The Translatability of Negative Structures with Sociolectal and Stylistic Value

Mona ARHIRE

Universitatea Transilvania din Brașov, Facultatea de Litere
Transilvania University of Brașov, Faculty of letters
Personal e-mail: mona.arhire@unitbv.ro

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The study presented in this paper is part of a comprehensive research investigating various (often deviant) structures occurring in the literary dialogue and substantially contributing to the construction of literary heroes' identities, which needs to be preserved in translation. However, differences in structural configurations between English and Romanian might raise serious problems in translation. The particular problem that this paper addresses is the contrastiveness and translatability from English into Romanian of negative structures which carry additional values of sociolectal or stylistic nature. The overall objectives of the research have been (i) to identify deviant negative structures in the literary dialogue, (ii) to analyze them contrastively and (iii) to try and find optimal translation solutions. The selection of the negative structures from literary works of fiction in English is grounded on their relevance for the shaping of the personal and social identities of the heroes using them in the dialogue. The analysis of some categories of English negative structures is followed by findings and conclusions referring to contrastive aspects of negatives in English and Romanian. Means of compensation are also suggested for the cases when the lack of formal equivalence between the two languages affects the preservation of the sociolectal or stylistic values in translation.

Keywords: translation, negation, literary dialogue, sociolect, stylistic value

1. Introduction

The topic of this paper lies at the meeting point of translation studies, contrastive studies, stylistics and sociolinguistics, and mainly draws on scholarly considerations relative to the personal and social identities constructed by means of language. Within the literary works, personalities are constructed at the macrocontextual level, being shaped both directly, by means of the descriptions provided by the auctorial voice and by the other characters, and indirectly, through the heroes' reactions, behaviour and, not in the least, by way of their use of language in the dialogue. This latter aspect is investigated in this paper as a determining factor in the complete construction of the literary heroes' identities. Given its relevance, its transfer via translation to a target language is of utmost importance, especially as language structures exhibit considerable differences in different languages. Therefore, this undertaking entails a precious contrastive investigation since "[c]ontrastive analyses of specific language structures become useful both in language teaching/acquisition and, even more so, in translation studies and translator training" (Sasu 2017: 113). Due to such differences, the translation process can become a challenging endeavour considering the inherent translator's involvement in the translation of formal language matters. For the microcontext will decisively contribute to the overall rendering of the intact macrocontextual semantic and stylistic content

of the original.

The paper is particularly intended to tackle some contrastive aspects of negative structures between English and Romanian as they appear relevant in translation. The selection of the negative structures identified in the literary dialogue of several works of fiction is grounded on their idiosyncratic character meant to reveal some heroes' idiolect and/or sociolect, as well as stylistic values. Such content, additional to the surface semantics of the texts, reaches a level much beyond the simply formal one and turns into a chief creator of atmosphere and effect, but also displays information about the characters. As will be discussed in the analysis section, such idiosyncratic and stylistic peculiarities oftentimes engage deviant negative structures, the translation of which might be problematic indeed.

2. Theoretical considerations

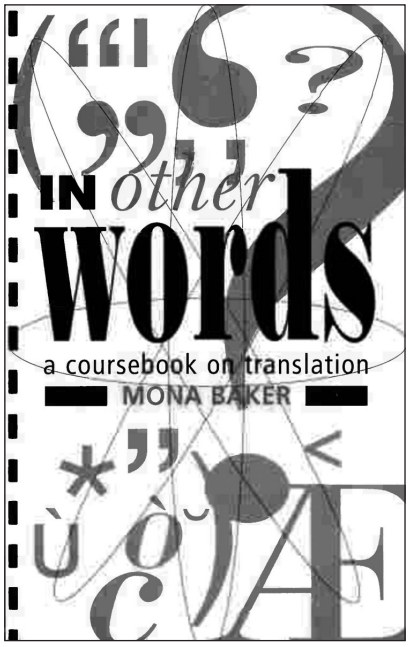
2.1 Literary heroes' identity

The link between language and personal and social identity has been ascertained by sundry sociolinguists and scrutinized both at individual and at community level (Bell 1976, Hudson 1996, Trudgill 2000, Gardiner 2008, Spolsky 2010, Wardhaugh 2010, etc.). "Language not only reflects who we are but in some sense it *is* who we are" (Llamas and Watt 2010: 1). Joseph, discussing personal identity, claims that it "has long been given a privileged role in identity research" (2010, 11). On the other hand, language variation, the sociolect, is indicative of each individual, defining him/her by social status and "separates social groups by social factors like age, gender, class, ethnicity, education, religion, etc." (Hudson 1996: 58). Moreover, "[t]he group identities we partake in nurture our individual sense of who we are, but can also smother it" (Joseph 2010, 12). This is even better put by Llamas and Watt whose central argument is that "in addition to personal identity, we are also social beings with social identities" (Llamas and Watt 2010, 1).

Apart from providing features of heroes' identity proper, various language means often reveal literary characters' emotional state, level of implication, opinion or reaction in the interaction with an interlocutor, as well as authoritative positions among heroes. As will be highlighted below, the use of negative structures do play a role in creating the atmosphere, the emotional content, the dramatism or even the aesthetics of a literary work.

2.2 Negation

There is scholarly consensus on the fact that the expression of negation has a universal status, in that all the natural languages possess means to construct clausal



negation. However, the occurrence of negation across the natural languages does not necessarily overlap with the considerations pertaining to logic. This might form the grounds for the multi-perspective view that negation opens up. But the relation of negation with disciplines such as logic and psycholinguistics does not fall within the scope of this study. Instead, the differences and similarities of expressing negation in English and Romanian are here of concern. The comparative incursion adopts a translational perspective.

Following Givon's (1978) distinction between syntactic and morphological negation, both English and Romanian possess the two constructive manners. The syntactic negation in English is realized with specific negative terms, such as *no, without, nothing, nobody, no one, never, nowhere,* etc. (Eastwood 2001: 19). Their Romanian equivalents are *nu*, *fără, niciun*, *nicio*, *nimic, nimeni, niciodată, nicăieri,* etc. (Pană Dindelegan 2010: 638). Morphological negation is achieved in both languages with various specific negative affixal markers added to nouns, adjectives, adverbs and verbs.

An important dissimilarity between English and Romanian standard negation is that English expresses negative declarative verbal clauses with *not* after auxiliary verbs (Payne 1985), while Romanian standard negation does not resort to any auxiliary verb to introduce the similar negation. In English, the auxiliary verbs accompanying the negation proper comprise the information regarding person, number and gender, all of which is inflected by the Romanian main verb.

As far as the use of double and multiple negation in the two languages is concerned, there are essential differences as well. Despite the particular situations in which English multiple negation is correct or

acceptable, normally, in standard English, double and multiple negatives are not allowed (Swan 2009: 356). However, in non-standard English, a double negative is often used with the same meaning as a single negative (Eastwood 2001: 19). In contrast to English, Romanian clausal negation – both in the standard and in the non-standard language – not only allows for double or even multiple negation, but does normally double, triple or further multiply negations (Zafiu 2008, Pană Dindelegan 2010, Câmpeanu 2017). The example below is indicative thereof. It employs a triple negation in Romanian, the equivalent of which is a single negation in standard English:

(1a) N-am văzut niciodată pe nimeni citind cartea aceasta.
(1b) I have never seen anybody reading this book. (correct translation).
(1c) I haven't never seen nobody reading this book.* (literal translation).

Nevertheless, the alternative single negation in Romanian is possible for the expression of assertive negative interrogatives (Pană Dindelegan 2010: 638). For a better contrastive view, two similar examples will be provided below, the first comprising a double negation in a non-assertive negative interrogative sentence (2) and the second including a single negation in an assertive negative interrogative sentence (3):

(2a) N-ai văzut pe nimeni intrând?
(2b) Haven't you seen anybody coming in?
(2c) Haven't you seen nobody coming in?* (literal translation).
(3a) N-ai văzut pe cineva intrând?
(3b) Haven't you seen somebody coming in?

As compared to example (2) above, example (3) is formally similar to the English constructive manner of assertive negative interrogatives. Therefore, the translation of such structures poses no problems. As for the multiple negation, as in example (2), a translation at formal level into standard English is impossible. This is not a matter of concern if the negation is to be rendered semantically equivalent in the target language with whatever formal devices are available. Yet, when the double negation occurs in English, it is most of the times a marker for some language variety, idiosyncracy or informal speech. If consistently used in one character's speech, it operates as a distinctive feature and bears information beyond the surface structure of the discourse. Often, this information is indicative of the literary heroes' sociolect or idiolect or exhibits power relations with other participants in the dialogue. It then becomes an intentional act on the writer's part, needs to be acknowledged as such by the translator and dealt with accordingly. Formal equivalence might be desired whenever possible even if it is not normally a purpose in itself. Instead, the use of the formal means should be employed so as to provide semantic and possibly stylistic equivalence.

In the examples from English source language texts analysed in the section below, the double negatives can sometimes be exceptionally correct or acceptable, but some other times they represent deviant or non-standard structures as language markers. Since multiple negation is correct in Romanian, their translation generates but correct meaningful versions of the source language texts, while losing the deviant or non-standard character that would mark some heroes' speech and identity, distinguishing them from the others.

Particular or exceptional cases of double negation in both English and Romanian are also exemplified and briefly discussed in the analysis section. Sometimes, double or even multiple negations occur in English for stylistic or emphatic purposes in the literary dialogue. Such devices pertain to the English standard language and reveal the literary heroes' language variety, momentary reaction, state of mind or emotional involvement in the act of communication and substantially impact the creation of atmosphere and readership perception. The degree to which such negative structures can be effectively translated into Romanian will be discussed below.

Emphatic negation and means of intensifying negative ideas are present both in English and Romanian (Pană Dindelegan 2010: 640, Eastwood 2001: 19). The analysis section also takes account of the possible emphatic function of negative structures, scrutinizing them in some of their facets relevant from a contrastive angle. The focus lies on emphatic negative instances which occur in dialogic turns as unexpected responses to some interlocutors' utterances. For "[a]t a pragmatic level, acts of disapproval, refusal and rejection are often realized by means of negative utterances" (Pană Dindelegan 2010: 637, my translation).

3. Examples and analysis

First, the analysis looks into correct or acceptable double or multiple negation in standard English, focussing on its translatability as exhibited in a variety of authentic examples selected from the dialogue of literary prose.

3.1 Translatable correct or acceptable multiple negations in English

Exceptionally, double negation is correct in standard English and is often used for emphatic purposes, acquiring a positive meaning (Swan 2009: 362). In dialogue, it is oftentimes determined by the co-text, occurring as a reply and reaction to an

interlocutor's intervention. Likewise, it is encountered in the literary dialogue and can be perfectly translated into Romanian:

(4a) "I am perfectly capable of making the kind of comparison I might have made, had. I existed as I actually am. If I was."

"You can't not exist and actually be. They're mutually contradictory."(Fowles 1982: .46).

(4b) - Sînt perfect capabilă să fac genul de comparație pe care l-aș fi putut face dacă aș .fi existat cu adevărat așa cum sînt de fapt. Dacă aș fi.

Nu poți să nu existi și să fii așa cum ești de fapt în același timp. Sînt două afirmații care se contrazic reciproc. (Fowles 1995: 118).

A quite extreme case of acceptable triple negation in English is wittingly resorted to by Fowles, in *Mantissa* (1982), as well. It is also a reply, the constructive manner of which is strictly dependent on the previous emphatic dialogic turn: "It's not possible." (Fowles 1982: 72). A neutral semantic alternative might have been either: *It's impossible* or *It isn't possible*, neither of which would have triggered a triple emphatic negation in response:

(5a) "It's not possible."

"It's not only *not* not possible. It is."(Fowles 1982: 72).

The Romanian translation uses the morphological negation, employing the negative prefix *im-* in the first utterance and displays the emphatic value of the second utterance by repeating the negative prefix and adding the adverb *deloc (at all*).

(5b) - E imposibil.

Nu e deloc imposibil (Fowles 1995: 184).

(5c) It isn't impossible at all. (literal back translation).

The English syntactic constructive manner is impossible to render in Romanian.

Another example, this time from the short story *The Misfits* by Arthur Miller (1984), also engages on purpose an emphatic double negation, the affirmative value of which is inferred from the immediate context:

(6a) "I don't want nothin' and I don't want to want nothin'." (Miller 1984: 132).

A semantically equivalent but neutral expression would have been: *I want something*. Interestingly, the double negation in the Romanian version is neutral since the double negation is the normal, correct expression, without one of the negations erasing the other one. The retrievable meaning in Romanian is: *I don't want anything*. However, it is the context of the latter part of the sentence which provides the emphatic value and the intended meaning:

(6b) - Nu vreau nimic și nu vreau să nu vreau nimic. (my translation)

(6c) "I don't want nothing and I don't want not to want nothing."* (literal back translation).

A more explicit and clear version in Romanian would be *Vreau ceva* (*I want something*), which would entail the exclusion of any negation in the first part of the sentence, but would also erase the entire stylistic effect created by the multiple use of negations in this sentence. Hence, the double negation in this example is possible to be translated into Romanian, but loses the stylistic content, which is not the desired option.

Another translatable emphatic negation is known as the stylistic or rhetorical technique of litote, by which a double negative is used to reinforce a positive idea. More precisely, a deliberate understatement or denial emphasizes a statement and brings about a semantic nuance that could not be rendered by an affirmative statement. Such constructions employ the negation *not* and a negative prefix in English and, similarly, the negation *nu* in Romanian and a negative prefix, being most of the times translatable while preserving the stylistic or rhetorical function of the original:

(7a) "I hope that's not too uncomfortable." (Fowles 1982: 21).

(7b) - Sper că nu e prea incomod. (Fowles 1995: 52). .

However, it may happen that a Romanian adjective cannot bear a negative prefix and requires an alternative formal translation in an affirmative sentence. The translation of both litotes in the example below resorts to a means to compensate for the stylistic effect which would be otherwise lost, by using the emphatic lexical items *doar (indeed), în fond (actually, in fact)* and *cu totul (totally, entirely)*:

(8a) "...I'm not unreasonable. I wouldn't have objected to a certain discreet nuance of .romantic interest. I'm not totally unaware that you're male and I'm female." (Fowles .1982: 35).

(8b) – Doar sunt o persoană rezonabilă. N-aș fi avut nimic de obiectat la o tușă discretă .de romantism. În fond, nu pot ignora cu totul faptul că tu ești bărbat, iar eu femeie. .(Fowles 1995: 88-89).

(8c) "I am a reasonable person indeed. I wouldn't have objected to a certain discreet nuance of romantic interest. In fact, I cannot entirely ignore the fact that you are a man and I am a woman." (back translation).

3.2 Untranslatable negations

So far, the analysis presented instances of negative structures which normally have formal equivalents in Romanian. Most of the times, the stylistic information could be implicitly rendered or easily compensated for in translation. Nonetheless, there are more often differences in the structural configurations of negatives in English and Romanian, which makes their translation problematic. Examples thereof are presented in the following section.

3.2.1 Emphatic negations

To continue the discussion about emphatic negations, most of the situations when contractions of auxiliary verbs and their accompanying negations are avoided in English entail some emphasis. This is the case especially when the text employs contractions normally and extensively and their avoidance has an obvious emphatic value. Non-contracted negatives often occur in dialogic turns to contradict the previous affirmative utterance and/or stress disapproval. The lack of contraction is used exceptionally in a dialogue in Fowles' *Mantissa* (1982), in a highly emotionally loaded context, which stands out among the bulk of contractions present in the dialogue between the same characters.

(9a) "I did not start this." (Fowles 1982: 48).
(9b) Hei, da' nu eu am început. (Fowles 1995: 123).
(9c) Hey, but it is not me who started this. (back translation).

Although a possible contraction in Romanian is avoided, too, namely that of the negation *nu* and the auxiliary *am* for the construction of the Romanian perfect tense (*perfect compus*), this is felt insufficient emphasis and means of compensation is needed. It is syntax that is suitably applied in this example for compensation purposes. The negation *nu* is placed before the subject, bringing about an inversion which effectively takes up the emphatic value of the utterance, being similar to the English one. Additionally, the interjection used to address the interlocutor *Hei* and the colloquial adversative *da'* (but) introduce the turn to announce and highlight the disapproval.

Here is a similar example, which also uses inversion in the Romanian translation to compensate for the lack of equivalence with the English negative structure:

(10a) "It's ten bucks, chief. I tole ya that. Ten bucks for a throw, fifteen bucks till .noon. I tole ya that."
"You did not tell me that." (Salinger 1991: 55).
(10b) - Face zece, șefu'. Io ți-am zis. Zece numărul, cinșpe pîn' la prînz. Cu gura mea ți-am spus.
- Nu asta mi-ai spus. (Salinger 2005/2011: 135 and Salinger 1964: 139).
(10c) Not that did you tell me. (back translation).

This negative structure requires attention in the act of translation since it is the only occurrence of *did not* in its non-contracted form, within a context of highly colloquial, non-standard use of English. The co-text provided by the anterior turn enables the inference that *did not* is used for emphasis, to express the hero's disagreement and annoyance. Both Romanian translations use the inversion like the previous example (9b) to compensate for the otherwise lost emphatic value. But unlike the previous example, a contraction implying the negation is not possible in Romanian. Whenever a dative or accusative pronoun accompanies the Romanian perfect tense *perfect compus*, the contraction is achieved between the pronoun and the auxiliary verb, while the negation *nu* stays in isolation.

Another similar example is neutrally translated into Romanian, the emphatic value of the negative structure being lost:

(11a) "You know perfectly well why."
"No. I do not know why." (Fowles 1982: 17).
(11b) - Știți foarte bine de ce.
- Nu. Nu știu de ce. (Fowles 1995: 41).

The syntactic means of compensation examined in the previous two examples (9b and 10b) cannot be applied in this situation. Neither can any contraction be possibly used with this verb in the Romanian present tense, which inflects the information about the subject. However, a solution to compensate for the formal inequivalence could have been the insertion of an emphatic adverb, such as *chiar* (*really, indeed*):

(11c) - Știți foarte bine de ce.
- Nu. Chiar nu știu de ce.
(11d) No. I really don't know why. (back translation).

The emphasis is also lost in Romanian when the emphatic non-contracted negation is embedded in an impersonal English construction. Here, just like in the previous example, a lexical addition could have had a compensating role in translation, but is not resorted to:

(12a) "Nurse, you also do not speak like that about senior staff in front of patients." (Fowles 1982: 21).
(12b) - Soră, nu se vorbește așa despre personalul superior în fața pacienților. (Fowles 1995: 51).

The adverbial phrase *în niciun caz* (by no means) would have suitably made up for the missing emphasis in the Romanian negative structure:

(12c) - Soră, în niciun caz nu se vorbește așa despre

personalul superior în fața pacienților.

(12d) Nurse, by no means do you speak like that about senior staff in front of patients. (back translation).

Further, the translation of a similar structure additionally comprises a non-verbal emphatic mark in that *not* is written in italics. The translation into Romanian does away with the negation and engages an emotionally charged positive expression in the Romanian conjunctive mood, displaying disagreement and even indignation towards the content of the previous utterance:

(13a) "And the sheer blasphemy! I do *not* inspire pornography. I never have". (Fowles 1982: 34).

(13b) – Și ce blasfemie! ... Auzi, să spună că eu pot inspira pornografie. Niciodată n-am făcut așa ceva. (Folwles 1995: 85).

Without being present in the translation, the italics in the original extract above indicates a possible non-verbal emphasis that can certainly be anytime resorted to in translation for the sake of emphasis and thereby compensate for the lack of equivalent structural or lexical means of emphasis in the target language.

3.2.2 Deviant negative structures in English

Double deviant negations in English are common in informal speech, song lyrics, etc., but can occur also in the literary dialogue as identity markers for a character's low educational background or his/her belonging to a lower social class as compared to other characters. This is obvious when the social context would require of a character the use of a higher register, which he/she fails using. All this implicit information provided by the informal or deviant use of double negations in English cannot be formally transferred to Romanian. As previously mentioned, multiple negation is the norm in Romanian. Therefore, the inclusion of idiolectal or sociolectal information that lies in untranslatable negative English structures requires the translator's creative involvement.

The analysis below takes account of the seemingly increasing use of deviant structures in the contemporary fiction with the author's evident aim to endow the interacting literary characters with certain features. A selection of deviant negative structures with additional functions from several literary works in prose is presented below. All these structures are one hero's consistent speech marker throughout the dialogue:

(14a) "Only remember there won't be nobody here when you come back." (Jones 1984: 77).

(14b) – Dar nu uita că nu va fi nimeni aici când te vei întoarce. (my translation).

(15a) „You aint never been in the army, have you?" (Jones 1984: 80).

(15b) - N-ai fost niciodată în armată, nu-i așa? (my translation).

(16a) "You shouldn't wear no undershirt like that without no runin number or no team writ on it." (Paley 1984: 391).

(16b) - N-ar trebui să porți niciun tricou așa fără niciun număr sau fără echipă scrisă pe el. (my translation).

(17a) "Now you shouldn't pay no attention to those boys downstairs." (Paley 1984: 392).

(17b) - Păi n-ar trebui să le dai nicio atenție băieților de jos. (my translation).

(18a) "You don't fool me none." (O'Connor 1984: 318).

(18b) - Nu mă păcălești deloc. (my translation).

The translations into Romanian of all the examples above (14-18) are correct, with no possibility of using deviant negative structures.

In the following examples, the double negation is accompanied by an additional deviant structure, namely a subject-predicate disagreement. This latter deviation occurs, just as the faulty double negation, in colloquial, non-standard English. Besides, it is consistent with and enforces the image that the literary hero acquires by using double negatives.

(19a) "She don't know nothing about it." (O'Connor 1984: 324).

(19b) - Nu știe nimic despre asta. (my tranlation).

(20a) "He don't want nothing." (Miller 1984: 133).

(20b) - Nu vrea nimic. (my translation).

The translation of the last two examples above not only illustrates that deviant double negation cannot be transferred to Romanian, but neither is the subject-predicate disagreement achievable in Romanian. This is because a disagreement between a third person subject and its predicate is not an authentic mistake, one that a Romanian native speaker, irrespective of his/her social background or the social context, would ever make. It would rather display a foreigner's speech and thereby change the literary hero's identity.

The discussion can be replicated to the same subject-predicate disagreement with **simple deviant negations.** They cannot be translated as such because Romanian does not use an auxiliary verb with negative structures and a subject-predicate disagreement with a 3rd person singular subject is not a believable mistake made by a native Romanian speaker. Therefore, the Romanian versions are also correct:

(21a) "He don't like movin' around much, does

he?" (Miller 1984: 132).

(21b) - Nu-i place să se foiască prea mult. (my translation).

(22a) "It don't have eyes." (O'Connor 1984: 322).
(22b) Nu are ochi. (my translation).

4. Findings and Conclusions

This translational approach to the contrastive analysis of negative structures in English and Romanian has overall confirmed that both languages possess syntactic and morphological means to express negation. Without being overwhelming, the study presented some similarities and differences in negative structures in the two languages, all of which were identified in literary dialogues and play a significant role in the construction of the social context generally and in portraying some characters' identities in particular. In addition, negation was traced out as a contributor to the stylistic content and as a creator of atmosphere in some literary works. All this impacts the readership's reception of information, as well as the readership's perception of the stylistic values of a literary work. The interlinguistic and intercultural transfer should take due account of all this content embedded in the source language text and deliver it in its entirety for the adequate reception and perception by the target readership.

As presented in the theoretical considerations chapter, double or multiple negation is not normally used in standard English. However, some exceptional correct or acceptable multiple English negations of the kind "I don't want nothin' and I don't want to want nothin'." (Miller 1984: 132) (6a) do exist and are examined in the first section of the analysis part. Such structures are similar in English and Romanian and pose no problems in translation.

In contrast, most of the times, there are challenging English negative structures for translators into Romanian due to structural differences between the two languages. Formally untranslatable negations pertain to the categories of emphatic and deviant negative structures used intentionally to implicitly display some characters' state of mind, opinions or reactions, particular language varieties or social contexts in English literary works of fiction.

Emphatic negation can be realized in English speech acts by means of non-contracted forms, especially when they are only occasionally employed in dialogic turns to highlight unexpected reactions of disapproval, indignation or surprise, such as in (9a): "I did not start this." (Fowles 1982: 48). Contracted negative forms exist only in certain structures in Romanian: in the construction of the perfect tense *perfect compus* (e.g. *n-am* meaning *I don't have*) and present (*prezent),* but only with a limited amount of verbs (e.g. *nu-i,* meaning *it isn't*) or when pronouns accompany verbs (e.g. *n-o fac*, meaning *I don't do it*). Therefore, the emphasis is sometimes formally untranslatable.

As far as deviant negative structures in English texts are concerned, such as double or multiple negations, they are of relevance in translation when they are used with the author's obvious intention to mark some heroes' language variety, idiolect or sociolect. Otherwise, the translator naturally resorts to the formal means of the target language to provide a meaningful negative idea. The translation of examples such as: "Only remember there won't be nobody here when you come back". (Jones 1984: 77) (14a) indicates that, in Romanian, the mark is erased since double negation is correct. However, deviant negation is never the sole identity marker occurring in the literary heroes' speech. It is always accompanied by other deviant idiolectal or sociolectal structural markers, some of which, just as in the case of negations, cannot be translated in an equally deviant manner. Important is for translators to develop a strategy for the overall compensation of the characters' idolectal or sociolectal features so as to provide the target readership with an equivalent image of the interacting heroes.

The means of compensation that have been identified as suitably rendering the emphasis have been of lexical and syntactic nature. Either the solution was found in the addition of augmentative adverbials or in the employment of inversion. The deviant English negative structures that cannot be translated by deviant structures into Romanian need to be compensated for as well when they carry additional functions. The solution would be for the translator to adopt a strategy of inserting reasonable deviant structures of whatever kind the target language permits in the spots of the dialogue where it is suitable so as to enable the target readership to retrieve the overall information about a character's nature. For instance, a disagreement between a plural subject and a singular predicate is an authentic mistake in native Romanian speakers and could be inserted whenever possible in one character's speech.

Alternatively or additionally, other deviant structures can be applied in the Romanian translation and used consistently throughout a character's speech acts: deviations from the correct agreement, from the correct use of the demonstrative article or some connectors, from the normative use of the adverb *decât* (*only*) in negative sentences, etc. (Sporiș 2013: 18-29). Also, the idea that derives from example (13) above, that of inserting a non-verbal element (such as italics) for the sake of emphasis, can be safely borrowed to complete the stylistic load of a target language utterance.

Fact is that each text requires a dedicated

compensation strategy depending on the information that needs to be rendered. Ultimately, it is dynamic equivalence that translators are after with literary translation. Formal equivalence might be sometimes desired, but might be impossible to achieve. For "grammar often has the effect of a straitjacket, forcing the translator along certain courses which may or may not follow that of the source text as closely as the translator would like it" (Baker 1992: 85). This is because "languages are differently equipped to express different real-world relations, and they certainly do not express all aspects of meaning with equal ease" (Baker 1992: 85).

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