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VALODNIECĪBA**

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Krājuma rakstu autori analizē dažādu valodas līmeņu parādības angļu,
vācu, norvēģu, latviešu valodā, tulkojumos. Valodu sastatījums veikts kā
strukturālā, tā arī funkcionālā un kultūrvēsturiskā aspektā. Atklātas valodu
īpatnības, arī to kopīgās īpašības. Aplūkota arī valodu mijiedarbība gan
valodu kontaktu, gan tulkošanas procesā.

Krājums domāts valodniekiem tulkotājiem, pasniedzējiem, aspirantiem,
filoloģisko specialitāšu studentiem.

The authors of the present volume analyse various phenomena of
different language levels in English, German, Norwegian, Latvian,
translations. The languages are contrasted in structural, functional and
cultural aspects. The reciprocal influence of language contacts and
translation upon the language change has been viewed.

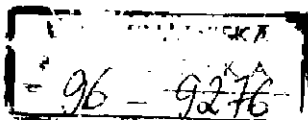
The edition is aimed at linguists, translators, lecturers, postgraduates
and students of philology.

REDAKCIJAS KOLĒĢIJA:

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PHONOSTYLISTIC CHARACTERISTICS OF FORMAL SPEECH IN LATVIAN

Phonetic variability depends on a number of factors that include the vocal organs, the characteristics of sounds in connected speech, dialectal and social varieties of the phonetic system, extralinguistic factors.

The choice of the phonetic expressive means is greatly determined by the communication situation and form, including the qualitative and quantitative characteristics of the audience, the social and individual peculiarities of the communicants, emotional factors and the contents of the speech. The prosodic form alongside the segmental characteristics is an essential condition in the formation of a concrete phonostyle.

Formal speech in the present analysis is represented by samples of **publicistic style** and **oratorical style**. The specimens are taken from news programmes, namely news reading and sermons broadcast on radio (Radio of Latvia, Programme One). In contrast to spontaneous speech reading of prepared texts is said to perform mostly the function of presentation and arranging of otherwise ready material. There is an opinion that in these genres "it is as if the informational function (major / minor information; incomplete / completed information) and the communicative function (statement, question, command, request, etc.) of intonation are both abrogated" (Tench, 1988:82). The planning of the semantic content is already established.

Publicistic style in its informational form is considered to be stylistically neutral, as the central function of a news programme is to present a certain number of facts to the listener, and do it in a neutral, objective way without conveying either emotional or volitional attitude on the speaker's part. Less than any other style it is influenced by extralinguistic factors. "The material we read and convert to speech "exists" as an already completed object, and, in certain acts of reading aloud at least, the reader's apprehension of its completeness must be one of the things that determines how it is read" (Brazil, 1992:209). However, in contrast to the TV news presenter, the radio

presenter tends to exaggerate certain prosodic features to be better understood by the audience. D. Bolinger refers to a radio announcer's role as being "between close monitoring and no monitoring at all of what his script calls for. The less monitoring, the more artificial the spontaneity of the accents and intonation" (Bolinger, 1989:393).

The prosodic characteristics of oratorical style highly depend on the compositional peculiarities - repetitions, enumerations, rhetorical questions, etc. The speaker's aim is to speak persuasively, with emotional appeal which often leads to the use of emphatic stress thus increasing the effect of expressiveness.

It is generally acknowledged that in formal speech pausation is semantically predictable, that tone units tend to be short - pauses range mostly from medium to long (Leontyeva, 1988:204). Slowing of tempo is usually related to emphasis.

The present auditive analysis follows speech tempo, pausation and the use of tones. The choice of the material was determined by the formality criterion (formal-informal speech) and the type of the communication sphere and means (direct - indirect contact). One of the points of interest was to follow how the phonetic division of speech relates to the syntactical structure of the sentence.

The general tempo of news reading in Latvian can be identified as moderate, although tempo variations have been registered even when presenting one and the same news item. Moderate tempo is usually associated with a long pause at the end of the sentence and medium or short pauses in the middle. The specimens of news reading show that news presenters occasionally use medium pauses in the sentence final tone units. A few cases have been fixed with even short pauses at the end of the sentence. The only explanation seems to be the time limit. All important information is presented at slow rather than moderate tempo which is maintained by frequent pauses.

The number of accented syllables per tone unit ranges from 1 to 8. Most informative pausing seems to be in non-final tone units.

Pauses mark off the notion of time, place, manner, extended parts of a sentence, homogeneous members of a sentence. The use of pauses suggests careful and planned information structuring. A characteristic feature, according to our observations, is that both men and women news presenters often pause after the conjunction introducing a subordinate clause, and not before it according to the punctuation:

- 1) 'Bēmi 'paši 'saka, ka | viņiem 'skolā 'neesot ar ko 'nodarboties. ||
 2) 'Ģenerālpulkvedis 'Nikoļajevs | izteicies, ka | 'NVS 'valstu 'robežapsardzī-
 bai | 'jāk | ūst 'nozīmīgākai. ||

This is contrary to, for instance, scripted forms of English speech where each punctuation group is a prosodic unit (Tench, 1988:79).

The present material registers 5 terminal tones. The *falling* tone is realized mostly in final tone units in the form of a low fall, sometimes with a considerably wide range which slows down the tempo and adds a kind of emphasis to the utterance:

- 3) ... 'ievērojot | 'starptautiskās 'robežu 'konvencijas. ||
 4) ... 'sēdē, | 'kurā tiks 'apspriesta | 'saspringtā 'situācija 'Bosnijā. ||

This has been more frequently noticed in men news-presenters' speech.

A wide-range fall occasionally signals a change of the topic:

- 5) ... 'aizturot | 'Latvijas 'jūmiekus 'Roņu 'salas 'rajonā | 'it kā par |
 'nelikumīgu 'reņģu 'zveju. || And further: 'Nākamajā 'nedēļā } etc.

A similar effect in terms of emphasis is achieved by a succession of falls, either within the same tone unit, or in successive ones:

- 6) ... kur 'bankas 'Baltija 'filiāle | bija 'vienīgā | un 'nav 'citu 'banku, |
 'piemēram, 'Salacgrīvā. ||

The *falling* tone in initial and medial tone units as was anticipated introduces an item of relative semantic importance:

- 7) ... šim 'procesam ir 'jāturpinās, | lai 'pierādītos, | ka 'Tīn | 'patiešām ir
 'gatavi } 'miera 'sarunām. ||

Apart from the above-mentioned usage it has been observed that this is the usual way of saying adverbial modifiers of time:

- 8) Jau 'informējām, | ka 'vakar | 'Latvijas 'Banka | ...

9) ... bet vakar | 'Minskā 'tikās ...

10) Rīt | 'gaidāms mainīgs 'mākoņu 'daudzums.||

However, in structures of this type one can find also the *rising* tone:

11) Vakar vakarā | 'sēdes 'dalībnieki 'pieprasīja ...

12) 'Pagājušajā naktī | 'kārtējo 'reizi 'apsaudēja ...

The falling tone is preferred to the rising tone in extended parts of a sentence, esp. the subject:

13) 'Ministru 'prezidents 'Māris Gailis | 'šodien arī 'plānojis ...

14) 'Bijušais 'Igaunijas 'premiers 'Andris Tarāns | ...

There are also cases when the choice of tones seems to be individual rather than determined by any other consideration:

15) 'Tieši šobrīd | savu 'pirmo preses konferenci | rīko jaunais | 'bankas
' "Baltija" 'prezidents | 'Uldis Klauss.||

The news reading presentation is rich in rising tones, especially in non-final tone units where the rise serves as the indicator of incompleteness and points to the semantic dependence on other structures. Quite regularly the rising tone is used to introduce the notion of place and time:

16) Cēsīs | pēc stundas } 'sāksies 'Latvijas 'pašvaldību 'vadītāju 'sanāksme.||

17) Vakar notikušajās diskusijās | abas puses } 'izteikušās ...

18) Šodien Pērnavā | ...

A distinctive feature is a relatively long rise that begins with the semantically more important word: (this observation mostly applies to women news presenters' speech)

19) Viņi 'debatēs par pašpārvaldes 'iespējām 'skolās | ...

20) ... 'pasludinot Ronu 'salas 'rajonu } par 'saviem 'teritoriālajiem 'ūdeņiem.||

21) Šai 'apspriedei 'būšot 'galvenokārt } 'konsultatīvs 'raksturs.||

In a few cases the rising tone has been registered in an independent clause of a complex sentence:

22) Būs 'pārstāvētas 'trīs, 'četras 'skolas, | un 'tikai 'trīs no tām | ir 'mācību
' iestādes.||

A rise as the terminal tone in final tone units is used rarely:

23) Memorandā | gan ir 'pausta 'apņemšanās | 'virzīt 'valsts 'ekonomisko
'politiku tā, | lai nepārsniegtu šo 'robežu.||

24) 'Tās 'bija | ,Latvijas ,radio ,ziņas.|| Nākamās | 'pēc ,stundas.||

The *falling - rising* pitch movement has been registered as a combination of a low fall (in the majority of cases) and a low rise. Practically the falling-rising tone in initial and medial tone units is interchangeably used with the rising tone:

25) Kā ,zināms ,vakarnakt | ... vai: Kā 'zināms ,vakarnakt ...

In most cases the falling part is either on a contextually significant word:

26) 'Pagaidām nav ,saņemta ,informācija par'to kad | ...

or on the modifier: ,Saeimas ,sēžu 'zāle ...

'Laika 'apstākļus ,Baltijas ,jūrā ...

A *rise-fall* has been fixed only in 2 sentences:

27) 'Jānis ,Zvanītājs | 'iepazīstinās ar 'valsts 'investīciju 'programmu
'tūkstoš 'deviņšimt 'deviņdesmit ,piektajam 'deviņdesmit ,septītajam
,gadam.||

28) ,Krievijā | 'pieprasa 'čēcenu ,padošanos un 'ieroču ,nodošanu.

The use of the *level* tone in the few cases registered is combined with short or medium pauses:

29) 'Tāpat var 'piemērot 'Kriminālkodeksa 'pantu. | 'Jautājumu par 'krimināl-
lietas ,ierosināšanu}...

The **oratorical** style as represented by specimens of sermons as they are broadcast in the programme "Svētrīts" on Sunday mornings syntaxwise is marked by long and complicated structures, hence the numerous pauses that divide the utterance into stretches corresponding to clauses, participial constructions, extended parts of the sentence, and occasionally still smaller units. This results in rather slow tempo which proves to be a stable feature of this style. Its general tempo is slower than in news reading.

The regularity of pauses obviously attributes to the effect of rhythm. The number of words in tone units and accented syllables is very close, as many grammatical categories are accented that would not be normally stressed in informal speech. Also this helps to maintain regular rhythm and slow speech.

In most cases the use of the falling tone corresponds to the idea of completeness as expressed in principal clauses and those parts that serve for emphasis. The use of successive falls in tone units at the end of the sentence is a feature that seems to add to the note of seriousness and emphasis:

30) *levērojiet, } ka 'šajos vārdos | 'civēks 'izteic savas pēdējās | un galīgās pārdomas par to, | 'kas viņš ir | 'mūžības priekšā.||*

There are also cases of obvious prevalence of the falling tone throughout the sentence:

31) *Tā tad 'ne tikai | es 'nelietošu 'savu muti, | 'savu valodu, | 'savus vārdus, | lai 'sētu jaunumu šinī pasaulē, || 'bet | 'arī 'paturēšu prātā, | 'ko un ar ko es runāju.||*

A relatively high rate of rising tones in non-final tone units can be explained by the sentence syntactic complexity.

The rising, the falling-rising tone and the level tone in final tone units are not so common:

32) **Viņš 'vēlas pats | 'iemantot šo 'patieso 'atziņu un pieredzi.||*

33) *'Jēzus nāk ar vārdiem. } "Miers ar jums."||*

Yet, a different form of reading out sermons has been observed whose most distinctive feature is the absolute prevalence of rising tones, including the final tone units (in a few cases it was hard to distinguish the rising tone from the level tone). These utterances occasionally resemble a kind of recitation, evidently aimed at involving the audience and appealing to listeners. Actually this form strongly reminds of declamatory style. An extract of 200 tone units contains 128 with the rising tone, 54 - with the falling tone, 7 - with the falling-rising and 11 with the level tone:

34) *Jau 'pagājis 'Lieldienu rīts | ar agro, | agro } 'mīlestības 'pilno gaitu | uz 'Jēzus kapu.||*

35) *'Mana 'sirds smeldza 'manās 'krūfīs } 'manas 'neatlaidīgās 'pārdomas 'lika 'iedegties 'ugunij manā 'dvēselē, | un es atjāvu, lai | tajā 'tālākajā laikā | 'reprezentē mūs, | mūsu laiku.||*

The general impression of slow tempo is formed by:

- a) frequent pauses;
- b) pauses of medium length and long pauses in non-final tone units;
- c) distinct articulation of the word final sounds;
- d) frequent accenting of form words;
- e) a special voice colouring to express sincerity and reverence.

This, apparently, belongs to one of the characteristic features of the style and seems to be a noteworthy issue regarding both news reading and sermons.

The oratorical and publicistic styles commonly feature the use of the falling tone as the dominating terminal tone. The low falling and low rising tones imply objectivity in presenting the respective material. This is facilitated by the speakers' relatively reserved colouring of voice.

Another characteristic feature of both styles is moderate speech tempo, although it is slightly faster in the news programme. It has been noted that in the sermon tone units with complex tones, esp. the rising - falling tone, are pronounced slower than the instances with simple tones.

The analysis confirms the opinion that intonation serves for the differentiation of various phonostyles and performs the stylistic function within one particular style. Besides, the style differentiating factors (as follows from the present material) include also:

- 1) the significance of the particular information;
- 2) the degree of formality;
- 3) the degree of preparedness of the speech that in many cases relates to the professionalism and the emotional state of the speaker.

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THE COMPOSITION OF SYLLABUS IN TEACHING TRANSLATION PRACTICE

The foreign language students of this university take up translation or sometimes only practical translation, not accompanied with any lectures on theory, as part of their general foreign language education. However, translation classes should not be simply a way of language acquisition. They must encourage and help students to work with texts as competently as a professional translator would do, i.e. responsibly, effectively, efficiently. In this respect, syllabus composition bears the key importance as being one of the basic elements in the communicative approach to teaching, it has to stimulate the interest and motivation of students. The appropriate selection of materials as well as the order of their presentation has a tremendous effect on the process of teaching.

On the other hand, the analysis of students needs and interests provides the most effective basis for material development.

It is no secret that the majority of language students find translating LSP (Language for Special Purposes) texts to be a dull job, while translating fiction looks very attractive and challenging as they presume only this type of translation involves high language competence and creativity. Ironically, graduates of this university are likely to be engaged in working with LSP texts more than with fiction. Consequently, one of the main tasks for translation teachers is to present LSP texts in such a way that students would discover that translating an LSP text might be as exciting, challenging and involves as much creative thinking as translating fiction. However, this goal cannot be reached at

once, it takes much time to show students that the process of translation itself may be organized so that translating most boring nonliterary texts becomes an act of creation. For this reason it is better to start with fiction and only after some time pass over to more pragmatic LSP texts which graduates are likely to encounter professionally in future.

The general scheme of the practical translation syllabus should look, in my opinion, the following way:

- 1) Initial stage - short literary texts (short stories, essays, etc., the volume should not exceed one or two pages).
- 2) Medium stage - nonliterary pragmatic texts (tourist guides, advertisements, LSP texts).
- 3) Final stage - literary texts (short stories, novel extracts, essays, etc.)

Further I will discuss each part of the syllabus separately.

INITIAL STAGE.

As it was already mentioned, most of language students find translating literary texts, namely, fiction to be an exciting experience. They believe that only translation of a piece of fiction would enable them to demonstrate their language skills (a good command of lexis, morphology, syntax, communicative abilities, social and cultural knowledge of the ST (Source Text) realia, etc.) and creativity to the utmost.

Having taught translation practice for three years, I always start my first class in a new group with the question: "What would you like to translate?" The answer is invariable - "some interesting short stories". This is the first choice of students. An important factor which determines this answer is that the majority are female students fond of literature, thus the emotional aspect rather than pragmatic comes forward at the initial stage of learning. On the other hand, there are some pragmatic factors which students are usually not aware of, but which are obvious to the instructor. In literary translation it is easier to identify different types of mistakes, especially characteristic of first year students, such as lexical, grammar, syntactical and stylistic mistakes. It is easier to point out wrong translations and show students how one should not translate. At the same time students as a rule soon agree on what a "good" translation is like, they have not much difficulty in justifying their point, actually analysing translations, comparing them with the source text which is as well analysed though indirectly.

The text selection has a great significance at this stage in particular, as stressed by D.C. Kiraly, 'emphasis on relevant, interesting materials reflects a general interest in the student as a whole'(1995:32).

There are certain criteria I would recommend to take into account when choosing a text for translation at the initial stage.

First, the text must be interesting as concerns its contents; either the plot or some exciting ideas would stimulate the motivation of students.

Next, the text should not be too long, it must not exceed one or two pages, which would make it possible to discuss the whole text of translation during one class. Students get used to operating with the whole text at once and they soon appreciate the benefits of holistic approach.

Finally, it is better to have the translated texts produced by professional translators. Students, especially in the beginning, are keen on hearing the more

authoritative version of the translation in order to compare it with the variants they have and see how far from or close to the "correct" variant their works are. However, students should see the professional translation no sooner they have finished discussing the results of their own translations, otherwise instructors might find themselves in a situation when students turn into "cuckoo chicks" waiting for "food" (the ready answers) to be put into their open mouths. Students should realize from the very beginning that "there can never be an ideal or perfect translation or only one way to produce an adequate translation" (Király, 1995:21).

There are some other relevant elements worth to be mentioned. The level of text difficulty must be adequate to the level of student preparation, though all texts for translation should be unadapted originals to stimulate students motivation. Another element also stimulating motivation is that the authors of texts for translation should be unfamiliar to students, so that neither originals nor translations are widely known, at least in this country. This element of novelty helps to preserve the atmosphere of creativity not turning the process of translation into a pure academic exercise.

MEDIUM STAGE.

Medium stage has the key importance from the pragmatic point. It constitutes the core of the syllabus and contains twice as many texts and implies twice as much practice as initial and final stages together. At this stage students for the first time encounter special, nonliterary texts and learn about some new notions of translation such as genre conventions, functions of translation, the target readership, etc. in practice. They get acquainted with different text types

and are trained to distinguish specific features characteristic of each type under consideration.

It is more reasonable, in my opinion, to start with nonliterary texts in which genre conventions (for the TL (Target Language)) are not too strict and the terminology is not too specific, the texts addressed to general public. Tourist guides and different types of advertisement match these conditions perfectly. " In Latvia advertisements meander without any convention guidance, actually the situation can be described as convention vacuum " (Zauberga, 1995:82). This is also true referring to the situation with Russian advertising. The situation might seem rather unfavourable for beginners. However, there are certain advantages, as not governed by strict conventional rules and limitations, students have to use their creative thinking and general experience when taking decisions about translation strategies. Such texts can be easily integrated into role plays; students receive instructions from the "commissioner" and afterwards listen to his/her/their assessment or often criticism. They get used to taking responsibility for the results of their work, as not only questions "what" and "how", but also "why" are supposed to be answered in the process of translation.

The next item of the syllabus is translation of instruction manuals of different types. It is one of the most frequent commissions, alongside with translating business letters and contracts, our students take, as so many goods are imported in Latvia. Unfortunately, or fortunately for our students, these goods are not supplied by instructions in Latvian or Russian in most cases. Thus this particular kind of class activities presents a simulation of an everyday situation. Besides, it is not a problem to find parallel texts in the TL, and students get the opportunity to study the SL and the TL conventions simultaneously.

Business letters and contracts are considered to be the most relevant part of the syllabus by the students. Many of them are already employed or intend to

be employed by commercial firms and therefore skills in translating business papers would be a necessary condition for making a career. The students' motivation in such case increases enormously.

The majority of students have a good idea of business letter genre conventions of the second/foreign language, by this time they are supposed to have covered Business Correspondence which is a part of the Writing course. On the contrary, their skills in business writing in the first/native language can hardly be called developed. Consequently, it seems quite reasonable to start with translating from the first language of the students into the second/foreign language. This would enable them to become aware of the business writing conventions in their native language and help to avoid possible mistakes and problems caused by the lack of necessary knowledge.

Business contract, being even more conventionalized text type, should be taken parallelly in the SL and the TL, as most of the terms and structures are unfamiliar to students. Lexical problems, precise translation of special terms, building up vocabulary lists become topical at this stage of learning. It seems worthwhile not only to give students assignments on translating texts, but also to include some vocabulary check-up tests and fill-in exercises.

Translating LSP texts completes the medium stage. The subject matter of these texts can be chosen by the students themselves. The main objective for the instructor here is to help students develop their research and cognitive skills rather than extend their special vocabulary. As our would-be-translators might be engaged in a diverse variety of fields, "specialization in specific domains is not what is required" (Kiraly, 1995:17). Greater emphasis should be placed on the nonlinguistic skills, such as ability to find and select the necessary information by using different sources, e.g. special dictionaries, encyclopedias, manuals. Furthermore, familiarity with electronic information sources will become

of more use and our students must know about this way of managing the problem, as PC is a common thing and nowadays nearly every student knows how to operate it.

In addition, I would recommend to involve students in material selection especially at the medium stage. They can bring for translation and discussion in class the texts they take commissions on outside the classroom. Such brainstorming activities provide for creating realistic atmosphere, and practicality, one of the most important factors in translation teaching, comes forward in the process of training.

FINAL STAGE.

The final stage of the suggested syllabus involves translating literary texts which is a logical step according to the concentric model of teaching.

I would recommend to take literary texts somehow connected with the subject-matter of the covered LSP texts, e.g. we finished the medium stage with translating medical texts and took some extracts from "Doctor at Large" by R. Gordon for translation at the final stage. The students were expected to use their knowledge and experience in translating literary texts and to activate their skills in LSP text translating. By this time they have worked out their own models of translating various text types and such an assignment when students have to combine different approaches to the same text extract seems challenging to them. The necessity to satisfy an unusual demand, to make a fiction extract, full of special terms and descriptions, interesting for an average reader and to be loyal to the author, asks for a certain creativity and inventiveness. The difficulty of the task is undoubted, so after completing it and achieving good results students become quite confident of their own competences, which serves a very

important pedagogic goal. Students become aware of the progress they have made. Such awareness combined with the experience in working with different text types accompanied by some knowledge in translation theory would make a good foundation for taking commissions on translation.

To summarize: in the present article I have made an attempt to suggest some ideas about syllabus composition in teaching translation practice. I was guided by the two main principles. First, what is taught in the translation classroom has to be practical, it has to be closely connected with what professional translators do when they accept their commissions and perform their task for clients. Second, active student participation in translation class which is reached by simulating the creative abilities of students as well as their participation in material selection.

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SOME OBSERVATIONS ON ALLUSIONS TRANSFER IN LATVIAN TRANSLATIONS

Because of their highly culture bound nature, allusions may cause considerable difficulties in the translation process. They have even been referred to as untranslatable. However, due to the frequent presence of allusions in texts and their important role in text interpretation, the problem of their transfer in translation requires due attention. This problem has been thoroughly investigated by the Finnish translation scholar R. Leppihalme in her doctoral dissertation "Culture Bumps. On the Translation of Allusions" (Leppihalme, 1994). The system of allusion transfer strategies worked out by R. Leppihalme may be of a considerable help for translators as it offers a description of the generally achievable result by use of these strategies which might help the translator in the decision-making process. This, however, should not be misinterpreted as some didactic schedule for the translator's activities since the process of translation includes both a sort of theoretical approach but nonetheless it depends on the translator's personal knowledge, liking, intuition, after all it is a creative act. Besides the choice is determined by the respective translator's general orientation which, in its turn, will in most cases be influenced by the translation situation in a particular culture at a definite time period.

In this paper attention will be paid to the use of different allusion transfer strategies in some recent Latvian translations, whereby an attempt will be made to see whether it is influenced and how it is influenced by the particular Latvian context of today.

The term "allusion" refers to an implication-carrying reference to other texts or to extra-linguistic phenomena. Such reference may be done through the use of borrowed words or through the use of situations, plots and characters (see Weisgerber, 1990). It is a sort of a hide-and-seek interaction between the author and the reader (described as such by several scholars, e.g. Weisgerber, Wilss, Leppihalme). The reader's task is to recognize

allusion in the text and to develop appropriate connotations by linking the text with the source of allusion. Thus, the reader is participating in the text creation. The recognition of allusion in the text requires high reading and cultural competence on the receiver's part. Yet, we cannot disregard the fact that allusions are made by the source-text (ST) writer with the ST readers in mind which leads to a possibility that the target-text (TT) readers might be unable to make the necessary connections because of the existing differences between cultures. This refers mainly to the recognizability of the phenomena of high culture-specification, but it is likewise relevant in the case of the relative popularity of the s.c. universal culture phenomena in every particular culture.

The treatment of allusion in translation is, thus, a fairly complex matter which depends on a number of aspects, e.g., the effect allusion produces in the text, on macro-and micro-level, and its interrelation with other text elements. The hide-and seek metaphor may likewise be referred to the interrelation between the fictional characters of the text. It may either signal that characters "are on the same wave-length", if the allusive purpose of one character is correctly perceived by the other. Yet, the implication may be missed and the allusive phrase interpreted too directly or allusion may cause a total perplexion on the receiver's part. Both ways the receiver is put in an awkward situation, which may or may not be the intention of the sender.

The receiver of the text may experience a similar situation. Allusion may be recognized while the reader happily enjoys the sensation of being on the same wavelength with the author, but it may likewise be missed. From here it follows that the presence or absence of an outright or twisted explanation of allusion in the TT is equally dangerous. The explanation of allusion may deprive the receiver of his/her puzzle-solving function and arouse the TT reader's feeling of being underestimated by the translator. The absence of such explanation, on the other hand, may lead to perplexion and total misunderstanding on the receiver's part due to the lack of the necessary background knowledge.

Likewise, due attention should be paid to the discrimination between intended and unintended allusion. However, such discrimination is not so easy to make, e.g. in J.Steinbeck's novel one of the characters exclaims:

I'd be afraid to go to a big city.(...) I'm just a country boy. [547]

It is difficult to decide whether it is a quotation of a line present in many country-style songs, thus stressing the cliché-like way of expression of this particular character, or it is simply a statement without any allusive intentions, as human language sometimes happens to unintentionally reproduce some ready-made phrases.

Besides we cannot disregard the different nature of so-called the proper-name (PN) allusions, i.e. allusions containing proper name, in which the weight of implication is mainly carried by the proper name alone, and key-phrase (KP) allusions, i.e. allusions containing no proper name, where the implication is carried by the interaction of the whole allusive phrase with the surrounding text. (Distinction introduced by R.Leppihalme)

Thus, a number of factors in allusion transfer depend on the translator's personality, his/her successful perception of the text in the capacity of ST reader, and further acceptance of the role of cultural mediator which in its turn, is influenced by the general orientation of the translator.

The present translation situation in Latvia may be characterized as source-oriented, however, with the elements of target orientation present. I.Zauberga [Zauberga, 1993:52] rightly interprets the role of translated literature during the first years of the democratic change and proceeding up to now, as being an important channel through which fashionable models are brought home. Latvian translators attempt to bring home foreign world perspectives as they are. This, however, may cause problems in interpreting for the Latvian readership the majority of which has grown up in a certain isolation from the world culture. Undeniably, the scope of the background knowledge of the Latvian readership has broadened considerably over the last years due to the extension of contacts with the Western world.

Simultaneously, though, the growth of differences in the background knowledge among different groups of society (age groups, social groups, etc.) has become apparent, so the translator faces a difficult task of a correct estimation of the average reader's familiarity with a certain text or phenomenon to transfer it in the best possible way.

It seems that in the Latvian case the role of translator as a cultural mediator naturally requires explanation on translator's part. Explanation in note-form is wide-spread both in the transfer of PN and KP allusions. In this aspect the Latvian approach differs considerably from most Western approaches for which this strategy has become out-dated and reminds of the academic writing. The drawback of this strategy is that apart from the interruption in the narrative the reader might have a feeling of being underestimated by the translator if the explanation is too obtrusive. The present practice of adding these as commentaries at the end of the text is welcome from the viewpoint of such observations as it leaves the reader an alternative to omit this part altogether if he/she feels no need in it.

The analysed texts likewise reveal a tendency to insert explanations in the text or signal the correct connotations by some graphical means etc. (the strategy of guidance) which allows to guide the reader's correct understating without interrupting the natural flow of the narrative. As an example a passage from J.Fowles's novel may be mentioned:

Why Mrs Poulteney should have been an inhabitant of the Victorian *valley of the dolls* we need not inquire, but it is to the point that laudanum, as Coleridge once discovered, gives vivid dreams. [82]

where the pre-formed nature of the expression "*the valley of the dolls*" has been signalled in the Latvian translation by the use of quotation marks:

Nav mūsu darīšana, kāpēc misis Poltnejai vajadzēja kļūt par Viktorijas laika "*leļļu ielejas*" iemītnieci, taču neaizmirsīsim, ka laudāns - par to reiz pārliecināja Kolridžs - izraisa spīgtus sapņus. [79]

Guidance is supposed to stress the aim of the author leaving other associations that might be evoked, apart, e.g. "*Bosch-like pictures*" in:

I cannot imagine what *Bosch-like pictures* of Ware Commons Mrs.Poulteney had built up over the years; what satanic orgies she divined behind every tree, what French abominations under every leaf. [Fowles, 83]

is translated as "*Boša briesmek/ības*" [80] stressing the essential effect of Bosch's works, i.e. the atmosphere of mystery and terror, while leaving unmentioned in what sphere Bosch actually worked.

The background knowledge of the target readership is of a particular importance in the decision-making process in PN allusion transfer as a correct estimation of the readers' familiarity with the name plays a decisive role in a successful rendition of a PN allusion. That such estimation is not an easy task is well demonstrated by such names as Alain Robbe-Grillet and Roland Barthes in:

But I live *in the age of Alain Robbe-Grillet and Roland Barthes*, if this is a novel, it cannot be a novel in the modern sense of the word. [Fowles, 85]

as these are self-explanatory for one part of the readership but convey nothing to others. The broadening of the scope of the readers' background knowledge allows translators more often to retain the PN in translation. The same refers to the use of the strategy of minimum change in KP allusion transfer whereby translators have grounds to consider the allusive purposes of a name or phrase to be transparent enough for the target readership. However, since the minimum change translation does not aim at the transfer of allusion, the translator runs a risk of first, producing a culture bump by overestimating the familiarity of the readership with a certain name or phrase, second, such translation may put the translator in a less agreeable light with the reader who might have a suspicion that translator him/herself has missed the allusion. On the other hand a consistent source-oriented approach

foresees that the translator's task is simply to render the text into the TL in the way the ST author has intended it, hence other strategies than minimum change translation might be considered intruding. The use of standard translation, i.e. an existing and generally recognizable translation of the phrase on which allusion is based so that there is no cultural barrier and the allusion works the same way in the ST and TT, is a fairly economic way of allusion transfer. However, it is not so often practicable because of the existing differences in the relative popularity of certain sources with different cultures.

"*Sour grapes*" in:

Now, when after Charles's departure, Ernestine had said to herself - and subsequently to Aunt Tranter - that she really didn't care a fig for Winsyatt, you might think that *sour grapes* would have been a more appropriate horticultural metaphor. [Fowles, 218]

is translated into Latvian as "*skābās vīnogas*", which is possible due to the fact that the wording of the source of allusion takes the same form in Latvian as in English. The recognition of allusion is reinforced by the relative popularity of the source of allusion, while the minimum change translation "*Es tikai dodu ķeizaram*" of "*I do but render unto Caesar*" [Fowles, 314], based on the standard of the biblical phrase, may cause the readers' uncertainty as the phrase is recognizable as allusion though not every reader will place it as an allusion to St. Marcus evangelium: "Render therefore unto Caesar the things that are Caesar's and unto God the things that are God's."

Likewise it is doubtful whether Latvian readers will normally recognize KP allusions based on Shakespeare's work if translated by use of standard translation, notwithstanding the great number of the Latvian translation of Shakespeare's works.

The acceptability of more target-oriented strategies both in PN and KP allusion transfer varies in the Latvian translation practice of today. Thus, target culture replacement will hardly ever be favoured by present Latvian

translators as translation today, to quote I.Zauberga [Zauberga, 1994:73], is usually reviewed as if it were an original. "What does our Žoržs Siksna have in common with American Fred Flinstone?" would be a normal response of an average Latvian TV viewer (such replacement occurred in the translation of the popular American cartoon series on the Latvian TV). A possible replacement would be by a better known source culture item.

The strategy of recreation theoretically may be considered acceptable. The translator while trying to restore the connotations aroused by the ST allusion may do it in such way that the newly created phrase does not interfere with the reader's illusion of the contact with the reality of an alien culture through translation. So, in order to render as much connotation as possible of the phrase:

No gentleman who cares for his good name can be seen with the *scarlet woman* of Lyme. [Fowles, 107]

the Latvian translator has chosen to render it as "*ugunīgais kaunatraips*" which in its nature is pretty cliché - like and so quite appropriate in this situation. Further, it is fairly successful since it allows to reproduce the following word-play "*scarlet woman - scarlet cheeks*" (*ugunīgais kaunatraips - ugunīgi vaigi*).

The examples reveal a tendency to avoid omission so far it is possible to render the phenomenon alluded to by some other means so that the reader is not faced with a culture bump.


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**THE DIMINUTIVE IN LEWIS CARROLL'S POEM
"THE LITTLE MAN THAT HAD A LITTLE GUN":
A STUDY IN PRACTICAL STYLISTICS**

Awareness of style is essential for the understanding and appreciation of literary texts. By focusing on the use of language and stylistic features stylisticians seek to do the seemingly impossible - to combine the approaches of a linguist and a literary critic in a particular interpretation and consider both poetic function and poetic form [Jakobson:1960]. A linguistic approach to literature has generated innumerable studies since R. Jakobson's outstanding contribution to this subject. Over the last decades much linguistic effort has been devoted to style and the teaching of literature, that is, to the practical application of stylistic research to raise sensitivity to the use of language in literature [Leech: 1969; Widdowson: 1975; Leech and Short: 1981; Carter and Long:1987; Short (ed.):1989; and others]. Practical stylistics encourages interpretation through exploration of meaning to integrate the study of language and literature [Widdowson:1992]. The importance of stylistics lies in the development of the response of the student to language use, bearing in mind that the non-native student needs much more careful training.

The aim of this paper is to explore the stylistic significance of the diminutive in Lewis Carroll's poem "The Little Man that Had a Little Gun"¹. In this poem Carroll uses the form and imagery of the English folk ballad. He imitates and parodies the folk ballad by keeping to its conventions - its rhythmic and narrative elements, frequent repetitions, rapid action, abrupt effects and stark characterization. In contradistinction to the rigid economy of narrative in a folk ballad Carroll's poem is more stylistically charged and

¹ From "Sylvie and Bruno Concluded".

more saturated with stylistic elements. Another feature is Carroll's disregard of the conventions of common sense. We are led to believe impossible things, as the poet takes delight in the imaginary, the inexplicable and the nonsensical.

When we read the poem we are carried away by the unexpected vision. When we reread the poem and move slowly we observe an abundance of stylistic features. One useful way to approach the techniques of fiction is to make a close study of its basic elements or characteristics, so as to appreciate their full significance. What strikes the eye and the ear in this poem is Carroll's preoccupation with the diminutive which occurs both in words and in phraseological units (Pus).

In English the diminutive is a rare linguistic phenomenon. We should not underestimate the significance of a rare element which has been brought into prominence in a poetic composition. In this poem the diminutive permeates the texture of the narrative and thus is made conspicuous. First, we notice its frequency and sheer presence. Carroll has coined a whole range of nonce words with the diminutive suffix -*let* for the present purpose: *Wifelet*, *runlet*, *bunlet*, *wordlet*, *birdlet*, *Lobsterlet*, *Crablet*, *Dablet*, *Grublet*, *Froglet*, *Doglet* and others. The novelty of these forms heightens the emotional impact.

It is noteworthy that several ways of diminutive nomination are used to name the main character of the poem: 1) *the Little Man* which appears in the title, 2) *the Manlet* in Verse I, Line 1 and 3) *the Manikin* in Verse V, Line 6. Similarly, the weapon which the Little Man uses appears as 1) *the little gun* in the title (thus the title has two diminutives) 2) *gunlet* in Verse I, Line 5 and 3) *minikin gunlet* in Verse II, Line 1, thus achieving textual variation for

emphasis. 1 The Little Man addresses his Wifelet as "sweet Atom" (Verse I, Line 5), an uncommon metaphor in which the minutest particle stands for "the Little One," thus acquiring a diminutive sense and creating a nonce endearment.

The diminutive is an arresting device. Carroll not only uses it to create improbable lexical forms but also exploits poetic license to produce novel turns of PUs. In verse I we read that the dwarfish Mantel asks his Wifelet,

"Now reach me sweet Atom, my *gunlet*,
 And *hurl the old shoelet* for luck:
 Let me hie to the bank of the *runlet*,
 And shoot thee a Duck!"

The contextual deviation *hurl the old shoelet* is all the more striking against the well-established stable form of the PU in the language code: "to cast (fling) an old shoe after smb", for the stability of form and meaning is an inherent feature of PUs. The PU is repeated in Verse II in the same novel contextual form. The use of repetition imparts the quality of an incantation. This PU, however, is not the only one that is subjected to contextual diminutivization in Verse II:

She has reached him his *minikin gunlet*:
 She has *hurled the old shoelet* for luck:
 She is busily baking a *bunlet*,
 To welcome him home with his Duck.
 On he speeds, never *wasting a wordlet*,

1 In this paper the diminutive is not treated merely as pertaining to derivational morphology. Ultimately it is not the suffix that is a diminutive but the lexical item that contains a diminutive marker as part of its semantic structure. The diminutive is viewed as a semantic and stylistic category that may be formed by morphological means (e.g. *gunlet*), lexical means (e.g. *little gun*) or in a combined lexical-morphological way (e.g. *minikin gunlet*).

Though *thoughtlets* cling, closely as wax,
 To the spot where the beautiful *birdlet*
 So quietly quacks.

In this verse, the diminutive suffix *-let* is a recurrent element which repeats itself six times at close intervals. The presence of the diminutive builds cumulatively as we move through the poem. The PU “to waste words” gains a diminutive meaning as the Little Man speeds without wasting a wordlet. The diminutivized component of the PU becomes part of the rhyme pattern, which creates the effect of epiphoric assonance. We also notice the gentle irony of the Little Man’s thoughtlets.

The diminutive tonality is built gradually by successive additions. Incremental repetition achieves suspense moving towards a climax. The Little Man speeds to the runlet,

Where the Grublet is sought by the Froglet.
 Where the Frog is pursued by the Duck:
 Where the Ducklet is chased by the Doglet -
 So runs the world’s luck!

The diminutive quality is sustained by rhyming. The suffix *-let* not only serves to create multiple rhyme (Lines 1 and 3 also rhyme in *-let*); it also produces interior rhyme, adding to the heavy amount of repetition. Density of rhyme, like density of alliteration, may sound boring or extremely comic [Nash: 1987:158]. Here the effect has a playful, jocular quality.

In Verse IV the assonance of the diminutive merges into a single onomatopoeic effect with the overwhelming hullabaloo of the threatened Voices by the runlet as they cry out for revenge on their Foelet. Note the coinage “avengement” which is contrasted with the diminutives:

“Avergement,” they cry, “on our *Foelet*”
 Let the *Manikin* weep for our wrongs!

Let us drench him, from toplet to toelet,
 With Nursery-Songs!

Here we have another widespread PU that has been subjected to contextual recreation to keep the reader in the world of nonsense. The language code form "from top to toe" has acquired two diminutive suffixes resulting in interior rhyme within the PU, thus focusing attention on its unique contextual form.

The second part of the poem changes its tonality. The presence of the diminutive abruptly subsides. It signals a shift of emphasis. The absence of a stylistic element may be as relevant as its presence. The Voices have shrieked out their curse to drench the Little Man with Nursery Songs. Now he must muse upon the popular images of English nonsense poetry and talk wildly of them as a punishment for all their wrongs. The Ducklet's dark doom is decided and the doleful Voices have ceased their strife. Only at the very end the diminutive appears again, as the Little Man, cheerfully chewing the bunlet, hurries once more to the runlet to fetch his wifelet the Drake. So the world goes round.

All the elements of the poem work in harmony towards one end to contribute to the aesthetic and the stylistic values of the poem. The contextual diminutive appearing both at the lexical and the phraseological levels almost saturates the poem. It plays a key part in the style and the cohesion of the poem [Halliday and Hasan:1976; Leech and Short:1981:79; Cook:1994:29]. The cohesive effect is achieved by the recurrence of the diminutive, which creates a semantic and stylistic link across the poem, providing continuity and creating sustained diminutiveness. Carroll is fascinated with the diminutive. It serves the creation of a minikin wordlet in which the fantasy narrative unravels and we believe the imaginary picture so created.

In this paper I have focused on the use of the diminutive as a semantic - stylistic category. Close reading and an application of the stylistic approach to literature help us to grasp the tenor of the poem, appreciate the aesthetic, evolve inferences and develop a feel for the language and its poetic tools.

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Beāte Pernica

DAŽI TEKSTU ADEKVĀTUMA KRITĒRIJI

Līdz ar komunikācijas teorijas izveidošanos un attīstību īpaša uzmanība lingvistiskos pētījumos tiek pievērsta teikuma kā teksta komponenta jēgai. Teikuma jēgu definē kā domu, kas izteikta ar šo teikumu. A.Čerča vārdiem sakot, teikuma jēga ir tas, "kas ir palicis atmiņā tad, kad teikums ir saprasts, vai arī kā tas, kas ir kopīgs diviem teikumiem dažādās valodās, ja tie ir pareizi pārtulkoti" (Čerčs, 1960:31). Lai izteiktu jēgu vispārinātā veidā, pieņemts lietot kategorijas. Ar kategoriju savukārt saprotam plašus jēdzienus, kas ataino pašas vispārīgākās priekšmetu īpašības un to saistības, proti, objektivās realitātes parādības. Kategorijas var būt dažādas modifikācijas, gan plašākas, gan šaurākas.

Jēgas pētīšanā un aprakstīšanā mērķtiecīgi izdalīt četras kategorijas - substanci (S), procesu (P) (stāvokli, darbību), lokalitāti (L) un kvalitāti (K). Tās ir galvenās īstenības kategorijas, kas ataino pasauli, tām ir jēdzieniska nozīme un tās ir radušas savu izteiksmi valodā. Substances (S) kategorijai valodā atbilst substantīvs, procesa (P), lokalitātes (L) un kvalitātes (P) kategorijas gramatikā izsaka verbs, apstākļi un īpašības vārds.

No visa iepriekš teiktā izriet, ka runas process nav uzskatāms tikai par teksta, bet arī par jēgas veidošanas procesu, tas ir "vienots domas un runas radīšanas process" (Kancelsons, 1972:120). Izteikuma jēga, salīdzinot to ar tekstu pašu, ir daudz sarežģītāks veidojums, kas nepakļaujas tiešam vērojumam. Lai noteiktu, kādi teksti ir viennozīmīgi pēc to jēgas, kādā veidā iespējams vienu un to pašu jēgu izteikt dažādās valodās, salīdzināsim divas rindkopas:

Dieser Alois Pranner saß am nächsten Morgen über seinem Frühstück und erwartete den Freund. Er war spät aus der Vorstellung heimgekommen, und Oskar hatte sich schlafengelegt, ohne ihn abzuwarten. (Feuchtwanger, 1956:10).

Nākošajā rītā Aloizs Pranners sēdēja pie brokastu galda un gaidīja draugu. No izrādes viņš bija atgriezies vēlu, un Oskars, viņu nesagaidījis, bija nolicies gulēt. (Feihtvangers, 1959:10).

Izejot no tā, ka jēga ir doma, kas izteikta ar valodas zīmi, mēs varam noteikt abu rindkopu jēdzienisko ekvivalenci, transformējot tos "vienkāršotos standartizētos teikumos" pēc I.Sevbo metodikas:

rindkopa vācu valodā	rindkopa latviešu valodā
1. <i>Dieser Alois Pranner saß am nächsten Morgen über seinem Frühstück.</i>	1. <i>Nākošajā rītā Aloizs Pranners sēdēja pie brokastu galda</i>
2. <i>Alois Pranner erwartete den Freund.</i>	2. <i>Aloizs Pranners gaidīja draugu.</i>
3. <i>Alois Pranner war spät aus der Vorstellung heimgekommen.</i>	3. <i>No izrādes Aloizs Pranners bija atgriezies vēlu.</i>
4. <i>Oskar hatte sich schlafengelegt.</i>	4. <i>Oskars bija nolicies gulēt.</i>
5. <i>Oskar hatte Alois Pranner nicht abgewartet.</i>	5. <i>Oskars nesagaidīja Aloizu Pranneru.</i>

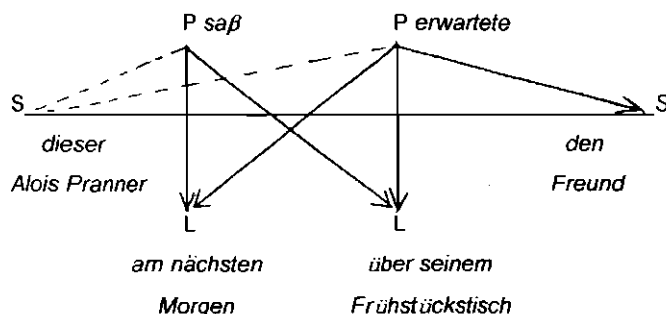
Abās rindkopās konstatējam vienādu skaitu vienkāršoto standartizēto teikumu, tajās sakrīt arī izteiktās domas secība.

Tālāk būtu vērts pakavēties pie vēl viena jēgas kritērija, kuru nosacīti varētu nosaukt par "virknējumu" (Aufreihung, нанизывание). Svarīgi ir, ka virknējumam tekstā ir noteikta struktūra, kas atspoguļo domas struktūru. Virknējums arī ir invariants, tulkojot no vienas valodas otrā. Abām minētajām rindkopām ir sekojošas identiskas virknējuma shēmas:

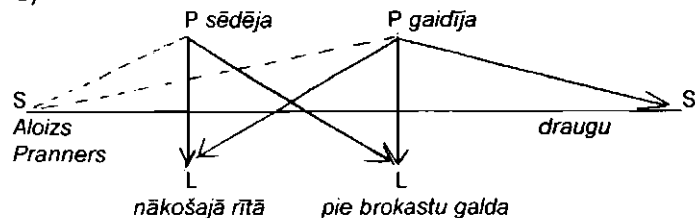
Nr.	Vācu teksts		Latviešu teksts	
	subjekts	objekts	subjekts	objekts
1.	<i>Alois Pranner</i>	<i>den Freund</i>	<i>Aloizs Pranners</i>	<i>draugu</i>
2.	<i>Er (A.Pranner)</i>	-	<i>Viņš (A.Pranners)</i>	-
3.	<i>Oskar</i>	<i>ihn Oskars</i> <i>(A.Pranner)</i>	<i>Oskars</i>	<i>viņu</i> <i>(A.Pranneru)</i>

Aprakstītajās rindkopās virknējumu veido attiecības starp diviem nomeniem (šajā gadījumā personām), kas izteiktas ar predikātu. Ja vadāmies no šāda virknējuma kā galvenā kodola, varam detalizēti sastātīt teikumu Nr.1 vācu valodā un tā tulkojumu:

a)



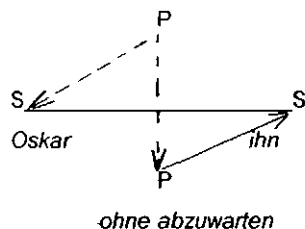
b)



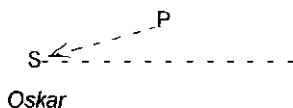
Abās shēmās galotnes veido jēdzieniskas vienības, kas ir identiskas pēc jēgas un kurām ir viens un tas pats kategoriālais saturs - 2P, 2S, 2L = 2P, 2S, 2L. Katrai shēmai ir arī vienāds virsotņu skaits, sešas. Bultas shēmā norāda uz savstarpējām attiecībām, kas arī ir identiskas. Jēdzienu vienības "saß = sēdēja, erwartete = gaidīja, am nächsten Morgen = nākamajā rītā, über seinem Frühstückstisch = pie brokastu galdā" ir sinonīmas, jo nosauc vienu un to pašu denotātu. Līdzīgi var attēlot un aprakstīt arī pārējo rindkopas daļu un secināt, ka abi teksti ir identiski no jēdzieniskā viedokļa.

Jēgas un teksta veidošanās process ir vienots, komplicēta jēga tiek izteikta ar sarežģītāku tekstu, bet vienkāršotiem standartizētiem teikumiem atbilst arī vienkāršota jēga. To uzskatāmi parāda sekojošas shēmas:

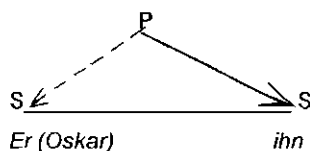
a) *hatte sich schlafengelegt*



b) b1) *hatte sich schlafengelegt*



b2) *hatte nicht abgewartet*



Shēmai a) atbilst teikums "Oskar hatte sich schlafengelegt, ohne ihn abzuwarten", kas ir sintaktiski arī sarežģītāks par shēmā b) attēlotajiem diviem teikumiem "Oskar hatte sich schlafengelegt. Er hatte ihn nicht abgewartet.", kas pielīdzināmi vienkāršotiem standartizētiem teikumiem. Līdz ar to varam secināt, ka shēma a) ir divu vienkāršotu standartizētu teikumu sintēze un ka šis teikums ir komplicētāks gan sintaktiski, gan pēc jēgas struktūras.

Gan komplicēta, gan vienkārša jēga sadalās atsevišķās jēgas vienībās, kuras reprezentē vārds vai rindkopa. Veidojot teikuma jēgu un līdz ar to ar

teksta jēgu, mēs operējam ar atsevišķu vārdu jēgu, tos grupējot un nostādot dažādās attiecībās. Šī procesa rezultātā gūstam teikuma vai vairāku teikumu, proti, teksta līmenī jaunu, vairāk vai mazāk komplicētu jēgu.

Nobeidzot būtu vēlreiz jāuzsver, ka teikumi ar dažādu sintaktisko struktūru var būt pēc jēgas viennozīmīgi un šo viennozīmību konstatējam ar jēdzienu analīzi un šo jēdzienu "virknējumu". Šādu metodiku var piemērot, sastatot dažādas valodas teksta līmenī, tā var noderēt arī tulkojuma adekvātuma noteikšanā teksta jēgas līmenī.

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CONVERSION IN ENGLISH AND LATVIAN

Conversion (functional shift, zero derivation, derivation by zero morpheme (Marchand, 1968: 359)) is the use of a word normally one part of the speech as another part of speech without any change in form, i.e. it is a functional change of a word, a type of morphological transposition. Conversion is one of the most popular types of word-formation in English while being a minor type in Latvian due to the inflected character of the language where formal change is almost mandatory.

There has been much controversy whether conversion is to be viewed a word-formation type as morphologically there is practically no change. Hence the term "zero derivation" which describes the "attachment of a zero morpheme to the base" (Szymanek 1989: 83).

In English conversion besides being pure in form is in fact theoretically and practically unlimited for occasional word-formation. Conversion occurs in all levels of the language, new words thus formed may be standard, colloquial or slang. The immense productivity of conversion is encouraged by certain features of English in its modern stage -- the analytical structure of the language facilitates the process of making words of different part of speech. So does the simplicity of paradigms of English parts of speech. In English the root, the stem and the grammatical form of the word is often identical. Also the great number of one-syllable words, which are more flexible for modifications enhance conversion.

Though generally conversion in English is "pure", in some cases it may be connected with some pronunciation or stress change, e.g. **abuse** as a verb in

difference from noun has voiced consonant, **object, refill, insult, subject**, etc. have different stress pattern when used as nouns and verbs.

Despite the fact that some linguists insist on conversion being restricted semantically and morphologically (Ginzburg, 1979: 138; Bortnichuk, 1988: 98), studies have shown that generally in English one can talk of almost universal application of conversion for at least occasional word-formation. So instead of enumerating what can be converted it is better to analyze the few spheres where use of conversion has slight constraints:

1. words containing clear indicating affixes characteristic of a word class would not normally undergo conversion, thus there would be no nouns created by way of conversion from verbs with suffixes **-ize, -fy: finlandize, humidify**, also verbs from nouns derived with nominal suffixes **-ian, -er: Russian, worker**, etc.

2. The existence of already coined word pairs **proof and prove, belief and believe** would prevent coining new parallel forms

We can distinguish cases of complete conversion from those of partial conversion (Zandvoort, 1958: 266). In the first case the converted word is used as a different part of speech without any restrictions. In cases of partial conversion the converted word takes on only some of the characteristics of the other part of speech retaining its original traces, e.g. **the poor** does not take plural ending, though semantically plural, etc.

The most usual patterns of conversion in English are the following:

- **Verb into Noun** **guess, cry, go, look, love**, also nominalized phrasal verbs **walkover, break-down, blastoff, blackout**. These are mostly used in singular and preceded by the indefinite article, though not always.

- Adjective into Verb **dirty, empty, cool, idle, fit, secure** (with the most usual meaning of a process of becoming or making)
- Noun into Verb **oil, honeymoon, bag, colour, bottle, mother, hand, arm** (practically all parts of the human body have their verbal counterparts)
- Adjective into Noun **crazy, nasty, empty, male, radical, early, green**. The adjective is usually preceded by the definite article when referring to groups and by indefinite article when referring to individual persons or phenomena. The generally universal character of this type is often complemented by ellipsis of a noun in *adjective + noun* phrase: **supersonic (supersonic aircraft), single (a single person), soul (Soul music)**, thus carrying certain meaning shift.
- Noun into Adjective. The use of nouns as adjectives is practically limited to the attributive function: some are well known cases **English, the English** (meaning the language and the people) others are contextual and the adjectival use of nouns appears most evident in translation, e.g. **top shelf**. Conversion is increasingly used instead of adjective adjuncts in attributive functions: **Africa specialists** instead of **African specialists**.

Conversion can spread to several parts of speech as well, e.g. verb to **take away – takeaway** -- both noun and adjective.

Apart from the established conversion cases occasional conversion is widely used to enhance the meaning more vividly in the context. Often striking shifts are created. Adverbs and grammatical forms can and are converted, e.g.

*Is the baby a **he** or a **she**?*

*Would you like a **with** or a **without**. (about coffee)*

*They **up** the prices.*

*He **downed** a few beers.*

Proper names can be converted too:

*Andrei Kozyrev... will further learn how to talk tough foreign policy to **out-Zhiranovsky** the fascist parliamentarian Vladimir Zhiranovsky. (International Herald Tribune, 1.3.1994)*

Conversion is often used together with compounding -- **to bad-mouth**, clipping **nuclear - to nuke**, **ad libitum - to ad-lib**.

Conversion in Latvian is rather rare and consequently has been little analyzed (Nitiņa, 1985). Theoretically though there are wide possibilities for contextual nominalization, e.g.

"Bet mēs..." Valters Krūms centās iebilst.

"Nekādi mēs vai beti" (Aleksandrs. Neredzamā divīzija. Rīga, 1993. 288. lpp)

In Latvian the two lexemes of one origin belonging to different parts of speech are formally distinguishable as each of them has a distinct set of inflectional markers (endings) -- the means of paradigmatic derivation: **melns, melnis, melnais, melnā**. These are retained also when declining the word. There is also a tendency to avoid conversion in order not to create parallelisms, e.g. **slimais** (adjective and rarely noun while there is another preferable noun **slimnieks**). Latvian conversion is generally complete. The little systemic character that one can find in Latvian would suggest the following.

- Adjective / Declinable Participle into Noun.

Substantivization of adjectives is an old and continuous process in Latvian and different words are in different stages of it. It can be supposed that many nouns ending in **-is, -e**, as well as those ending in **-ainis -aine** and some others are

old substantivized adjectives, e.g. **gaišmatis, garausis, bēris, pelēcis, pirkstainis, vecāki, ubags, nelabais, kaulainā, villaine** (Mūsdienu, 1959: 472.) Also homonyms **stāvs** (*floor, steep*), **plāns** (*thin, ground*) can be viewed as a result of conversion.

Other often used substantivized adjectives (with the definite ending) would include: **vecākais, slimais, lielle** (*the rich; the grownups*), **baltais** (a drink), **baltie** (the anticommunist Russians), **sarkanie** (*the Reds*), **vecais, sivaiss, briljantzaļais, mirstigais, miļākais/ā, vecāki** (German die Eltern), **nabags, zaļais, melnais** (*a Negro; a southerner; a manual worker*), **melnie** (*anger, madness*), **ļunais, piederīgais, trakais, klibais, saldaiss, vietējais, brīvprātīgais, labais, daijais, skaistais, jaunais, vecais: Jaunais uzvarējis veco...** (*V. Lācis. Uz jauni krastu*). **Baltie sāk un uzvar** (*about chess*).

There are several conversion cases of this type in the colloquial language, e.g. **zilais** (homosexual), **baltais** (vodka) **pēlēkais, pogainais** (soviet police), **zaļais** (dollar) (See also Semantic Change) as well as contextual conversion words like **skaistais, drošais**, etc.

There are also adjectives of international origin that can be used as nouns (often it may be the other way too): **aktīvs, kolektīvs, reljefs, analogs, hibrīds, kompozīts, deficīts, kolorīts**, etc. Also some derivatives can be used both as nouns and adjectives (Skujiņa, 1993:99): **potenciāls, memoriāls, veterinārs, kuriozs, oficiozs, normatīvs, dominants**. The latter group is usually affected by similar conversion in the foreign language and thus can be viewed as borrowing of the model.

Many declinable participles have been substantivized either fully or partially: **braucamais, izredzētais, ievainotais, jauniesauktais, sabiedrotais**,

kurināmais, ēdamamais, dzeramais, (ne)pilngadīgais, brīvprātīgais, pilnvarotais, pakaramais, sitamais, rakstāmais, sējamais, maisāmais, reizināmais, nesamais, pieliekamais, etc. Most of them are the names of objects, tools, rooms, and generally take masculine gender or plural. But the agent nouns can be also in feminine forms: **izredzētā, sabiedrotā, pilnvarotā**, etc. The parallel verbal participle form in many cases is rarely used. There are also participles that have been converted into nouns with the meaning of a fact or activity: **notikušais, dzirdētais, meklētais, attiecīgais**.

• Declinable Participle into Adjective.

The other bigger category undergoing conversion is the same declinable present participle turning into adjectives, e.g. **ievērojams, nepieciešams, pazīstams, patikams, iespējams, ticams, uzticams, šķietams, teicams, bīstams, neatliekams, nelokāms, sodāms**. These participles can have degrees of comparison, numerous derived nouns and adverbs : **neuzvaramība, teicami, šķietami, sodāmība**.

Adjectivisation of participles is a live process that different words have accomplished to a different degree (Nitiņa, 1985:75).

• Declinable Past Participle into Adjective.

Some modern adjectives have come from this participle type of the past, e.g. **balts, auksts** (both verbs are lost in Modern Latvian), **salts (salt), spirts (spirt)**. Adjectivization of this participle occurs mainly in those verbs which have a meaning of completeness, e.g. **uztraukts, nosvērts, piemērots, pārspīlēts, pamatots, izglītots, apdzīvots, apdāvināts, noteikts, noslēgts** (that can generally be used in both meanings **noslēgta telpa, noslēgts cilvēks**). These adjectives can have degrees of comparison and be further turned into nouns and adverbs.

- Noun into Adverb.

There are also cases when declension forms of some nouns have stabilized as adverbs: **brīžam, mūžam, godam, vietām, iekšā, ārā, laukā, vidū, apakšā, reizēm, tecīņus.**

The same is true of some adjectives **klusām, lēnām**, and an occasional verb **peldus**

- Numeral into a Noun.

Numerals can occasionally be used in nominal functions. It is always ordinal numbers that undergo substantivization:

*Viņa jau ir **astoņdesmitajos**. Viņš jau ir pāri **astoņdesmitiem**. **Pirmajiem** vienmēr vieglāk.*

As minor or specific cases one can mention some adverbialized non-declinable participles, e.g. **acimredzot, negribot, nekavējoties, beidzot.**

Prepositions from adverbs **apkārt, cauri, garām**, clipped adverbial prepositions: **gar, pret, caur**

However, it should be pointed out that in speech the form of the words will change anyway due to declension patterns (this does not affect non-declinable forms (adverbs, prepositions, non-declinable participles).

Generally it can be said that conversion in Latvian is limited to specific word classes and within those to specific words only. Thus it is of a limited character.

Transfer

Generally translation of regular and stable conversion cases from English into Latvian does not present difficulties as retaining of conversion is not necessary. Some occasional conversion cases though may create difficulties as they may possess strong stylistic effect directly connected with the word-formation type.

Generally translation of regular and stable conversion cases from English into Latvian does not present difficulties as retaining of conversion is not necessary. Some occasional conversion cases though may create difficulties as they may possess strong stylistic effect directly connected with the word-formation type, like in the Herald Tribune example. Use of Latvian conversion in such cases is not probable as in Latvian neither conversion as a word-formation type nor the converted words possess inherent stylistic qualities. Stylistic equivalence is achieved by employing purely stylistic means of compensation not connected with word-formation types.

Latvian conversion cases being so few and stylistically neutral pose no specific translation problems. Occasional conversion in Latvian is very rare and would usually follow the general pattern and the usual word classes.

Summary

Conversion is in many ways the word-formation type with the biggest differences in English and Latvian, reflecting the basic difference between the analytical and synthetical language.

1. Conversion bears an almost universal character in English while in Latvian it is limited to specific word classes, and within those to a rather restricted set of words. In many cases it has taken years for the converted forms to establish their place in the language.
2. The productivity and frequency of conversion is very high in English while minimal in Latvian.
3. There is an imbalance between the original and converted form use in both languages. Latvian conversion is complete and the converted words in Latvian generally lose their link with the original word class and their origins are not perceived.
4. Neither occasional nor stable conversion cases in Latvian bear a specific stylistic effect.

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TRANSLATIONAL NORM IN ADVERTISEMENT TRANSFER

Advertisement translation has obviously emerged as a topical problem in many cultures, but especially post-communist countries - at least judging by the growing amount of advertisement-related research. In several cultures promotional writing has emerged as a new text type which, apart from the general importance of advertisements in the modern world, seems to be the main reason for the enhanced interest. The study of advertisement translation acquires scope also due to the recent switch away from canonised literature studies to non-canonised texts. In any case the common grounds for investigation seem to be provided by the unsatisfactory performance in translation of promotional writing.

The first question that I would like to raise is: is it only cross-cultural unawareness that accounts for bad translations? To a large extent, indeed, cross-cultural differences pose major obstacles for efficient translation and I will address the possible solutions later. But in the beginning I would like to consider whether there is not also something in the nature of texts themselves that resists translation.

In the circumstances of internationalisation of production and marketing, certain amount of advertisements are written with the view that they will be exported together with the products they advertise. They are originally created for the international market. Global scale trusts, for example, are developing the practice of faxing the description of goods they intend to market to the export country for the local agents to create the advertisement in the language of receiver culture. In such cases the linguistic dimension vanishes in translation as source and target texts can no longer be perceived

as opposites or there is no source text in the traditional sense to be found at all.

The majority of advertisements, however, seem to be bound to culture situations in which the respective goods and services are produced. They belong, as it were, to the respective culture situations and produce the effect of non-belonging when they turn up elsewhere. Thus it may be said that translation works against belonging. To quote Anthony Pym: "What resists transfer is not the language, but the text's situational ability to become part of an action." However, Pym concludes, few texts are so extremely owned as to be untransferable (1992:117). Pym provides the following metaphor - texts move and movement is change. "If texts can be said to belong to certain people or certain situations, then transfer away from these people and situations must change the nature of the belonging, gradually turning degree of familiarity into degree of foreignness. Transfer includes changed values"(127).

In Latvian case "foreignness" of the translated text has been generally accepted and as a rule does not break the expectancy norm as the recipients are used to "observing" a communicative situation of which they are not a part. In other words, Latvian readership has been traditionally assigned the role of an on-looker in the communicative act of translation.

This has several reasons, the main being the dominant position of translated literature in the literary polysystem which has conditioned the long-standing tradition of faithfulness in translation. If translations model the centre of the polysystem, source texts are looked up at and naturally imitated. The product in such a case serves as a document of the past communicative act between the author and the source text recipient and the target text recipient is conscious of reading a text that has been written to be used in a different communicative situation. This tendency has been enhanced by political isolation: for the readership of "closed countries" translated literature has

always served as one of the very few channels of learning of the life "on the other side". Research done by Finnish scholars confirms this contention. When the Soviet tourists were questioned about their reaction to Finnish tourist brochures translated into Russian, which the Finns themselves regarded with concern as unprofessional direct transfers, they pronounced their "exotic" appearance fully acceptable (Marja Janis& Timo Priiki, 1994:51).

It seems that of all text types the advertisement is the one that requires the most free recreation which arises from its manipulative function: it should convince the reader of the need or benefits of the commodity and persuade him to act. Sometimes the need is created artificially by the source culture. Even if we assume that the aesthetic function of the advertisement often supersedes the manipulative, the importance of belonging to a concrete culture situation is not diminished. E.g., many English advertisements are strongly language bound and resist the transfer:

To air is human. To Volkswagen is divine. Or at least heavenly, as anyone who has ruffled their hair in a Cabriolet would agree. (allusion to Pope's To err is human; to forgive, divine, "Auto Riga", August 1992)

For those who aren't at their best at breakfast. The best Breakfast Tea.(play upon the polysemy of the word best, "Cosmopolitan", May 1994)

Perfume CAROLINA HERRERA. The fragrance that dresses the dream. (alliteration, "New Woman", March 1993)

The success of the translation largely depends on translator's awareness of the necessity for adaptive translation, determined by the way the intended target language receivers are assumed to react to the texts. Otherwise the target text will turn out to be an ineffective hybrid containing contradicting stylistic features with undefined addressee and blurred intonation. E.g., the

advertisement of a Latvian seaside resort published in a tourist brochure "Riga This Week":

Jūrmala is famous for its clean air, moderate climate, unique pine woods and medical mud. Unfortunately the sea is too cold to make you wish to have a swim too often, water temperature seldom exceeds 20 degrees centigrade.

The translation seems to be hovering in between cultures. Alan Duff calls the language of translations "the third language" in which all words are known but put together in an unfamiliar way. He compares the translator to a traveller who shows an out-of-focus photograph and apologises for it by saying: "You can't imagine how wide the Amazon is!" (1981:122) Many of Latvian advertisements indeed seem to be translated in "the third language". Some of the reasons seem pretty obvious.

- Lack of conventions

Advertisements, like all appellative texts, are a strongly conventionalised text type. This means that as certain kinds of text seem to be used repeatedly in certain situations with more or less the same function or functions, these texts have acquired conventional forms that have sometimes even be raised to the status of social norms. Throughout many decades Western culture has developed an elaborate advertising style whereas in Latvia advertisements meander without convention guidance. This is the consequence of the swift transition from command economy, which rendered advertising futile, to market economy, which is advertisement dependent. Today Western advertisements flood the Latvian market together with Western goods. To use another of Pym's metaphors, texts are like sails raised to the wind: not all texts are transferred in all directions all the time(1992:136). Winds in Latvia at present seem to be blowing from the West bringing in commercial culture where advertisements are indispensable. Since there are no ready-made models available, Latvian advertising can be said to be groping its way trying to imitate Western patterns which due to differences in cultural setting often fail to produce identical behavioural reactions. The dominance of the Western

pattern can be explained also by the limited scope of local production. The few efficiently functioning local companies often produce very attractive advertisements, especially non-verbal commercials, but the degree of "aggressivity" of these companies as well as the number of goods to be marketed fall behind the imported products failing to set a uniform pattern.

- Set-up differences

The set-up of Latvian ads reflects the low self-image and Latvian (Soviet?) mentality - ads are more modest in comparison with Western advertisements, often due to the lack of confidence about the quality of advertised objects and reluctance to shoulder the responsibility. There is often an apologetic tone to be traced:

A walk in the streets of the old town could be quite pleasant at night but you should better have a reliable companion or postpone all the romantic impressions until daytime. ("Rīga This Week", summer 1993: 28)

Another example reflects the long-standing admiration for Western goods and services which for a different readership may sound like an anti-advertisement:

The second highlight is Latvian - Swedish JV "Eurolink Hotel" which is intended for businessmen. As regards its interior, the mode of rendering services, its cuisine - they are European ones (provisions are supplied by Swedish party, only flowers and greens are local). ("Rīga This Week", summer 1993: 20)

An ad of the insurance company "Rīgas Fenikss" is laconic:

We ENSURE according to Western standards. (magazine "Rīgas Laiks", 95/6: 61)

In a glossy magazine "Latvia. Baltic State" (1995/2: 23) the chief engineer of the leading Latvian cement and roofing slate factory is interviewed. The journalist tries hard to promote the enterprise and gives the article a lofty title "Feathers Grow on Brocēni (name of the factory) Wings". Accordingly the final question: *What is your noblest objective?* And the answer: *We shall continue the efforts to renew the roofs.* which is a typical sample of Latvian modesty.

Another cause for disparity between Western and Latvian advertising lies in the fact that in Latvian case the differences between text types as a rule are not recognized. An advertisement structurally does not differ from the description of educational system, for example. Thus, in the front page of a glossy brochure promoting the above mentioned Latvian seaside resort Jurmala, next to a lovely photo of bluish-green waves washing the coastline, we find the following text:

Rīgas Jūras līci ietilpst aptuveni viena divdesmit piektā daļa Baltijas jūras ūdens, liča dziļums - vidēji 26 metri. Bet apstākļi, ka tā gultni klāj un liedagus veido lieliskas kvarca smiltis, kas jau izsenis atzītas par visas Eiropas vērtību, izceļ Rīgas jūras līci pārējo Baltijas bagātību klāstā. Tiesa gan, pat karstākajās vasaras dienās šīs smiltis apskalojošais ūdens sasilst tikai līdz 22 -24°C, bet vidēji vasarā - līdz 18 - 19°C, taču, ja otrā svaru kausā liek to, ka līdz pat otrajam sēdlim parasti var aizbrīst nopietni nesamērcējoties (protams, izņemot vētru laiku rudenī un ziemā, kad līci brāžas pat 7 - 9 metrus augsti viļņi), tad arī itin vēso ūdeni var uzskatīt par pozitīvu faktoru. Rīgas jūras liča bagātību veido dzintars, gliemežvāki, zivis, gaiss un, protams, Jūrmala, kūrortpilsēta, kas izvietojusies uz vairāku desmitu kilometru garas, bet vietām tikai dažu simtu metru platas zemes strēles starp Rīgas jūras līci un Lielupi, kur saulaino dienu ir vairāk nekā cetur Latvijā...

This text has not been translated and officially published. I offer a documentary translation which, following the Latvian convention, could easily be used also for the published English text:

The Riga Bay comprises approximately one twenty-fifth of the Baltic Sea waters, the average depth of of the bay - 26 metres. The fact that its bed and beaches are covered with fine quartz sand, which has for centuries been recognized as an all-European value, distinguishes the Riga Bay among other riches of the Baltics. Unfortunately, even on the hottest summer days waters washing over the sand warm up only to 22 - 24°C, but the average temperature in summer hardly reaches 18 - 19°C. But on the other hand, considering that the second shelf can easily be reached without wetting one's clothes (of course, except on stormy autumn and winter days when 7 - 9 meter high waves billow over the shore), even the cool water can be regarded as a positive factor. The riches of the Riga Bay are amber, shells, fish, air (!) and, of course, Jurmala, the seaside resort spreading over a kilometres long but in places only a couple of hundred meters wide stretch of land between the Riga Bay and the Lielupe river where there are many more sunny days than anywhere else in Latvia...

"The scientific approach" can be traced in many advertisements. Just one more example. This time it is an official sweet company advertisement promoting a marshmallow type candy which in Latvian is called *zefirs*. The English translation is adapted - the sentence *Pectin is obtained from plants and in human body it helps eliminating heavy metals and radioactive substances.* has been omitted. Obviously too harsh a reminder for the cheerful world of Western advertising. Irrespective of the attempt at adaption, the result fails to be satisfactory:

Zeffir is one of most popular forms of candy produced by "Uzvara". It consists of sugar, glucose syrup and jelly stuff. The jelly stuff is made of pectin whipped with high quality apple mash and white of the egg. Zeffir

can be divided into two groups. The first group - Uniced Zeffir. These are such sorts as "Krējuma", "Sārtais", "Ābolītis", "Baltsārtais". All these sorts can be covered by chocolate icing. This way you can get the second group - Iced Zeffir.

Clumsy structures, pointless enumerations, "false friends" and not a single attraction highlighted - a typical sample of mainstream Latvian advertising. At times obvious language mistakes lead to ambiguous translations. E.g., a Latvian telephone producing factory "VEF" has produced a serious-looking promotional booklet enumerating and describing all the products, but for the very title next to a photo of a girl conversing on phone: ***Magic of Intercourse...*** which is the consequence of the choice of a wrong synonym instead of ***Magic of communication...***

- Deficiencies of direct transfers

Faithfulness as the dominant translation strategy prevails in all Latvian translations, including advertisements. If faithfulness may bring good results in translation of other text types, e.g. expressive texts, it fails with promotional writing. Direct transfers in advertisement translation result in breached expectancy norm and change of the source text function. The recipient of a different culture context cannot participate in the game, the rules of which have been worked out for a different, remote recipient. To achieve intended response the rules have to be revised, i.e. the text rewritten. Otherwise the cheerful superlatives of Western ads are perceived as alien, related to a different world where the Latvian readership feels out of place. As pointed out by Gideon Toury, "a certain amount of deviance is to be regarded not only as justifiable, or even acceptable, but as actually preferable to complete normality, on all levels at once" (1995: 28). The following example can be used to demonstrate this point:

Our limousines give you unsurpassed quality and maximum flexibility.

Mūsu limuzīni garantē jums nepārspējamu kvalitāti un visaugstāko fleksibilitāti.

The textual-linguistic make-up of the source text has been retained, almost 50% of words are obvious loans (*limuzīni, garantē, kvalitāti, fleksibilitāti*).

Today the acceptance of western mass culture is unconditional - psychologically because of its novelty and politically because of its non-Soviet orientation. The practical consequence is tolerance for its interference. The Latvian case confirms Lambert's hypothesis that "especially in cases of sudden social and political changes, translational activities of all kind tend to borrow their rules and values, if not their very existence, from the dominant political environment, to the point that they are part of what could be labelled as "colonial pattern" (1991: 3). Non-translation or zero translation is often to be traced in the field of advertising:

DHL Worldwide Express. DHL Internatīonal Latvia SIA. We keep your promises. ("Rīgas Laiks", '95/6: 69)

Non-translation has been generally recognised as an evidence of linguistic imperialism and foreign cultural dominance. Lambert has worked out some basic import/export rules of the exchange between cultural traditions. The first rule provides that exporting (active) systems are in a power position from the point of view of importing (passive) systems. It is especially relevant with regard to the importation of non-translated discourse, which obliges given populations to adapt themselves to the idiom and the rules of the visitors (1991: 11). In the present Latvian culture situation, however, few are concerned about the rapid growth of Anglo-American impact. First and foremost because the home culture has always been exposed to and is used to foreign domination (basically German or Russian). The domination of anglophone culture is rather taken as a welcome switch and defence mechanism against the possible reinstatement of the former exposures, as the means of joining "the rest of the civilised world". Thus the absorption of

anglophone loan items is uncritical, even if in many cases it interferes with the efficiency of translation. Perhaps in the age of global internationalisation, mass scale communication and progressive acculturation the very concept of target culture should be reconsidered.

A translation is seen as successful if "in an operative text it produces a text-form which will directly elicit the desired response" (Reiss, 1976). Since each target text is always addressed to the recipient-in-situation different from those to whom the source text is addressed, adaptation of the text emerges as a major consideration in the process of translation. Dirk Delabastita talking about translation and mass communication points out that instead of translating mere semantic and syntactic structures, translators rather translate *texts* into *texts* and in that process a lot of things may happen which are quite similar to the manifold operations that occur in film translation and which defy any static definition: reductions, additions, stylistic or ideological shifts, adaptation of sociocultural data, changes in the visual presentation of the text (1989:214).

- Emotive adaptation

Due to self-image related problems, in Latvian case the first requirement seems to be emotive adaptation, i.e. the text needs to be toned down if translated from English into Latvian or enhanced if translated from Latvian into English:

Mēs piedāvājam augsti profesionālu līmeni, nodrošinot jūsu ieguldīto līdzekļu atdevi. (daily paper "Diena" advertisement)

Literally: We offer a highly professional standard, ensuring the return of the invested means.

*Our highly qualified professionals offer you their skills - a **maximum** return on your investment is **guaranteed**.*

Maximum has been added in the function of emphatic attribute and *guaranteed* replaces *ensured* as a semantically more assertive verb. The result is enhanced expressivity.

- Grammatical adaptation

The Latvian literary language favours a relatively complex style - the more sophisticated the manner of writing, the better. The idea of simplicity is ignored altogether. Compare the two sentences:

Vietējā reklāmas pakalpojumu tirgus objektīvā situācija - tā nelielie izmēri, strauji pieaugošā konkurence, sniegto pakalpojumu specializācija - liek domāt, ka Latvijā reklāmai ir visi nosacījumi veidoties gudrai un profesionālāi, korektai un iespaidīgai. ("Diena" advertisement)

Literal rendition: The objective situation of the local advertisement services market - its small size, rapidly growing competition, specialisation of rendered services - makes one think that in Latvia advertising has all preconditions to develop clever and professional, tasteful and impressive.

The Latvian text complies with the conventions of written Latvian which differs greatly from spoken Latvian. Because of purist concerns the language of writing is strictly normative whereas spoken language scorns the restrictive and authoritarian prescriptions of written language and differs first and foremost in stylistic register and largely also in syntactical structure of sentences. Accordingly commercials are syntactically simpler compared to written advertisements. To attain functionality, considerable reductions have been made in the translation of the above advertisement:

Competition is growing and companies are specialising. Advertising has to be smart and professional, tasteful and impressive.

- Cultural adaptation

The last but not least pre-requisite for a good advertisement translation is cultural adaptation, i.e. adjusting the source text to the target culture

background. Often it involves foreign culture words which need to be familiarised or acculturized. A couple of examples. In the promotional booklet "Country Holidays in Latvia" one can read the following text:

Garšajcībai nebūs vietas, jo notiks sauļošanās un peldēšanās, izbraucieni ar laivu, velospēdļiem, zirgu izjādes, pēršanās pirtiņā, makšķerēšana, ogošana un sēņošana, sporta spēles, dejas. (1995: 1)

The travel agency offers the favourite pastimes of Latvians: **sunbathing, bathing, boating, cycling, horse-riding, steam bath, angling, mushrooming, berry picking in the woods, sports games and dancing.** They also offer **nourishing country food.** The English translation omits sunbathing which for a foreigner is hardly a plausible attraction in the given climate, sports games, cycling and steam bath for which the facilities are hardly developed, mushroom and berry picking which are typically Latvian pastimes. Instead the English text offers **bird watching and making new friends.** The sentence about the nourishing food has been left out all together:

Enjoy yourself boating, swimming, fishing, watching birds and animals, riding, dancing, making new friends.

Many Latvian guest homes offer whole country milk as a special attraction to their visitors which has been consistently always omitted in the English texts.

Conclusion

The initial and spontaneous translation tends to be characterised by strong formal equivalence and advertisement translation in Latvia, indeed, is in an initial stage. However, advertisements are obviously establishing their place on the Latvian cultural scene. They have already become more acceptable and less adequate as certain translational norms for translation of operative

texts have emerged. As shown in the preceding discussion the very first kind of norms that have a chance to shape any kind of communication, and hence also translation, are norms that have been established by political and economic institutions. Using Gideon Toury's terminology this can be called preliminary norm which determines the choice of texts to be translated (1995: 58). As regards Latvian advertisement translation, it is the operational norm that is still in the process of being shaped. The actual decisions made during the translation process are lacking in consistency, thus leading to uneven performance. At the back of operational indecisiveness there seems to be lurking the dilemma concerning the initial norm, i.e. the translator's dilemma whether to subject himself to the original text which is the tradition in Latvian translation or to the linguistic and literary norms active in the target system which is the prerequisite for a functionable advertisement translation. Faithfulness as a dominant convention in Latvian translation so far has never been questioned but with the rise of necessity to translate new text types it hinders the flexibility of approach. The spread of "low" culture entails also the spread of "low" rewriting (Andre Lefevere's terminology) which in the future may help select a translation strategy to match the text type.

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TEIKUMA LOCEKĻU SECĪBAS LIKUMĪBAS NORVĒĢU UN LATVIEŠU VALODĀ

Ikvienā valodā ir attīstījušās zināmas vārdu kārtas likumības, kas ir ciešā sakarā ar vārdu formu daudzveidību. Šīs likumības nav visās valodās vienādi noteiktas. Stingras tās ir fleksīvo valodu analītiskajā grupā, kā angļu, franču, norvēģu valodā, kurās daļēji zudušas galotnes. Tomēr arī sintētiskajās valodās, pie kurām pieder latviešu valoda, tāpat pastāv vārdu kārtas likumības. Atšķirība starp vārdu kārtu abās valodu grupās ir tā, ka analītiskajās valodās katram teikuma loceklim teikumā ir sava vieta, kura daudzos gadījumos nepakļaujas izmaiņām. Šajās valodās vārdu kārtā ir viens no galvenajiem teikuma locekļu saistītājiem. Turpretī fleksīvo valodu sintētiskajā grupā, vārdu kārtas likumi nevienmēr ir stingri; atsevišķos gadījumos tie pieļauj zināmas variācijas. Teikuma locekļu novietojuma dažādās iespējas bagātina valodas izteiksmi.

Atšķirībā no latviešu valodas norvēģu valodā nav locījumu. Teikuma locekļu novietojumam norvēģu valodā ir tāda pati nozīme kā locījumu galotnēm latviešu valodā.

Vārdu kārtai ir divejādas funkcijas - gramatiskā un stilistiskā. Viena no svarīgākajām gramatiskās funkcijas izpausmēm ir tā, ka vārdu kārtas likumi stingri nosaka atsevišķu teikuma locekļu un vārdu novietojumu teikumā, nodrošinot teikuma satura precīzu interpretāciju. Vārdu kārtā kā stilistisks līdzeklis var piešķirt teikumam dažādu nozīmju nianšes.

Runājot par teikuma locekļu secību, jāatzīmē divi vārdu kārtas veidi - tiesā un netiesā jeb apgrieztā vārdu kārtā (inversija).

Teikuma locekļa vai vārda parastākajā novietojumā izpaužas tiesās vārdu kārtas likumības; apgrieztā vārdu kārtā (inversija) teikumā ir tajos gadījumos, ja zināmu gramatisku vai stilistisku nosacījumu dēļ ir atkāpe teikuma locekļa vai vārda parastajā novietojumā. (MLLVG: 1959:440)

Pastāv zināmas atšķirības starp teikuma locekļu parasto secību norvēģu un latviešu valodā. Viena no tām ir norvēģu valodā bieži lietojamu apstākļu atrašanās 3.vietā teikumā (aiz teikuma priekšmeta un izteicēja).

Parastā teikuma locekļu secība (Regelrett ordstilling)

vienkāršā paplašinātā teikumā norvēģu valodā.

1.	2.	3.	4.	5.	6.	7.
Teik. priekšm.	Vienk. izteic. vai saliktā izteic. lokāmā daļa	Nolieguma apst.vārds ikke - ne; apstākļa vārdi: alltid - vienmēr; aldri - nekad; ofte - bieži; sjelden - reti; bare - tikai; neppe - tikko; kanskje - varbūt	Saliktā izteic. nelok. daļa	Netiešais un tiešais papild.	Citi papild.	Citi apst.
Jeg Hun	drikker er	ikke bare		kaffe et barn		

*Es nedzeru kafiju.
Viņa ir tikai bēms.*

Kari	will sende		sin venn i Bergen	en bok	med vakre bildene
<i>Kari grib sūtīt savam Bergenas draugam grāmatu ar skaistām bildēm.</i>					
Liv	har	aldri	snakket	om disse ting	
<i>Līva nekad nav runājusi par šīm lietām.</i>					

Noliegumu norvēģu valodā izsaka ar nolieguma apstākļa vārdu **ikke** - ne; apstākļu vārdiem : **ingen**, **ikke noen** - nekāds; **aldri** - nekad; u.c.
Vienkāršā paplašinātā teikumā nolieguma apstākļa vārds **ikke** un apstākļa vārds **aldri** atrodas aiz izteicēja.

Piem.: ***Jeg drikke ikke kaffe.***
Es nedzeru kafju.

Vi tapte aldri.
Mēs nekad nezaudējām..

Ja vienkāršā paplašinātā teikumā papildinātājs izteikts ar vietniekvārdu, noliegums ***ikke*** atrodas aiz vietniekvārda. Ja papildinātājs izteikts ar lietvārdu, noliegums seko darbības vārdam.

Piem.: ***Jeg sa ham ikke.***
Es neredzēju viņu.

Jeg kjenner henne ikke.
Es nepazīstu viņu.

Jeg kjente ikke fyren.
Es nepazīstu šo puisi.

Saliktā pakārtotā teikumā noliegums atrodas aiz teikuma priekšmeta pirms izteicēja.

Piem.: ***Per forteller at han aldri har vært i Paris.***
Pērs stāsta, ka nekad nav bijis Parīzē.

Ja izteicējs ir salikts (***har snakket*** - ir runājusi / is;
har kommet - ir atnākusi / is)

tad otrajā vietā teikumā atrodas izteicēja lokāmā daļa, bet izteicēja trešā jeb nelokāmā daļa atrodas ceturtajā vietā, pēc nolieguma ***ikke*** uz norādītajiem apstākļa vārdiem.

Piem.: ***Liv har aldri snakket om disse ting.***
Līva nekad nav runājusi par šīm lietām.

Vi har ikke sett henne for.
Mēs viņu agrāk nebijām redzējuši.

Atšķirībā no latviešu valodas, kurā pieņemts lietot vairākkārtēju noliegumu, norvēģu valodā teikumā var būt tikai viens noliegums.

Piem.: ***Jeg har ingen penger.***
Man nav nemaz naudas.

Pavēles teikumos, kuros nav teikuma priekšmeta, nolieguma apstākļa vārds ***ikke*** var atrasties gan sākumā, gan pēc izteicēja

Neviens cits vārds, izņemot šo nolieguma apstākļa vārdu, pavēles teikumos nevar atrasties teikuma sākumā.

Piem.: **Ikke snakk så fast!**
Nerunā tik ātri!

Gå ikke på plenen!
Nestaigājiet pa zāli!

Apgrieztā vārdu kārtā jeb inversija.

Ja norvēģu valodā izteicējs atrodas pirms teikuma priekšmeta, tad šādu vārdu secību sauc par inversiju. Inversija sastopama arī teikumos, kuros teikuma sākumā atrodas apstāklis, papildinātājs u.c. Tādā gadījumā izteicējs atrodas otrajā vietā teikumā, bet teikuma priekšmets trešajā (ne tālāk par trešo vietu). Tālāk seko nolieguma un pārējie teikuma locekļi kā teikumos ar parasto teikuma locekļu secību.

Apgrieztā teikuma locekļu secība (**Omvendt Ordstilling**)
vienkāršā paplašinātā teikumā norvēģu valodā

1. Otršķ. teik. loc.	2. Vienk. izteic. vai saliktā izteic. lokāmā daļa	3. Teik. priekšm.	4. Nolieg. apst.v. ikke un citi apst.v.	5. Saliktā izteic. nelok. daļa	6. Netiešais un tiešais papild.	7. Citi papild.	8. Citi apst.
Pø sofaen	sover	Per					
Gultā gul Pērs.							
På skolen	ga	Kari			broren	to hefter	
Skolā Kari iedeva brālim divas burtnīcas.							
Dette mann	har	jeg	aldri	treffet			i Norge
Šo cilvēku es nekad neesmu satīcis Norvēģijā.							

Saliktā teikumā, kurā pafigteikums atrodas pirms virsteikuma, arī rodas apgrieztā vārdu kārtā.

Piem.: **Når jeg kommer hjem, leser jeg avisen.**

Kad es pārnācu mājās, es lasīju avīzi.

Lai arī apgriezātā vārdu kārtā norvēģu un latviešu valodā būtiski neatšķiras, jāatzīmē kāds likums, kas norvēģu valodā attiecas uz teikuma virslocekļiem.

Ja apstākļa vārds vai kāds cits otršķirīgs teikuma loceklis (izņemot saikli) atrodas pirms teikuma priekšmeta, tad teikuma priekšmets un izteicējs mainās vietām. Latviešu valodā teikumā ar apgrieztu vārdu kārtu teikuma virslocekļi vietas nemaina.

Tiešā vārdu kārtā

Apgrieztā vārdu kārtā

Piem.: ^{1 2} **Det er for sent nå** . bet ^{2 1} **Nå er det for sent**

^{1 2} Tas ir par vēlu tagad

^{1 2} Tagad tas ir par vēlu

Norvēģu valodā šis likums attiecas arī uz saliktiem teikumiem, ja pafīgteikums atrodas pirms virsteikuma.

Piem.: ^{2 1} **Hvis det begynte å blåse, snudde vi.**

^{1 2} Kad sāka pūst vējš, mēs pagriezāmies.

Vārdu kārtā jautājuma teikumā.

Jautājuma teikumi latviešu valodā iedalāmi divās grupās - vārdu jautājumu un teikuma jautājumos. Vārdu jautājumi iesākas ar jautājamiem vietniekvārdiem vai jautājamiem apstākļa vārdiem, savukārt teikuma jautājums jautā pēc visa teikuma satura, gaidot par atbildi visa teikuma satura apstiprinājumu ar "jā" vai noliegumu ar "nē". Teikuma jautājumus ievada no lībiešu valodas patapinātais saiklis "vai". Sarunu valodā šo saikli dažkārt izlaiž.

Norvēģu valodā nav jautājamā vārda, kas atbilstu saiklim "vai" latviešu valodā. Tādejādi jautājuma teikums sākas ar vienkāršu izteicēju vai ar saliktā izteicēja lokamo daļu:

Piem.: ^{2 1} **Snakker du norsk?** (^{1 2} (Vai) tu runā norvēģiski?)
^{2 1} **Er det er oljemaleri ?** (^{1 2} (Vai) tā ir eļļas glezna?)

Šajā gadījumā jautājuma teikumā ir apgrieztā vārdu kārta. Tiešā vārdu kārta jautājuma teikumā saglabājas gadījumos, ja teikumā izteikts izbrīns vai pieņēmums.

Piem.: ¹ ²
Du venter vel pa brev ?
¹ ²
 Tu laikam gaidi vēstuli ?

Norvēģu valodā teikumos, kas sākas ar jautājamiem vietniekvārdiem vai jautājamiem apstākļa vārdiem, saglabājas apgrieztā vārdu secība, jo pirmajā vietā atrodas jautājamais vārds.

Piem.: ² ¹
Hvor bor han?
¹ ²
 Kur viņš dzīvo?
² ¹
Hvor gammelt er de?
¹ ²
 Cik veca viņa ir?
² ¹
Hvorfor liker du bilder?
¹ ²
 Kāpēc tev patīk šī glezna?

Ja jautājamais vārds ir teikuma priekšmets, tad tiek ievērota tiešā vārdu kārta.

Piem.: ¹ ² ¹ ²
Hvem star der Kas tur stāv?

Papildinātāja un dažu apstākļu vieta teikumā.

Līdzīgi kā latviešu valodā, norvēģu valodā ir netiešais un tiešais papildinātājs. Netiešais papildinātājs teikumā atrodas pirms tiešā papildinātāja. Netiešais papildinātājs nozīmes ziņā var būt līdzvērtīgs papildinātājam ar prievārdu "til". Ja netiešais papildinātājs izteikts ar prievārda konstrukciju, tas atrodas teikuma beigās

(netiešais papild.) (tiešais papild.)

Piem.: **Per sender broren en ny bok.**
 Pērs sūta brālim jaunu grāmatu
Per sender en ny bok til broren.
 Pērs sūta jaunu grāmatu brālim.

Kā norādīts iepriekš, nolieguma apstākļi "**ikke**" un citi bieži lietoti apstākļi kā **alltid, aldri, ofte, sjelden, bare, neppe, kanskje** un daži citi,

parasti ieņem 3.vietu teikumā ar parasto teikuma locekļu secību un 4.vietu teikumā ar apgrieztu teikuma locekļu secību.

Jāatzīmē, ka daudzi apstākļi nevar atrasties teikuma vidus daļā, īpaši tas attiecas uz apstākļiem, kas raksturo pabeigtu darbību.

Piem.: (Dannemarks:1995:131)

Jeg har aldri vært i Riga.

Es nekad neesmu bijis Rīgā.

Han har bestandig snakket me.

Viņš vienmēr ir daudz runājis.

Lielākā daļa apstākļu (laika, vietas, , cēloņa u.c.) atrodas teikuma sākumā vai beigās, jo to novietojums teikuma vidus daļā rada formālu iespaidu un nav raksturīgs mūsdienu norvēģu valodai.

Piem.: Laika apstākļi ***i går*** - šovakar; ***i natt*** - šonakt; ***i dag*** - šodien; ***i vinter*** - šoziem u.c.

var atrasties gan teikuma sākumā, gan beigās.

I år tjener han godt -

Šogad viņš labi pelna.

Jeg har lest norsk i tre år -

Es iemācījos norvēģu valodu trijos gados.

Ja teikumā vienlaicīgi ir vietas un laika apstākļi, tad vietas apstāklis vienmēr atrodas pirms laika apstākļa,

Piem.: ***Han varer i Norge i fjør.***

Viņš bija Norvēģijā pagājušajā gadā.

Šajā pārskatā par teikuma locekļu secību, aplūkotas visvbiežāk sastopamās likumības, kas norvēģu valodā raksturīgas vienkāršam paplašinātam teikumam.

Lai norādītu uz līdzībām teikuma locekļu novietojumā abās valodās, teikumi tulkoti latviešu valodā iespējami saglabājot doto teikuma locekļu secību norvēģu valodā.

No minētajiem piemēriem redzams, ka gan tiešajā, gan apgrieztajā vārdu kārtā abās valodās ir daudz kopīgu iezīmju, kas liecina par to, ka norvēģu valodā vārdu kārtā ir relatīvi brīva.

Kā viena no raksturīgākajām atšķirībām jāmin nolieguma apstākļu un bieži lietojamu apstākļu iespējama atrašanās teikumā aiz vienkāršā izteicēja vai starp saliktā izteicēja lokāmo un nelokāmo daļu, kas nav raksturīgi latviešu valodai.

Savukārt, vairākkārtēju noliegumu, kuru bieži lieto latviešu valodā, nav pieņemts lietot norvēģu valodā. Attiecībā uz teikuma virslocekļiem, kuru secība teikumā latviešu valodā ir noteikta (teikuma priekšmets parasti atrodas pirms izteicēja), norvēģu valodā pastāv stingri likumi, saskaņā ar kuriem, izteicējs nostājas pirms teikuma priekšmeta.

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PAR TULKOŠANU NO NORVĒĢU VALODAS LATVIEŠU VALODĀ.

1. Ievads

1.1. Raksta tēma

Lai tulkotu no svešvalodas savā dzimtajā valodā vajag ne tikai samērā labas zināšanas svešvalodā, bet arī - un varbūt it sevišķi - ārkārtīgi labi orientēties dzimtās valodas izteiksmes līdzekļos. Bez tādām zināšanām, un ja tulkotājs nav radis spriest par līdzībām un atšķirībām dzimtajā valodā un svešvalodā, svešvaloda bieži vien tik ļoti ietekmē tulkošanu, ka nepārvaldot oriģinālvalodu, tulkoto tekstu var saprast tikai ar grūtībām. Tas ir pats par sevi saprotams runājot par daiļliteratūru, bet ir svarīgi arī tulkojot speciālo literatūru. Turklāt speciālās literatūras tulkošana prasa arī pamatzināšanas tulkojama teksta nozarē. Bez tādām zināšanām tulkotājs, pašam nezinot, var izteikt kaut ko citu nekā oriģināltekstā, jo nav sapratis speciālā vārda jēgu, vai arī nepārvalda valodu termonoloģijas atšķirības.

1.1.1. Izpētāmais teksts

Šajā rakstā, izmantojot piemērus no brošūras Līvlist vienas nodaļas tulkojuma no latviešu valodas norvēģu valodā, gribu parādīt tos akmeņus, pret kuriem var paklupt, tulkojot speciālo literatūru. Brošūru Līvlist 1994. gadā izdeva Ziemeļvalstu Informācijas birojs Rīgā, Līvo Kultūr Sidām un Līvōd Rānda. Brošūras teksts ir iespiests gan līvu, gan latviešu, sāmu, somu un norvēģu valodā. Teksts norvēģu valodā ir tulkots no latviešu valodas(1), un tāpēc turpmāk izpētāmais teksts latviešu valodā tiks dēvēts par pamattekstu. Brošūrā nav minēts teksta tulkotājs.

Apskatīšu tuvāk nodaļu 1.3. *Līvu valodas raksturojums*, norvēģu valodas versijā 1.3. Det liviske språk. Bsmu sanumurējis teikumus tekstā tā, lai lasītājiem būtu vieglāk saprast, kur tekstā atrodas apspriestie piemēri.

Teksts latviešu valodā:

Līvu valodas raksturojums

(1)Līvu valoda, līdzīgi kā somu un sāmu valodas, ir somugru valoda. (2)Kopā ar somu, igauņu, votu, karēļu, vepsu un ižoru valodu tā veido Baltijas jūras somu valodu grupu. (3)Tiek uzskatīts, ka no Baltijas somu valodām līvu valoda ir vissenākā. (4)Tā kļuvusi par patstāvīgu valodu pirms aptuveni 2500 gadiem. (5)Līvu valodā ir daudz arhaisku elementu, tādēļ tā vienmēr ir interesējusi somugru valodniekus un tikusi mācīta kā Igaunijā, tā arī Somijas universitātēs.

(6)Līvu valodā ir divas pamatizloksnes: austrumu un rietumu. (7)Austrumu izloksne tika runāta deviņos no divpadsmit līvu ciemiem (no Melnsila līdz Jaunciemam), rietumu dialekts - divos (Lūžņā un Miķeļtornī). (8)Lielirbē tika runāts pārejas izloksnē, uz kuras bāzes 20./30. gados tika uzsākti mēģinājumi veidot vienotu līvu literāro valodu. (9)Lielākā daļa visu līvu grāmatu ir izdotas tieši šinī izloksnē, kaut gan vienotas, literāri normētas valodas līviem nav joprojām. (10)Realitāte, diemžēl, ir tāda, ka līvu valodas rietumu izloksne pašreiz ir izzudusi pilnīgi, bet līvu valodas literāri visspēcīgāk attīstītāko Lielirbes izloksni vairs lieto tikai divi trīs cilvēki. (11)Lielākā līvu valodas runātāju daļa lieto austrumu izloksni.

Norvēģu valodā:

Det liviske språk

(1)Livisk er som finsk og samisk et finsk-ugrisk språk. (2)Sammen med finsk, estisk, votisk, karelsk, vepsisk og isjori utgjør de den baltisk-finske delen. (3)Man anser at livisk er det eldste av de baltisk-finske språka. (4)Det ble et eget språk for omtrent 2 500 år siden. (5)Livisk har mange arkaiske elementer, og har derfor alltid vært av interesse for finsk-ugriske språkvitere, og det undervises i livisk på universitet både i Estland og Finland.

(6)Det er to hoveddialekter i livisk: østlivisk og vestlivisk. (7)Den østlige dialekten blir talt i ni av tolv liviske steder(fra Mustānum til Ūžkilā), mens den vestlige dialekten

tales i to (Lūž og Pizā). (8) I Īra snakkes det en overgangsdialekt, og det var med denne dialekten som utgangspunkt at man i 20- og 30-åra forsøkte å forme et felles livisk litterært språk. (9) Den største delen av alle liviske bøker er utgitt nettopp på denne dialekten, selv om liverne fortsatt mangler et felles litterært normert språk. (10) Dessverre er virkeligheten den at den vestlige dialekten nå helt har forsvunnet, mens det ikke er mer enn to-tre personer som bruker Īra-dialekten, den litterært sterkest utviklede. (11) De fleste som snakker livisk bruker den østlige dialekten.

2. Tulkošanas grūtības

2.1. Speciālā valoda

Tekstā apskatītā nozare ir valodniecība, un pamattekstā lietoti jēdzieni, kuri latviešu valodniecībā ir nepārprotami definēti. Speciālajā valodā bieži vien sastopami vārdi, kuri ar mazāk precīzu nozīmi var būt arī ikdienas valodas sastāvdaļa. Tulkojot vārdu, kas lietots ar speciālās valodas nozīmi, tā, it kā tas būtu lietots ar vispārīgo, mazāk precīzo nozīmi, bieži vien iznāk nopietnas kļūdas. Tieši tā tulkotājs ir tulkojis pamatteksta vārdus *literārā valoda* (8. teikumā). Latviešu valodniecībā šis jēdziens ir definēts šādi: *Par literāro valodu sauc visas tautas vienotu normalizētu, izkoptu valodu, kas apvieno visu tautu politiski-sabiedriskajā un kultūras darbā un pārstāv tautu uz ārieni - citu tautu vidū.* (2) Latviešu literārās valodas vārdnīcā (LLVV) īpašības vārdam *literārs* ir trīs atšķirīgas definīcijas: 1. *Saistīts ar daiļliteratūru, tai raksturīgs*, 2. *Tāds, kas ir saistīts ar rakstniecību; tāds kas attiecas uz cilvēkiem, kuri nodarbojas ar daiļliteratūru un* 3. *Saistīts ar īpaši koptu un normētu valodas formu, tai raksturīgs(...)* *Literārā valoda - apzināti izkopta un normēta valodas forma.* Norvēģu vārdnīcā Bokmålsordboka (BMO) šiem vārdiem ir divas definīcijas: 1 som gjelder skjønnlitteratur; boklig, un 2 som er interessant i el. har kunnskaper om litteratur. Lai gan LLVV definīcijas ir

precīzākas nekā BMO definīcijas, un lai gan pirmā definīcija BMO ir mazliet neskaidra: bokliq ("saistīts ar grāmatām"), var teikt, ka BMO definīcijas saskan ar abām pirmajām LLVV. Pēdējā LLVV definīcija rāda, ka vārdu literārs latviešu valodā lieto vēl arī ar citu nozīmi nekā norvēģu valodas vārdu litterær. Vārdu literārs šajā nozīmē varētu tulkot norvēģu valodā ar vārdiem normert, standardisert. Latviešu valodā termins literārā valoda apzīmē ne tikai rakstu valodu, bet arī normēto, standardizēto runu. Tulkotājs norvēģu valodas tekstā tulko terminu literārā valoda kā et litterært språk. Litterært språk norvēģu valodā ir ļoti neprecīzs termins, un ar to var saprast daiļliteratūras valodu vai vecmodīgu, samākslotu valodu. Tātad tulkotājs šeit tulko terminu, kam latviešu valodā ir skaidri definēta nozīme ar mazāk precīzu terminu, un norvēģu valodas tulkojums sniedz citu informāciju nekā pamatteksts. Iemesls laikam ir tulkotāja izpratnes trūkums gan par latviešu, gan arī par norvēģu valodniecības terminoloģiju.

Termins Baltijas jūras somu valodu grupa (2. teikumā) ir tulkots kā den baltisk-finske delen. Norvēģu valodā Baltijas jūru sauc par Østersjøen, un īpašības vārds baltisk parasti apzīmē kaut ko, kas ir saistīts ar Baltiju, t.i., Igauniju, Latviju un Lietuvu. Nevar teikt, ka terminu baltisk-finsk norvēģu valodā vispār nelieto, bet norvēģu somugru valodnieki neiesaka šo terminu. Daudzi norvēģi droši vien nemaz nedomā, ka šis termins iekļauj arī valodas ārpus Baltijas. Norvēģu somugru valodnieki lieto terminu østersjøfinsk, un arī šeit tulkojums liecina par tulkotāja izpratnes trūkumu par valodniecības terminoloģiju (3)...

Termins isjori (2. teikumā) diez vai kaut ko izteiks norvēģu lasītājiem. Ja tulkotājs šī termina vietā būtu lietojis terminu ingrisk, vairāk cilvēku saprastu, par ko ir runa.

Vārda grupa tulkojums kā delen, arī droši vien liecina par neorientēšanos norvēģu valodniecības terminoloģijā. Nevar

teikt, ka tulkojums ir nepareizs, bet tas rada lasītājiem iespaidu, ka teksta autoram trūkst zināšanu šajā nozarē. Pamatteksts šādu iespaidu nerada. Vārdu grupa šeit var tulkot norvēģu valodā kā gruppa.

Tulkotāja zināšanu trūkuma par tulkojamā teksta terminoloģiju dēļ tulkojums norvēģu valodā daļēji sniedz citu informāciju nekā pamatteksts. Vēl nopietnāks trūkums ir tas, ka teksts vispār rada citu iespaidu. Pamatteksts liecina, ka autoram ir zināšanas par šo tēmu, kamēr variants norvēģu valodā liekas diletantisks.

2.2. Latviešu valodas ietekme norvēģu tekstā

2.2.1. Sintakse

Sintaktiskas struktūras, ko bieži lieto vienā valodā, var šķist svešas, tās tieši tulkojot citā valodā. Tas nebūt nenozīmē, ka šīs struktūras pašas par sevi ir nelietojamās valodā, uz kuru tulko, bet tās nerada tulkojuma lasītājiem tādu pašu iespaidu kā pamatteksta lasītājiem, jo ir citas biežāk lietotas sintaktiskās struktūras. Tādos gadījumos tulkojums ar biežāk lietotām struktūrām ir pareizāks nekā tiešs tulkojums. Pamatteksta sestais teikums Līvu valodā ir *divas pamatizloksnes* ir tulkots: Det er to hoveddialekter i livisk. Norvēģu valoda šis teikums, šķiet, tiešs tulkojums un normālāks tulkojums būtu: Livisk har to hoveddialekter.

Citos gadījumos sintaktisko struktūru tiešas tulkošanas rezultāts ir kļūdaina valoda. Bieži vien atšķirīgās valodās darbības vārdiem ar līdzīgu pamatnozīmi atšķiras pielaujamie papildinātāji, piemēram, latviešu valodas darbības vārdam *apskaust* un norvēģu valodas darbības vārdam å misunne. *Apskaust* prasa papildinātāju akuzatīvā un papildinātāju ar prievārdu *par*. Papildinātāju akuzatīvā norvēģiski tulko kā papildinātāju, kas strukturāli atbilst latviešu valodas papildinātājam datīvā, bet papildinātāju ar prievārdu tulko kā papildinātāju, kas strukturāli atbilst latviešu valodas papildinātājam akuzatīvā. Ja sintaktisko struktūru latviešu valodas teikumā *Es viņu apskaudu par jauno automašīnu* tieši pārnes norvēģu valodā, rezultāts būs nepareizs: *Jeg misunte

ham for den nye bilen. Darbības vārds å misunne prasa sekojošu konstrukciju norvēģu valodā: Jeg misunte ham den nye bilen, kas, tieši pārnesta latviešu valodā, būtu: **Es viņam apskaudu jauno mašīnu*. Pamattekstā lieto darbības vārdu uzskatīt(3. teikumā), ko paskaidro papildinātāja palīgteikums: Tiek uzskatīts, ka no Baltijas jūras somu valodām līvu valoda ir visnenākā. Norvēģu valodas variantā lietots darbības vārds å anse un latviešu valodas sintaktiskā struktūra tieši pārnesta norvēģu valodā: Man anser at livisk er det eldste av de baltisk-finske språka. Darbības vārdam å anse nevar būt papildinātāja palīgteikums. Šis darbības vārds prasa papildinātāju ar prievārdu for vai salīdzinājuma konstrukciju, ko ievada saiklis som(atbilst kā latviešu valodā). Tulkojot uzskatīt kā å anse, sintaktiskā struktūra latviešu un norvēģu valodā būs atšķirīga. Norvēģu valodā var teikt: Man anser livisk for å være... vai Man anser livisk som det Ja grib paturēt pamatteksta sintaktisko struktūru, ir jālieto kāds darbības vārds ar tādām pašām sintaktiskām iespējām kā pamatteksta darbības vārdam. Varētu, piemēram, lietot å mene: Man mener at livisk er... Tālāk apskatīšu, vai ir lietderīgi tulkot darāmajā kārtā teikumu, kas pamattekstā ir ciešamajā kārtā, kā to dara šī teksta tulkotājs.

2.2.2. Vārdi, ko lieto dažādi norvēģu un latviešu valodā
Lai gan kādam vārdam norvēģu valodā ir tāda pati pamatnozīme kā vārdam latviešu valodā, nevar mehāniski secināt, ka, tulkojot, šo vārdu var lietot visos gadījumos. Vārdam vienā valodā var būt īpaša nozīme, kāda nav otras valodas vārdam. Arī gadījumos, kad nevar teikt, ka tulkojums ir tieši nepareizs, var rasties nepareizs vispārējais iespaids, piemēram, ja vārds lietots ar neitrālu nozīmi vienā valodā, bet liecina par neprecizitāti otrā valodā. Teksta norvēģu valodas variantā atrodami piemēri no abām kategorijām.

Tā kļuvusi par patstāvīgu valodu pirms aptuveni 2500 gadiem(4. teikumā) tulkots kā Det ble eget språk for omtrent 2 500 år siden. Vārda kļūt pamatnozīme ir tāda pati kā vārdam å bli norvēģu valodā, un tulkojuma informācija nav nepareiza. Tomēr var teikt, ka šī vārda lietošana var radīt norvēģu lasītājiem

iespaidu, ka autors samierinājies atrotot aptuveni atbilstošo vārdu tā vietā, lai meklētu kādu labāku. Turklāt jāpiebilst, ka tulkotājs izvēlēties citu formulējumu, nekā to būtu darījuši attiecīgās nozares speciālisti. Norvēģu valodā Livisk hadde utviklet seg til et eget språk ... vai Livisk skilte seg ut som eget språk... skanētu labāk.

Līdzīgi neveikls ir vārda *izzust*(10. teikumā) tulkojums. Lai gan arī norvēģu valodas darbības vārda å forsvinne pamatnozīme ir "pārstāt pastāvēt", vārds å forsvinne šajā kontekstā šķiet ļoti neprecīzs. Labāk būtu tulkot .., ka *līvu valodas rietumu izloksne pašreiz ir izzudusi pilnīgi kā ... at den vestlige dialekten nå er utdødd*. Vārds utdødd tieši tulkojot, nozīmē "izmiris", un līdz ar to nevar teikt, ka, lietojot vārdu utdødd, tulkojums atšķiras no pamatteksta, bet, manuprāt, veidot labus teikumus tulkojumā ir svarīgāk nekā dot vārda tiešo iztulkojumu.

Trešais gadījums, kur burtisks tulkojums rada stila kļūdu, ir 10. teikumā. Šeit *visspēcīgāk* tulkots kā sterkest. Sterk nozīmē *spēcīgs*, un sterkest *visspēcīgāk(ais)*. Tomēr, biežāk norvēģu valodā šādā kontekstā saka mest, bet sterkest izklausās savādi.

Visos trijos gadījumos tulkojums ārpus konteksta ir pareizs, bet tomēr veido tekstu, kas atšķiras no pamatteksta valodas stila dēļ.

Tieši nepareizu informāciju tulkotājs sniedz, tulkojot *somugru valodniekus*(5. teikumā) kā finsk-ugriske språkvitere. Bieži vien tautas nosaukumu, kas latviešu valodā ir ģenitīvā, norvēģu valodā tulko kā īpašības vārdu, un var teikt, ka vārda *somugru* pamatnozīme ir tāda pati kā vārdam finsk-ugrisk: kaut kas, kam ir sakars ar somugru tautībām. Tomēr šādas ģenitīva konstrukcijas nevar tulkot visos gadījumos vienādi. Dotajā kontekstā *somugru* nenozīmē "no somugru izcelsmes", vai "piederošs somugru tautu grupai", bet gan apzīmē kaut ko, kam ir sakars ar somugru tautu grupu, viņu mākslu, valodu, dzīves veidu u t t. Norvēģu valodā tautas apzīmējošiem īpašības

vārdiem nav šīs nozīmes, kad tie atrodas personas apzīmējošu lietvārdu priekšā. Bn finsk-ugrisk språkviiter apzīmē somugru izcelsmes valodnieku, un nestāsta par to, kāda valodniecības nozare ir šī cilvēka specialitāte, vai tā, piemēram, ir slāvu valodniecība, visparīgā valodniecība vai kāda cita. Pamatteksts nerada nekādas šaubas šajā sakarā; un norvēģu valodā termins finnougrister būtu pareizais. Tiesa, šo vārdu lieto reti, biežāk lietots ir sekojošais izteiksmes veids: har vært av interesse for finsk-ugrisk språkvitenskap.

2.2.3. Sintagmu tulkošana

Katrā valodā lieto sintagmas, ko nevar iztulkot vārds vārdā, tāpēc ka visai sintagmai kopumā ir sava patstāvīga nozīme. Latviešu valodas sintagma lielākā daļa (9. un 11. teikumā) vārds vārdā iztulkota kā den største delen, tomēr sintagmu den største delen nelieto tajos pašos gadījumos, kad latviešu valodā lieto sintagmu lielāka daļa. Den største delen lieto, runājot par daļām no kaut kā, kas pirms dalīšanas veido kopību. Lai gan šajā tekstā sintagma lielākā daļa lietota ar citu nozīmi, 9. teikumā tā tulkota vārds vārdā: Den største delen av alle liviske bøker er utgitt nettopp på denne dialekten. Šeit var rakstīt de fleste, kas burtiski nozīmē visvairākie. Bez īpašības vārda noteiktā artikula arī norvēģiski šajā kontekstā var lietot sintagmu: største delen. Visi norvēģiski runājošie sapratīs jēgu, bet, lietojot izteicienu den største delen šajā kontekstā, tulkotājs atkal darbojas citā valodas stila līmenī nekā autors pamattekstā. 11. teikumā atkal lietota šī sintagma, bet šeit tulkotājs to tulkojis pareizi kā de fleste.

2.2.4. Valodas normas

Katrai valodai ir savas normas un tradīcijas, ne tikai pareizrakstībā, bet arī, piemēram, interpunkcijā. Ja pamatteksta autors pareizi lieto valodas normas, arī tulkotājam tās ir jāievēro. Tas nozīmē, ka pamatteksta komatus, punktus un citas zīmes nevar pārnest mehāniski, bet gan rūpīgi jāievēro atšķirības un līdzības šajā nozarē. Numurējot teksta nodaļu virsrakstus norvēģu valodā parasti pēc pēdējā cipara neliek punktu. "Når vi skal nummerere titler,

tekstavsniitt o l, braker vi punktum på denne måte(...) 2.2.2 Fremmede ord(...) Merk at det ikke står punktum etter siste siffer.'(4)Neievērojot šo norvēģu valodas noteikumu, tulkotājs rada lasītājiem iespaidu, ka viņš vai nu nerespektē, vai arī nav informēts par attiecīgās valodas pareizrakstības normām. Pamattekstā šādu iespaidu nerada.

2.3. Vārdi un struktūras, kam nav ekvivalentu citā valodā

2.3.1. Vārdi

Atšķirīgām zemēm bieži vien ir atšķirīga apdzīvotu vietu struktūra, un tātad arī vārdiem, kas apzīmē apdzīvotas vietas, nozīme atšķiras. Tādos gadījumos bieži vien nevar atrast kādu vārdu, kura nozīme pilnībā sakristu ar tulkojamā vārda nozīmi. Tā tas, piemēram, ir ar vārdu *ciems*, kam LLVV ir šādas definīcijas: 1. *Administratīvi teritoriālā iedalījuma pamatvienība laukos; attiecīgā teritorija*, 2. *Neliela apdzīvota vieta; arī ciemats(2)*, 3. *Viensētu grupa: ciemats(3)*. Norvēģu valodā nav viena vārda, kam būtu visas šīs nozīmes, un tulkošanai ir trīs iespējas. Viņš var vai nu lietot vārdu ar tik plašu nozīmi, kas neizslēdz nevienu no iepriekš minētajām, izskaidrot vārda nozīmi lasītājiem, vai arī meklēt tādu norvēģu valodas vārdu, kas pēc iespējas labāk informē lasītājus, par ko ir runa. Tulkošanas šeit izvēlēties pirmo iespēju, tulkojot vārdu *ciems* kā sted. Vārdam sted BMO ir četras definīcijas. Trešā ir: by, bygd, strøk, tas ir kaut kāda vieta, kur dzīvo cilvēki. sted norvēģu valodā ir ļoti neprecīzs termins, un neko neizsaka par apdzīvotās vietas lielumu vai administratīvo struktūru. Ciems vienmēr atrodas laukos, bet šajā kontekstā sted var arī apzīmēt kādu pilsētu. Pirmo vārda *ciems* nozīmi var izteikt ar vārdu herred, otro ar bygd un trešo ar landsby. Šeit vārds *ciems* nozīmē bygd un, lietojot šo vārdu tulkojumā, tulkošanas būtu sniedzis lasītājiem pilnīgāku informāciju. Lietojot šo vārdu, nerastos arī iespaids, ka tekstam trūkst precizitātes. Vārdu sted norvēģu valodā parasti lieto, ja negrib precizēt, par kāda

veida vietu ir runa.

2.3.2. Gramatiskās struktūras

2.3.2.1. Teikumi, kuros nav minēts teikuma priekšmets

Norvēģu valodā katrā teikumā ir jābūt teikuma priekšmetam.

Tulkojot teikumu, kurā latviešu valodā nav minēts teikuma priekšmets, tulkotājam ir jāizlemj, kas norvēģu valodas teikumā ir teikuma priekšmets. Ja nevēlas minēt darbības veicēju, vai arī tas nav zināms, ja grib izteikt kaut ko vispārīgu un ja nav svarīgi, kas veic darbību, norvēģu valodā var lietot ciešamo kārtu, vai arī nenoteikto vietniekvārdu man/en kā teikuma priekšmetu. Parasti lieto man/en, ja ir svarīgi, ka kāds veic darbību, bet nav svarīgi tieši kas šo darbību veic. Ciešamo kārtu lieto "når agens ikke er den vi skal snakke om. Ofte kan agens mangle helt. Det kan skyldes at egens (sic!) er ukjent eller uinteressant i sammenhengen" (5). 4 teikumā nav svarīgi, kas veic darbību, un tāpēc būtu labāk šeit lietot ciešamo kārtu, it sevišķi tāpēc, ka arī pamattekstā lietota ciešamā kārta.

2.3.2.2. Lokatīvs

Lokatīvu bieži vien var tulkot kā prievārda konstrukciju ar prievārdu i, bet ir gadījumi, kad jālieto kāds cits prievārds. 7. teikumā tulkotājs tulko lokatīvu deivnos un divos kā i ni un i to. Lietvārds šajās prievārda konstrukcijās ir steder, un šis vārds šajā kontekstā prasa prievārdu på. Droši vien tulkotājs vispirms gribējis tulkot vārdu ciems kā landsby vai bygd, un tad i būtu pareizais prievārds.

2.4. Neprecīzs tulkojums

Kā jau minēju, bieži vien nevar tulkot vārds vārdā. Daudzos gadījumos tomēr var tā rīkoties, ņemot vērā nozīmi, kontekstu un valodas stila līmeni. Tādos gadījumos nav nekāda iemesla neveidot tiešu tulkojumu. Šajā īsajā tekstā ir diezgan daudz

gadījumu, kad tulkotājs nav tulkojis tieši, lai gan tiešs tulkojums būtu labāks.

2.4.1. Vārdi ar citu nozīmi

Pamatteksta teikums (...) kaut gan vienotas literāri normētas valodas līviem nav joprojām(9 teikumā 9) tulkots kā: (...) selv om liverne fortsatt manqler et felles litterært normert språk. Šeit norvēģu valodas teksta variants izsaka vairāk nekā pamatteksts. Tulkotājs lieto vārdu å manqle, kas nozīmē trūkst, pietrūkst, un tādējādi teksts kļūst daudznozīmīgāks un ne vairs tīri informatīvs. Pamatteksta autors neitrāli informē par stāvokli, un tulkotājam nav nekādu tiesību interpretēt tekstu, ja to bez problēmām var tulkot tieši.

2.4.2. Gramatiskās formas

2.4.2.1. Laika formas

Ir gadījumi, kad latviešu un norvēģu valodā lieto atšķirīgas laika formas. Laika formu sistēma tomēr abās valodās ir diezgan līdzīga, un parasti nav nekāda iemesla mainīt laiku tulkojumā. 7. un 8. teikumā pamatteksta pagātnes forma(tika) ir tulkota kā tagadne, lai gan norvēģu valodas sistēma šeit prasa pagātnes formu. Varbūt tulkotājs nav rūpīgi lasījis pamattekstu un tulkojis to pēc savas realitātes izpratnes. Ja tā, tad viņš maz zina par teksta tēmu. Nepareizi tulkojot, viņš sniedz lasītājiem nepareizu informāciju, un sabojā teksta loģisko uzbūvi. 10. teikumā pamattekstā lietota saliktā tagadne un tulkotājs pareizi lieto šo formu arī norvēģu valodas tekstā un tādējādi tulkojums kļūst nesaprotams, jo apgalvo, ka rietumu izlokni gan lieto(7. teikumā), gan arī vairs nelieto(10.teikumā).

2.4.2.2. Vienskaitļa un daudzskaitļa formas

Tulkojot vienskaitļa formu tā(2. teikumā) kā daudzskaitli(de), tulkotājs padara tekstu neskaidru, un lasītāji var pārprast, domājot, ka vietniekvārds attiecas ne tikai uz vārdu livisk(līvu valoda pamattekstā), bet arī uz finsk og samisk(somu un sāmu(...) valodas pamattekstā).

2.4.2.3. Teikuma struktūras maiņa

Vārdu kārtība teikumā ir būtiska gan latviešu, gan norvēģu valodā. Tulkotājam ne tikai jāseko, lai katrs vārds būtu pareizi iztulkots, bet arī, lai vārds atrastos pareizajā vietā teikumā. Saiklis *tādēļ* (5. teikumā) attiecas uz diviem teksta teikumiem: 1) *tā vienmēr ir interesējusi somugru valodniekus* un 2) *[tā ir] tikusi mācīta kā Igaunijā, tā arī Somijas universitātēs*. Norvēģu valodas variantā saiklis derfor attiecas tikai uz pirmo teikumu. Sniegtā informācija *tādēļ* nekļūst nepareiza, bet zūd teksta vienotība.

2.5. Stila līmenis

Norvēģu valodā, gan nīnorskā, gan būkmolā, bieži vien var izvēlēties gan starp atšķirīgiem vārdu rakstības veidiem, gan arī starp atšķirīgām locīšanas galotnēm. Tradīcija un stila izjūta nosaka, kādas formas var lietot kopā vienā tekstā. Dailīliteratūrā dažādu līmeņu vārdu kombinēšana var būt lietderīga, bet speciālās valodas tekstos tā tikai novērš uzmanību no teksta satura. Virsraksta Det liviske språk stila līmeni vairākums norvēģu droši vien uzskatītu kā izlecošu un lietojamu tikai ļoti formālos vai arī svinīga rakstura tekstos. Mūsdienu valodā tādos gadījumos parasti lietvārdam pievieno noteikto artikulū: Det liviske språket. Turklāt, apzīmējot valodu, norvēģu valodā parasti lieto tikai īpašības vārdu, nevis lietvārdu språk (valoda). Ja tomēr grib uzsvērt, ka ir runa par valodu, virsrakstos var lietot nenoteikto formu (piem., livisk språk), kas būtu tik pat neitrālā valodas stila līmenī kā *livu valoda* latviešu tekstā. Citā vietā tekstā tulkotājs lieto cita valodas stila līmeņa formu: språka. Šī forma vairāk atbilst mūsdienu runai un prasa attiecīgā valodas stila līmeņa vārdus visā tekstā. Lietojot vienlaicīgi gan ļoti formālas frāzes, gan arī mūsdienu runas formas, tulkotājs veido neveiksmīgi jauktu stilu. Arī nenoteikto vietniekvārdu man parasti nelieto kopā ar formu språka.

3. Nobeigums

Tulkošana prasa ļoti augsta līmeņa valodas izjūtu, un, kā esmu parādījis šajā rakstā, ar labām zināšanām svešvalodā vien nepietiek. Teksta tulkotājs acīmredzot ļoti labi zina latviešu

valodu, bet viņam pietrūkst valodas izjūtas. Tulkošana nenozīmē tikai pārtulkot teksta saturu, tulkojumam jāatspoguļo arī pamatteksta precizitātes un valodas stila līmenis.

ATSAUCES

- (1) Mutiska informācija no Ziemeļvalstu Informācijas biroja direktora Rikarda Beruga (Richard Bærug).
- (2) Jānis Loja: Valodniecības pamatjautājumi. Rīga 1958, 39. lpp.
- (3) Profesora Knūta Bergslanna (Knut Bergsland) mutiska informācija.
- (4) "Numurējot virsrakstus, teksta nodaļas u.tml., punktu lieto šādi (...) 2.2.2 Sveši vārdi (...). Ievērojiet, ka nav punkta pēc pēdējā cipara." Finn-Erik Vinje: Skriveregler. Oslo 1987, 15. lpp.
- (5) "kad darītājs nav tas, par ko tiek stāstīts teikumā. Bieži vien darītājs vispār nav minēts. Iemesls tam var būt, ka darītājs nav zināms, vai arī ka tam nav nozīmes dotajā kontekstā". Svein Lie: Innføring i norsk syntaks. Oslo-Bergen-Tromsø. 1976, 55. lpp.

REVIEWS

Čenkova I., Hrdlička M. Bibliografie českých a slovenských prací o překladu a tlumočení. Praha: JTP, 1995.

This book is a compilation of Czech and Slovak Bibliography on Translation Studies done in the Institute of Translation studies at Charles University in Prague. Though not exhaustive it nevertheless shows a broader scope than similar previous works (1957, 1974, 1994), giving more attention to non-literary translation studies and interpreting. The compilation encompasses a long period – it includes references to pre-Second World war sources, thus demonstrating the long standing interest in the subject. By dwelling on both Czech and Slovak it also shows the remarkable phenomenon of language differences not alienating the nations, but linking them – exactly what translation is supposed to do.

Though most of the entries are in Czech or Slovak, there are items to be found also for those who read in the major international languages. I believe national bibliographies like this can be not only a useful reference book for the scholars of the subject in the particular language but also be helpful in the attempts of compiling international bibliographies.

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Those interested can for the time being order this book by contacting JTP
(Address: JTP Senovažne nam.23 11282 Praha 1 Czech Republic)

English – Latvian Dictionary (ed. I. Birzvalka). Riga: Jāņa sēta, 1995.

This is the English -- Latvian dictionary most teachers, translators and students has been expecting for years. Highly welcome because it is the largest in the family of bilingual English -- Latvian dictionaries (45 000 entries) and even more so because its predecessor dates back to 1966. The demand for English dictionaries has been enormous, the supply so far limited to small dictionaries.

The monodirectional bias of this dictionary, like all of Latvian lexicography, can be seen even in front and end matter inconsistencies -- while Contents, Preface, English Alphabet and Abbreviations Used have parallel English and Latvian texts, Guide to the Use of the Dictionary, Transcription Signs as well as end matter -- Appendixes on Geographical, Proper names and Abbreviations have explanatory notes only in Latvian. So do the usage labels. Maybe time has come to think of the foreign users, even if there cannot be too many.

In form and design the dictionary falls in line with the traditional Latvian approach to bilingual dictionaries. The entry description has not changed -- the headword; IPA pronunciation; usage labels: variant of English, domain, grammatical information, register; meanings (equivalents), collocations, idioms. Polysemantic words have usage labels after each meaning. The lexicographers have struck the middle way between the usual British and American lexicography practice (Whitcut, 1989:91) as concerns the run-on entries -- they are limited to phrasal verbs, idioms and collocations while derivatives and compounds have headword status. As a result the entries are not too long and the page looks less daunting.

Yet, it is the content that has undergone a serious change. Compiled by six free-lance lexicographers each of whom has done part of the entries the dictionary still presents a very whole and unified work which is no doubt the result of clear strategies and methods as well as careful work of the editor. The dictionary has been compiled using a great variety of sources of both British and American

lexicography. However no sources have been pointed out in the introductory matter which is a new development for Latvian lexicography in itself. The dictionary presents both British and American English words. The spelling variants are separate entries, the American word referred to the British entry.

Apart from having absorbed a multitude of neologisms like **aerobics, biro, brunch, crack, graffiti, greenhouse effect, HIV, hi-fi, interface, vegan, veggy, workaholic, yuppie**, etc. that one could reasonably expect, this dictionary has increased its share of clippings **ad, rev, exam, fridge, cig**.

The more novel word-formation patterns are also well represented: **offbeat, offcast, off-colour, off-day, off-grade, offhand, off-hour, off-key, off-licence, off-line, off-load, off-peak, off-putting, offscourings, offshoot, offshore, offspring, off-stage, off-white** compares well not only with the previous edition containing only six **off-** words, but also with the Concise Oxford Dictionary which does not have **offcast, off-grade, off-hour**. Though **off-price, off-time, off-road** could have been added. The compilers have avoided very specific terminology in order to save the valuable space, thus there are 4 entries with **crypto-**: **crypt, cryptic, cryptogram, cryptography**, while COD gives 18 (including run-on entries): **crypt, cryptanalysis (cryptanalyst, cryptanalytic, cryptanalytical), cryptic, crypto, crypto-, cryptocrystalline, cryptogam (cryptogamic, cryptagamous), cryptogram, cryptography (cryptographer, cryptographic, cryptographically), cryptomeria**. It seems a very good balance has been struck here, as specific terminology can be found in special dictionaries.

There is a good coverage of phrasal verbs in the traditional way under the main verb entry. The stock of idioms, collocations, standing expressions could be more extensive but has considerably increased in comparison with the old dictionary.

The dictionary is a big step in the direction of descriptive lexicography. This refers to both source and target language. Gone are the soviet terms of the past (**socialist emulation, shock workers**), gone are the former constraints on the substandard register lexis, gone are the sterile Latvian equivalents and "politically correct" explanations. The dictionary offers a fair coverage of colloquial, slang and vulgar words and expressions. The Latvian user will have the shock (?) of finding **fuck, arse, prick, sod, balls, bugger, crap**, none of which was in the previous dictionary. Some words as yet are absent (**bollocks, shag, cunt**). Most of the Latvian translations for slang are appropriately chosen from the respective layer of vocabulary (with perhaps slight softening which would correspond to the degree of translation convention of the present time). Highly literal Latvian equivalents (except for the circumspect **prick, dick** and **cock** which have two! rather technical translations) have been avoided. This descriptive attitude of the dictionary may serve as a precedent for other dictionaries to come, as Latvian dictionaries, especially the monolingual ones, have not so far got over the purist spell.

The deliberately succinct end matter consists of three appendixes -- Geographical names, Proper names, Abbreviations. These have been seriously updated. Proper names have often been supplied with two Latvian variants -- the old, traditional one and the new one bearing closer resemblance to the phonetic peculiarities of the original. This reflects the development of the language, it also reflects the century long Latvian debate on the changing transcription principles of foreign proper names. Thus the dictionary is also codifying the spelling norm of the present period. However, the two variants can also be viewed as another sign of liberalism: **Alexander -- Eleksānders, Aleksandrs; Ines -- Ainesa, Inese; Eve -- Īva, Eva**. Some though for unexplained reasons have only the traditional variant: **Euridyce -- Eiridike; Iason -- Jāsons** and some have only the modern **Mary -- Mērija** (forget the biblical and Latvian **Marija!**). The list of

geographical names has been thoroughly revised and updated without losing the historically relevant old names (**Saigon, Upper Volta, Leningrad**).

As concerns the main task of the bilingual lexicography -- providing of corresponding equivalents the authors have done a really good job. Often more than one equivalent is given. Brief explanations are given where necessary. The Latvian counterparts have been chosen taking into account both the connotational meaning, stylistic layer and time of usage. The dictionary strikes also a good balance on another sensitive issue -- that of the loans and the native words, especially in modern terminology. Borrowings have not been ostracized where Latvian wording would sound ridiculous or where foreign loans have become widely accepted: **yuppie -- japiņš, file -- fails, cheeseburger - čizburgers, yo-yo - rotālieta "jojo"**; two variants are given in a number of cases where both are actively used: **invest - ieguldīt, investēt; freight - frakts, vedmaksa; popcorn - popkorns, grauzdēta kukurūza, interface -- interfeiss, sadarbe; hobby -- vaļasprieks, hobijs**. Yet compilers have successfully avoided codifying the growing number of false friend loans like **capacity -- kapacitāte, ambulance -- ambulance** which tend to create semantic havoc.

No dictionary is perfect, neither is this. Some relevant omissions can be accounted for by the long period of publishing. As a result not all modern coinages can be found: **European Union (EU)** has not managed to get in while **EC** can be found as an abbreviation and **European Economic Community** in the main body. **CSCE** can be found, while its modern counterpart **OSCE** not. **Maastricht** is not in the list of Geographical names and a whole lot of the New Europe terms are missing: **CFSP, NAAC, WEU, subsidiarity**.

Other drawbacks are the result of unclear strategies, criteria or just slips and typographical errors. Abbreviations of non-English origin (**FIFA, UEFA, SS, BMW**) are not to be found. The authors must have considered them redundant

in an English-Latvian dictionary -- a view I cannot share, especially, because Latin abbreviations are there. **Benelux** (spelt in capitals) can be found only in Abbreviations where the ignorant user is unlikely to look for it. Some frequently used abbreviations are missing: **BMX, CEO, CD-ROM, ETA**.

St. Petersburg in two places has lost "s" while pronunciation has retained it. While **Beijing** appears bracketed under **Peking** it is not given as a separate entry where the user would be looking for it on letter "B". The new variant could have been supplied with its new Latvian counterpart, too.

Chunnel seems to have been unnecessarily generalized -- explained as "a tunnel under the sea". **Motorcade** -- **autokolonna** is too generalized while **auto kortežs** would be more appropriate. There are, of course, words missing that one might want to find, **couch potato, camcorder, desktop, finlandize, laptop, moujahidin**; some meanings are missing too, e.g. **collateral** (as a noun), **to come** (slang meaning), **green** (environmental meaning), **cellular** (phone), **menu** (computer meaning). By now already universal translation of **computer** -- **dators** has not found its rightful place in the dictionary.

As a general problem for consideration I would point out the treatment of Neoclassical affixes. These standard semiaffixes and stems could be given as separate entries thus not overloading the dictionary with transparent compounds (**super-, ultra-**). Just to think of the hundreds of **Euro-s** to come... It also seems that a visual guide to the use of the dictionary might be more attractive and user-friendly than the traditional guide this dictionary has.

The compilers of this major reference work deserve much praise. They have produced a user-friendly, modern, descriptive dictionary for the nineties and its computerized form lets us hope that its next edition is not going to take another 30 years.

References

Whitcut, Janet. 1989. "The Dictionary as a Commodity." *Wörterbücher, Dictionaries, Dictionnaires*. Berlin: Walter Gruyter: 88-94.

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Donald C. Kiraly. Pathways to Translation: Pedagogy and Process. The Kent State University Press. Kent, Ohio, & London, England, 1995. 175 p.

Dr. Kiraly's book has obviously grown out of his experience as translation instructor. He argues that the practical model cannot be the sole basis for a translation pedagogy. Much of what we need to know to teach effective translation practice is hidden inside the mind of the translator. The author aims at developing a new approach to translation teaching.

In the beginning Dr. Kiraly observes that there is a pedagogical gap in translation instruction. Today a great deal of translator training takes place without clear-cut objectives and well-considered teaching methods. Traditionally the instructor forms the center of the class in which students read out their translation sentence by sentence, the instructor asks for alternative translations, corrects the suggested versions and finally presents the sentence in its final "correct" form. The author suggests that a more appropriate objective for translation pedagogy might be translator competence rather than translation competence. In choosing this term, emphasis is placed on the complex nature of the professional translator's task and the nonlinguistic skills that are required.

Further the author discusses innovations in translation teaching. The main shift moves away from the teacher-centered translation teaching to student-centered translation teaching. There can never be an ideal or perfect translation or only one way to produce an adequate translation. The responsibility of translation teachers is to make students see alternatives and raise their awareness of the range of possible translations for any given source text. Development of supercompetence or ability to transfer messages between two languages is seen as a unifying objective between traditionally recognized source language receptive competence and target language reproductive competence.

Instead of frustration an efficient translation class should be arousing the keenness and enthusiasm in students which would enable them to make

progress under their own steam. The instructor's task is to create relationships that allow students to find their own way, and to confront them with problem situations that relate to them and motivate them to look for solutions. Small-group techniques are the most appropriate means to foster creativity. New pedagogy of translation also provides giving students tools for using parallel texts and textual analysis to improve translation, teaching translation as a realistic communicative activity, adopting new approaches to translation evaluation, such as commented translations.

The present study investigates how translation processes and competences can be understood and then influenced for pedagogical purposes – for the development of more confident, creative and competent translators. Dr. Kiraly attempts to integrate social and cognitive translation processes, approaching translation processes from two points of view: the social involvement of the translator in an act of communication and the cognitive activity that goes on within a translator's mind while translating. The position taken here is that these two aspects intertwine and must be investigated together in order to establish a comprehensive foundation for translation teaching and learning.

The core of the book is formed by the description of implementation of think-aloud protocol (TAP) as the principal data-collecting technique. This technique is based on research subjects verbalizing something about their cognitive activities, whether simultaneously or in retrospect. These verbalizations are recorded and then analyzed with the objective of obtaining information about what is going on in the subject's mind while doing the task. The author offers a case study: the subjects were to translate the introductory text segment from a tourist brochure describing the city of Frankfurt and to verbalize their thoughts while translating.

Think-aloud protocol research and psycholinguistic research findings make it possible to describe some of the translator's mental processes, peeling away the outer shell of the mysterious "black box". Research shows that much of mental

activity involved in the comprehension and analysis of the source text and in producing the target text takes place at a subconscious and relatively uncontrolled level. The conscious application of rules seems to account for only a small part of the mental processes involved. This suggests that, in addition to teaching specific strategies, it would be productive to emphasize consciousness-raising – making students aware of their own psycholinguistic processes so that they can reflect on the strategies they actually use, recognize which ones work in particular situations and evaluate those that seem to be less effective. Dr. Kiraly suggests that talk-aloud activities could be used in translation practice classes to enhance students' awareness of their mental processes while translating. This would allow students to abandon the traditional foreign language classroom understanding of translation as a scholastic demonstration that one is aware of formally equivalent structures in two languages. The overall objective of translators training should be the formation of a professional translator self-concept: students must be actively engaged in real and realistic professional translation tasks and be made aware of decision-making processes in their own minds.

As a translation instructor myself, I find the book useful and stimulating. The author points to inefficiencies of the traditionally used models of instruction and convincingly promotes a more modern approach. An asset of the book is also the concise and lucid assessment of contributions of various scholars as well as the numerous practical tips. The book does encourage revising one's own teaching methods and might help clear some of the cobwebs away.

Ieva Zauberga, Ph.D.

The University of Latvia

A. Šalme, P. Ūdris. Dialogs, Riga: SI, 1994.

"Dialogs" is the first modern and scientific Beginner's course of Latvian for Russian speakers. There is no need to explain the necessity for such language learning tool taking into account Latvia's 40% Russian speaking population and its bad Latvian proficiency. The book is based on modern methodological principles of teaching Latvian as a foreign language. Here it should be pointed out that Latvian as a foreign language has had just a few comprehensive teaching aids (Lasmane, Budiņa, Junks, Runāsim latviski).

"Dialogs" consists of 4 books designed to enhance language practice and develop colloquial speaking skills. Student's book is the largest and contains basic material -- texts, dialogues, samples, grammar, models, vocabulary as well as rich illustrative material -- more than 200 pictures -- the best so far seen in any Latvian textbooks. The material has been split into lessons with thematically and structurally unified material. All the material has been based on the everyday situations. Apart from direct language material the material contains much useful extralinguistic information about Latvia and its people good for extension of students knowledge and awareness. Teacher's book describes the lexical and grammatical structure of each unit, dwelling on language element relationship and system. This book can also be used for self-taught aims. There are also resume tables and reviews of basic language elements. The workbook contains more than 300 lexical, grammatical and communicative exercises. And the fourth part comprises a glossary of classified and indexed words.

This material can be well combined with the 2 cassettes included in the package. The course comprises about 2000 lexical units, 300 active grammatical forms. The set also comprises good information about Latvian culture, geography, customs, etc.

The authors have aimed at communicative skills. The grammatical system of Latvian has been somewhat simplified to fit the speech situations. There are no traditional lengthy grammar descriptions but grammar has been cleverly interwoven in the language material. The method of contrasting the new material with the already acquired one has been successfully used, thus making the study process more interesting.

And finally the same course has been prepared for the English speakers, in which the 4 books will come out in under one cover while retaining the before mentioned system. Also additional materials are under preparation -- tests, audiovisual aids.

Andrejs Veisbergs
University of Latvia

Newsletter

of the Department of Contrastive Linguistics
January -- December, 1995

Visitors

Louise Ryar

from Limburg University, Maastricht, the Netherlands lectured on terminology to BA and MA students, September 28-October 2.

Staff Activities

Arvils Šalme

Intensive Course of Latvian in Bonn, Germany, February 20 -- April 1.

Andrejs Veisbergs

participated in Popular Culture Association and American Culture Association Conference in Philadelphia, USA, April 12-15.

Ieva Zauberga

participated in the conference "Translation and Meaning" with a paper "Interaction of Connotational Meaning and Cultural Transorientation in Translation", Maastricht, the Netherlands, April 19-22.

Ieva Zauberga

spent a month in the Warwick University, UK, on Tempus grant, presented a paper "Culture and translation Conventions", April 23 -- May 22.

Andrejs Veisbergs

visited Berkely University, US, meeting Prof. Charles Fillmore to discuss syllabus and programmes, April 28.

Andrejs Veisbergs

spent a month in Exeter University Dictionary Centre, UK, on a TEMPUS grant, May 14 -- June 13.

Svetlana Korolova

participated in a seminar for Ph. D. students "Translation Action and Hermeneutics of Translation", Copenhagen, Denmark, May 18-21

Andrejs Veisbergs

participated in a YFU seminar in Jaun, Switzerland, May, 25-28.

Maija Brēde

participated in the International Congress of Baltistics with a paper "Functions of Pragmatic Expressions in Latvian", Riga, Latvia, June 13-15.

Maija Brēde

participated in the First Conference on Baltic Studies in Europe with a paper "Phonostylistic Approach to the Analysis of Formal Speech in Latvian", Riga, Latvia, June 15-17.

Ieva Zauberga

participated in the International Congress of Baltistics with a paper "Function of Translation within Latvian Literary Polysystem", Riga, Latvia, June 16 - 18

Andrejs Veisbergs

participated in the International Congress of Baltistics with a paper "Word-formation Based on Shortening in Latvian", Riga, Latvia, June 13-15.

Ieva Zauberga

participated in the advanced translation research seminar CÉTRA in Leuven, Belgium with a paper "Evolution of Latvian Translation Conventions", July 3-28.

Arvils Šalme

participated in a seminar "Transformations in Education -- Evaluation of Study Aids" with a report "Principles of Material Selection and Use in Study Aids", Ligatne, Latvia, July 6--7.

Andrejs Veisbergs

visited Antwerp University (Belgium) on Latvian Science Council grant, July 18-25.

Andrejs Veisbergs

became an active member of The New York Academy of Sciences, July, 1995.

Arvils Šalme

participated in a seminar "Further Education of Teachers" with several reports "The System of Latvian and teaching of its Elements in a foreign language", Daugavpils, Latvia, July 29 -- August 5.

Maija Brēde

visited SSEES to discuss syllabus and programme, University of London, UK, July 31 - August 7.

Veneta Žigure

visited Panam Institute Library, University of Copenhagen, Denmark, August 24-26.

Ieva Zauberga

participated in EST Congress with a paper "Pragmatic Aspects of Advertisement Translation", Prague, Czech Republic, September, 26-30.

Andrejs Veisbergs**Ieva Zauberga**

participated in 2nd International symposium "Übersetzerische Kompetenz" in Gernersheim November 10-13, 1995.

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SASTATĀMĀ UN LIETIŠKĀ VALODNIECĪBA

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