acestui)*, a literary translation as can be seen, and in the other versions, it is transferred metaphorically through *în amurgul (acestui)*, in IP; *la capătul (acestui)*, in $VC_{1/2}$; *la adăpostul (acestui)*, in TF.

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In 1897, Victor Onișor gives the noun *siècle* the equivalent *veac*, the most adequate Romanian correspondent at that time. As of the 1929 version, that of Ion Pas, and up to the last version subjected to analysis, the translators prefered the neologism *secol*

For the nominal *la contré (des farouches korrigans),* the Romanian versions note equivalents such as *patria*, in VO; *ținutul*, in IP, $VC_{1/2}$, DO, GM, MR, nouns with an apposition function in the Nominative case, with enclitic definite articles. In TF, we see a change in the number and case of the noun in the source-text, here, *la contré* being rendered by means of the noun *pe meleagurile*. This translation solution, very accurate in the present context, we believe comes from the translator's wish to avoid repeatedly using the word *ținut*, as the term is used in the same sentence to indicate the lexeme *la terre (de brownies).* As to offer an equivalent to the adjective *farouches*, the translators have used perfect contextual synonyms: *sălbatici*, *i*n VO; *sălbaticilor*, in IP, $VC_{1/2}$, DO, MR; *crâncenilor*, in TF; *fioroșilor*, in GM. Victor Onișor considered that the semantic charge of the nominal group *des farouches korrigans* could be mirrored in the Romanian language by post-positioning the adjective *sălbatici*, while the other translators opted for the ante-positioning of the adjective and its taking over of the noun's enclitic article. Regardless of the chosen translation strategy, all versions have recovered the meaning of the original message.

As to transpose the noun *la terre* from the construction *la terre des brownies*, synonymic correspondents such as *țeara*, in VO; *patria*, in IP, $VC_{1/2}$, TF, DO, MR; *ținut*, in GM are noted.

However, our attention is drawn to the treatment of the noun *des elfes* from the syntagma *la patrie des ases, des elfes […]*. In the Romanian translation, this noun corresponds to the masculine *elf*, which symbolises, as is mentioned within the notes of translators Ion Pas and Traian Fințescu, a supernatural being from German mythology, represented by a dwarf, symbolizing certain elements (water, fire, earth). At the time of the translation, in 1897, Victor Onișor comes to the aid of his readers, selecting the metaphoric meaning *zână* for this noun, which envisages a feminine character with supernatural powers from the Romanian folk mythology, the picture of kindness and beauty. Ion Pas decides to modify the genre of the category as well, apart from the direct transfer of this term. His motivation

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probably originated from the his desire to not digress from the original, but also to adapt his version to the specific of Romanian mythology

In the construction *se prête si naturellement* from the subordinate attributive clause, the passive verb was rendered through *se potrivește atât de minunat*, in VO; *se pretează în chip atât de firesc*, in $VC_{1/2}$; *se potrivește atât de bine*, in TF *se pretează atât de firesc*, in DO, GM; *se pretează atât de natural*, in MR. Therefore, the translators once again used the passive formed with the reflexive pronoun *se*, however, they opted for different terms from the verbal heteronym's synonymic series. In IP, the passive verb was translated through the predicative auxiliary *a fi*, followed by the superlative predicative expression *așa de prielnic*. Regardless of the adopted translation solution, the semantic charge of the original construction was transferred into all Romanian versions.

By equating the noun functioning as indirect object in the construction *à toutes les évocations psychologique*, we observe the lexical-grammatical evolution of the words in the Romanian language: *evocațiunile*, in VO, and in the other versions we find a form that lives on to this day, *evocările.* The prepositional group ***à toutes*** *(les évocations)*, is literally translated by Victor Onișor, Vladimir Colin and Dorina Oprea, this being expressed in Romanian by means of the preposition *la - la toate (evocațiunile/ evocările)*, an extended manner of expression, as you can see, for variable words as well, tolerated within the literary language norms due to its semantic feature [- Animated], while in IP, GM and MR, the translators use the complex noun phrases acting as indirect object *tuturor evocărilor*, respectiv *oricăror evocări*. Traian Fințescu omits the translation of the prepositional phrase in question.

It seems that finding an equivalent in Romanian for the adjective *psychagogiques* posed difficulties for the translators, given the so very different translation solutions that they adopted. As such, in VO, the "verbum a verbo" principle is applied by means of *psichagogice*, as it was used in writing at the end of the XIX century; in IP, TF and GM, it is equated through the current form *psihagogice*, and in $VC_{1/2}$ and MR, it is translated through the contextual synonym *vrăjitorești*. Dorina Oprea chooses a modalized translation by adding to the original message, transferring the adjective through a subordinate attributive clause with metaphoric value *ce țin de plăsmuiri*.

At the end of the contrastive analysis of this fragment of text, we can affirm that the IP version is the most loyal to the source-text.

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Jules Verne gives the following sentence a pessimistic character, due, in part, to the fact that the work was written during a period of time in which the Transylvanian land had strong roots in its folklore beliefs.

Furthermore, it appears that Jules Vernes expresses the regret that his predecessors, geographer Elisée Reclus and French publicist and philosopher M. de Gérando, who were interested in the Transylvanian land, did not mention it in their writings.

(3)	„*En ont-ils eu connaissance? peut-être, mais ils n'auront point voulu y ajouter fois. C'est regrettable, car ils l'eussent racontée, l'un avec le précision d'un annaliste, l'autre avec cette poésie instinctive dont sont empreintes ses relations de voyage.*" (p. 3)
VO	„Să o fi cunoscut ei oare? Se poate, că au cunoscut-o, dar' n'au crezut-o. Într-adevăr e regretabil acest lucru, pentru-că ar fi povestit-o, unul cu precisiunea unui analist, altul cu acea poesie instinctivă, care caracterizează toate descrierile sale de călĕtorie." (p. 2)
IP	„Au avut cunoștință de ea? Poate, dar nu vor fi vrut să-i dea crezare. Păcat, căci ar fi relatat-o – unul cu precizia analistului, celălalt cu acea poezie lăuntrică de care-s îmbibate însemnările sale de călătorie. " (p. 3)
VC1/2	„Au luat oare cunoștință de ea? Poate, dar n-or fi vrut să-i dea crezare. E păcat, pentru că ar fi povestit-o, unul cu precizia unui analist, celălalt cu poezia firească de care-i sînt pătrunse însemnările din călătorii." (p. 7)
TF	„Au avut oare cunoștință de ea? Poate, dar n-au vrut să-i dea crezare. Este regretabil, căci ar fi relatat-o unul cu rigoarea unui analist, celălalt cu acel lirism necăutat cu care sunt impregnate însemnările sale de călătorie." (pp. 5-6)
DO	„Oare ei o cunoșteau? Poate, dar nu au vrut să-i dea crezare. Regretabil, căci ar fi povestit despre ea, unul cu rigoarea unui analist, celălalt cu această poezie instinctivă cu care sunt impregnate relatările sale din călătorii."(pp. 5-6.)
GM	„O cunoșteau ei? Poate; dar nu au vrut să sporească credința în ea. Ne pare rău pentru asta; pentru că dacă ar fi relatat-o, unul ar fi făcut-o cu precizia unui analist, iar celălalt cu poezia instinctivă cu care sunt îmbibate toate poveștile lui de călătorii." (p. 5)
MR	„O aflaseră ei oare? Poate, dar nu vor fi vrut să-i dea crezare. Lucru regretabil, deoarece ei relataseră, unul cu precizia analistului, celălalt cu acea poezie instinctivă cu care sunt impregnate impresiile sale de călătorie." (p. 7)

The original text begins with an interrogative construction, which maintains its value in the eight Romanian versions, however, all translators

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chose different equivalence methods. The anaphoric *en*, present at the beginning of the French sentence, which can be recovered from the second sentence of unit (3), where the noun phrase *la curieuse histoire* appeares, has been equated by VO, DO, GM and MR through the pronominal clitic in accusative, *o*, requested by the syntactic configuration of the verbs used in each of the four versions. In IP, $VC_{1/2}$ and TF, the verb phrases chosen by the translators, function as regents for the indirect object *de ea.*

The modal value of unrealized possibility from the construction *En ont-ils eu connaissance?* is literally rendered in Romanian in IP and TF. Then, the verb phrase *ont-ils eu connaissance* is translated through contextual synonyms: the Romanian perfect subjunctive, *să fi cunoscut*, in VO; *au luat cunoștință*, in $VC_{1/2}$. In DO, GM and MR, the translators opt for limiting the message, reducing the aforementioned verb phrase to activities that are implied from its semantics, that is *ei cunoșteau*, *cunoșteau ei* and *aflaseră ei*, out of the desire to be accurate. The pragmatic-linguistic intention of emphasizing, expressed in the source-text by means of subject predicate inversion, is also marked in Romanian in VO, GM and MR, and in DO, moving the subject into a thematic, pre-verbal position. In the other versions, due to the capacity that the Romanian language has of not mandatorily expressing its subject, the recovery of said element is performed contextually, anaphorically. In order to mark the dubitative charge that is brought to light as a result of the inversion within the first clause of the sentence subjected to analysis, translators Victor Onișor, Vladimir Colin, Traian Fințescu, Dorina Oprea and Mariana Riza introduced the interrogative adverb *oare* into their version, a lexeme for which there is no element in the French text. Regardless of the chosen strategy, the translators, by means of their creativity, have managed to maintain the semantics of the original message, with the mention that Gabriel Mălăescu's text seems to us somewhat lacking in consistency this time around.

Carrying on, in sentence (4), from a syntactic point of view, there is a suite of two independent clauses in adversative coordination relation, with the conjunction *mais* having a contradicting role:

Clause 1: *peut-être*;

Clause 2: *mais ils n'auront point voulu y ajouter fois.*

With the exception of Victor Onișor, the other translators respected the syntactic organization of the original text. In VO, the modal adverb *peut-être* is equated through the impersonal reflexive *se poate*, as opposed to the

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impersonal *poate* from the other versions, this being followed by an addition to the message, by introducing a subjective subordinate clause, inexistent in the source-text: *că au cunoscut-o*. Another aspect that draws attention is the isolation of the subjective subordinate from the regent by means of a comma, what we would today call a punctuation mistake, but this option can be substantiated by referring to the punctuation norms valid at the time Victor Onișor performed the translation.

With regards to offering an equivalent to the construction *ils n'auront point voulu y ajouter fois*, whose verb is conjugated at the French future anterior (future perfect), we observe the free translation strategy chosen by Victor Onișor, focusing the entire source-unit on the contextual synonym, the verb *a crede*, used at the Romanian past simple (perfect compus), *n-au crezut*, followed by the direct object pronoun *-o.* This interlingual paraphrasing by means of reduction does not affect the transfer of the information: on the contrary, it contributes to clarifying the message. Changing the verb tense is not a bad choice either, the French future anterior (future perfect) having, as does the Romanian past simple (perfect compus), perfective value, both designating ended actions. Ion Pas, Vladimir Colin and Mariana Riza transferred the verb phrase *n'auront point voulu* in a literal manner into *nu vor fi vrut/ n-or fi vrut*, which, from a pragmatic-stylistic point of view, leads the reader to the solemnity of the standard language[7]. In the TF, DO and GM versions, the French future anterior (future perfect) was equated through the Romanian past simple (perfect compus) as well: *nu au vrut*, respectively *n-au vrut.*

The negative message of this verb phrase was suggested in all Romanian versions by means of the simple propositional negation performed in a prototypical manner with the aid of the adverb *nu*. It seems that the translators identified the regional, archaic value of this intensification element in the French sentence, opting to omit it, thus performing a modalized translation.

At the level of the sentence, we observe a transposition of the verb forms, the infinitive expression in the French sentence, *ajouter fois*, having as correspondent in the IP, $VC_{1/2}$, TF, DO and MR versions the direct object subordinate clause *să-i dea crezare* introduced by means of the conjunction *să.* Gabriel Mălăescu equates the non-finite construction in sentence (4) with

[7] GBLR, p. 256.

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the subordinate with the core verb at Romanian subjunctive present, *să sporească credința în ea*.

In the following sentence, the transposition of the construction *c'est regrettable* seems to have created difficulties for the Romanian translators, taking into consideration the very different solutions that they have used throughout the ages of Romanian literary language. As such, Victor Onișor opts for the literal translation of the verb phrase, *e regretabil*, however, he once again uses over-translation, by introducing the modal adverb *într-adevăr,* without any conjunctional link, which modalizes the overall sentence. Furthermore, in order to enhance the complete understanding of his version, he introduced the noun phrase *acest lucru*, which is inexistent in the source-text. Traian Fințescu also uses a direct translation, in whose version we find the same formulation as in VO, and that is *este regreatabil.* Vladimir Colin also preserves the formulation with an impersonal construction, however, he chooses the contextual synonym *e păcat.* In IP, as well as in the previous version, the translators turn to grammatical reorganizations:

- transposition of the verb phrase into an adverb: *păcat*, in IP; *regretabil*, in DO;
- transposition of the verb phrase into a noun phrase: *lucru regretabil*, in MR;
- interlingual paraphrasing through expansion: *Ne pare rău pentru asta*, in GM.

We observe that, from this point onwards, the sentence in the Romanian language respects the syntactic construction of the original sentence. However, this is not valid for the GM version, as the translator chose a rich syntax for the equivalence of the causal subordinate *car ils l'eussent racontée, l'un avec le précision d'un annaliste, l'autre avec cette poésie instinctive*. And this time, Gabriel Mălăescu adds to the original message by means of the conjunction *dacă*, as well as the verb phrase *ar fi făcut*, which is inexistent in the source-text. As such, in GM, the construction we are discussing is transformed into a causal clause and a conditional clause. The use of the meta-discursive conditional clause *dacă ar fi relatat-o* is evident, it being incorporated within its regent, the causal clause *pentru că… unul ar fi făcut-o cu precizia unui analist, iar celălalt cu poezia instinctivă*. We must not forget about the punctuation sign [;] which separates the causal clause from its regent (*ne pare rău pentru asta*), this type of subordinate usually being divided from her regent by means of a comma.

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It is obvious that the different grammatical structures of the two languages involved in the translation has imposed certain transpositions which we shall take into consideration.

The modal value of "possibility not realized in the past", expressed through the verb *raconter*, conjugated at French past perfect simple (*ils eussent racontée*), is indicated in Romanian by means of the past conditional: *ar fi povestit*, in VO, $VC_{1/2}$ and DO; *ar fi relatat*, in IP; TF, and GM. For the translation of this verb phrase, Mariana Riza chooses the archaic form of the perfect simple of the indicative *relataseră.* This option modifies the meaning of the original message leading to the idea that the action has been finalized in the past. The segmental anaphoric ante-positioned in relation to the verb phrase *eussent racontée*, the direct object pronoun *l'* in sentence (4) is translated in a literal manner by Victor Onișor, Ion Pas, Vladimir Colin, Traian Fințescu and Gabriel Mălăescu. Dorina Oprea performs a modalized translation by post-positioning the pronoun against the verb, *ar fi povestit* ***despre ea,*** with the role of indirect object, which covers the meaning of the noun phrase *la curieuse histoire* to which reference is made, while Mariana Riza avoids providing an equivalent for it.

In the following pages, we shall focus upon the unit *l'un avec le précision d'un annaliste, l'autre avec cette poésie instinctive*, in whose transposition we observe lexical and morphological differences from one Romanian translator to the next. For the translation of the noun *le précision*, the Romanian versions note equivalent terms such as: *precisiunea*, in VO; *precizia*, in IP, $VC_{1/2}$, GM and MR; the contextual synonym *rigoarea*, in TF and GM. We also note the differences due to the evolution of the Romanian language, *precisiunea*, from VO, becomes *precizia*[8] in subsequent versions, as *poesia* becomes *poezia*. The translators' efforts to find an adequate equivalent to the adjective *instinctive*, from the noun phrase *cette poésie instinctive,* so as to transfer the meaning of the original message into Romanian, draws attention to itself. Victor Onișor, Dorina Oprea, Gabriel Mălăescu and Mariana Riza opt for the direct equivalence of this term, that is *instinctivă.* Ion Pas and Vladimir Colin avoid direct transposition, choosing to use the metaphoric equivalents *lăuntrică*, respectively *firească,* for the

[8] About the concurrency of the noun forms in *-ie* versus *-iune* at the end of the XIX century, *cf.* P. Gh. Bârlea, „Romanian Language in 1918", in: *DICE*, 15-2, 2018, p. 129.

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aforementioned term, which maintain the original meaning. However, Traian Finţescu uses an indirect translation and reorganizes the source-unit, *cette poésie instinctive* becoming *acel lirism necăutat*, a construction which allows for the idea underlined in the source-text by the French author to be brought into light. It would seem that the option of giving *cette*, the demonstrative adjective expressing nearness in the original structure, an equivalent expressed through a demonstrative indicating nearness as well, did not please the translators Victor Onișor, Ion Pas and Mariana Riza, its stylistic value and force being recovered in Romanian by means of the demonstrative expressing farness *acea*, which, in our opinion, is an appropriate choice. Only in the DO version, the demonstrative adjective is equated directly, this determinant being eliminated in $VC_{1/2}$ and GM.

In rendering the unit *dont sont empreintes ses relations de voyage*, the translators followed the syntactic plan of the original text to the letter. The relative pronoun *dont* is transferred in IP and $VC_{1/2}$ by means of *de care*; in VO, only the relative pronoun *care* appears, without a preposition; and in TF, DO, GM and MR, the relative pronoun *pe care*. The possessive adjective *ses* in the noun phrase *ses relations de voyage* (direct object post-positioned against the predicate *sont empreintes*) is transformed into the direct object pronoun placed before the verb in $VC_{1/2}$, a grammatical reorganization due to the specific rules of syntactic organization of the Romanian language. In the previous versions, the possessive maintains its position beside the determined noun: *descrierile* ***sale***, in VO; *însemnările* ***sale***, in IP and TF; *relatările* ***sale***, in DO; *impresiile* ***sale***, in MR; *povestile* ***lui***, in GM. As a result of this analysis, we also observe the solutions adopted by the seven translators as to offer an equivalent for the nominal *relations.* The passive construction *sont empreintes* is preserved in the Romanian versions, with the exception of that of Victor Onișor, who moves from passive to active. Due to this modulation, we can also underline an interlingual paraphrasing, the discussed verb phrase being restricted to the lexeme *caracterizează.* This structural divergence appears as an optional solution of translator Victor Onișor, motivated, of course, by the desire to give the Romanian readers a clear and concise text. And the participle *empreintes* is translated metaphorically, the result of the options being: *îmbibate*, in IP and GM; *pătrunse*, in $VC_{1/2}$; *impregnate*, in TF, DO and MR, terms which once again cover the semantic area of the Jules Verne text.

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3. Conclusions

The state of the Romanian language in the period marked by the translations performed on Jules Vernes works has changed significantly from one version to the next, more often than not in close relationship with the events of the linguistic and extralinguistic evolution, important for the history of the Romanian language, culture and civilization.

As a result of the contrastive-typological analysis of the selected material, we can formulate the following conclusions:

a) The versions which present numerous modifications compared to the current norm of the Romanian language are VO and IP, these being the first translation attempts after the important linguistic events which took place at the end of the XIX century: that of eliminating Slavic, Hungarian, Turkish, Greek words from the Romanian language and replacing the Cyrillic alphabet with Latin letters, by means of Alexandru Ioan Cuza's reform in 1864.

b) By means of the adopted translation solutions, the authors of the Romanian versions succeeded in transferring the message contained in the source-text into Romanian.

c) In an attempt to obtain a perfect equivalence of the French phrases into Romanian, the translators opted for paraphrasing, modalizations and adaptations, indirect translation processes.

d) Out of the desire to send a clear message, the translators have used syntactic structure divergences. As such, certain word groups or syntagma have been omitted intentionally, this being due to the impossibility of finding exact correspondents at the time of the translation, be it due to reasons of a stylistic nature. For the transfer of the construction *ils n'auront point voulu y ajouter fois*, by means of interlingual paraphrasing through reduction, Victor Onișor focuses the entire unit into the verb *a crede,* used at the Romanian past simple tense (perfect compus), a reorganization which does not affect the transfer of the transmitted information.

e) Concurrently, as to prevent the occurrence of difficulties in the message being received by the Romanian readers, a decision was made to supplement the information in the source-text, the connotation of the target-message being the same as the one in the original text. An eloquent example here would be the transfer of the adjective *psychagogiques*, which is translated by DO through the attributive subordinate *ce țin de plăsmuiri.*

f) The differences found in the phonetic and orthographic sector are as follows:

- final *e* accentuated by marking diphthongs is replaced with *-ea*: *am putea* (not: *am putè*, in VO), (1);
- "etymologic" *ê* found in nasal position is replaced with *â: pământurile* (not *pământurile,* in VO), (2);

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- *a* after *ș* is replaced by the diphthong *-ea*: *greșeală* (not *greșală,* in VO), (1);
- "etymologic" *ĕ* is replaced with *ă*: *să*, *călătorie*, *sălbatici* (not *sĕ*, *călĕtorie*, *sălbatici* in VO), (3);
- the apostrophe is limited to a small number of situations: *dar*, *n'au* (not *dar')*, (1);

g) The first official reform of the Romanian orthography, that of 1904, and the application of the phonetic principle in 1932, have had an effect on translations. If in VO, at the level of the nominal flexion, you can find terms such as: *evocațiune* (2), *precisiune* (3), as of the IP version, based on the new orthography, the ending *–țiune* is eliminated, being rendered by means of *-ție: evocație*, *precizie*. Another rule at the base of the phonetic principle is that regarding *s* and *z* consonant alternation, which implies observing the sound of the original term: the French *précision* (3) was translated as *precisiune* in VO, and as *precizie* in the other Romanian versions. According to the new orthography, the French *poésie* (3), which was translated as *poesia* in VO, is transferred in IP, $VC_{1/2}$, TF, DO, GM and MR by means of *poezia*.

h) At the level of the syntax, the infinitive constructions appear in free variation with subordinates with the subjunctive, introduces by connectors such as *că and să*:

on a presque le droit de dire, (1) - *am putè zice*, (VO); *ai aproape dreptul de-a spune*, (IP) și *avem dreptul să spunem*, in $VC_{1/2}$, TF, DO, MR; *am spune că totul s-a întâmplat*, in GM;

i) Apart from the synthetic Dative form, the analytical Accusative form is also used:

le cadre des Carpathes se prête si naturellement ***à toutes les évocations*** […], (5):

[…] *cadrul Carpaților se potrivește atât de minunat* ***la toate evocațiunile*** […], in VO;

[…] *cadrul Carpaților se pretează în chip atât de firesc* ***la toate evocările*** […], in $VC_{1/2}$, DO.

[…] *cadrul Carpaților e așa de prielnic* ***tuturor evocărilor*** […], in IP, GM;

[…] *decorul Carpaților se potrivește atât de bine* ***evocărilor*** […], in TF;

[…] *cadrul Carpaților se pretează atât de natural* ***oricăror evocări*** […], in MR.

Therefore, the successive translations of Jules Verne's works reflect the passing from the fixation of the Romanian supradialectal literary language, to its use and emphasis in diachronic and diastratic versions corresponding to the evolution of the Romanian society at the bridge between the second and third millennia. On the other hand, these translations not only reflect the evolution of the language as an act in itself, but they also directly contribute to fixating certain elements of detail from within the permanent transformation of the target language.

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