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Krājuma rakstu autori analizē dažādu valodas līmeņu parādības angļu,
norvēģu, dāņu, bulgāru, somu, 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, Norwegian, Danish, Bulgarian, Finnish
and 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.

$97 - 6322$

Maija Brēde

Functions of Pragmatic Expressions in Latvian

The analysis of various kinds of markers contributes largely to the study of the social aspects of communication (Blackmore, 1987; Erman, 1992; Fraser,1988; Halliday, 1973; Schriffin, 1987; Vincent, Sankoff, 1992).

PEs (pragmatic expressions) mark the structure of ideas, however, they do not determine it completely. Segments carrying information retain their structure and wholeness also without PEs. Thus syntactically PEs do not depend on the particular structure of the sentence. Their task is to indicate the connection of a certain part of the utterance with the preceding one. Most words that serve for the division of speech have their own lexical meaning, and they belong to different grammatical categories (conjunctions, particles, verbs etc.). These words and occasionally expressions show how and to what extent separate parts of speech are connected with one another. Their pragmatic meaning helps to reveal the speaker's intention more precisely, it also provides an opportunity for the speaker to consider what to say next, or to indicate, for instance, the completeness of some part of the utterance.

PEs function on the *text* level and on the *interactional* level. PEs participate in the formation of the text structure: their use in particular positions is significant for the text interpretation.

On the *text* level PEs function to decode the information, to understand the flow of the discourse, to regulate the sequence of the interlocuters.

On the *interactional* level PEs reveal the speaker's purpose to set up the corresponding utterance and ways to attract the listener's attention (Erman, 1992).

On this level depending on the degree of the speaker's linguistic uncertainty, the speaker may need some time to formulate what he/she is going to say next, or to correct what has already been said.

PEs often combine with hesitation elements - voiced or silent pauses. In that way speakers use PEs quite individually according to their own linguistic feeling, therefore there is no restriction as to the position of PEs in the utterance.

The analysis of PEs in Latvian has been carried out on the basis of recorded prepared or semi-prepared speech (a guide's narration, radio interviews, mainly the monologue parts of the interviewee, in some cases also those of the interviewer). The speakers are journalists, artists, people connected with the sphere of culture and education. As PEs both single words (**nu, tā, teiksim, tieši, tāds, ja**) and word groups (**tā ka, tā sacīt, kā teikt**) are used; occasionally they are used in mutual combination (**nu tā**) or in combination with other words (**nu bet, nu jā, nu un**).

The PE that has been fixed most often in the present material is **nu.** On the *text* level **nu** is used for emphasis and also to express certain estimation:

1) Te ˈvarēja ˈiegādāties ˌsāli,| ˌsērkociṇus.‖ **Nu** par ˌto vien var ˌdaudz ṛunāt.‖
A similar meaning of the PE may be found when the speaker is summarizing facts and rounding up the previously expressed thought:

2) Nu ˌtā, ˌlūk. ‖ˈTā nuˈagrāk ṣodīja. Nu unˈtā , jums ˌskatotiesˈvisu šoˈgriestu ˌgleznojumu ...‖

Nu (generally at the beginning of the utterance) introduces a new piece of information:

3)ˌNu,| pa šo ˌlogu ˈiespīd| ne tikai ˌsaule ....‖

4) Toˈsauc par ˌsakristeju | jeb ˈmācītāja ˌ ģērbkambari. ‖
ˈNˑu unˈārpusē šīˈpiebūve ir ˌzemāka.‖

Together with **bet** or **tikai** the PE **nu** appears convenient for the introduction of new, contrasting information:

5) Tas ˈvienmēr sniedz ˌgandarījumu,|ˈbet ˌnu | ˈpašam to ˌgrūti izdarīt.‖

6) ʻLaidars irʻcelts atkal gu|būvē,|ˈtikai ˈnu ˈšoreizˈpamatos nav ˌmūrēts.‖

Beginning an answer that follows a question **nu** indicates turn taking. At the same time before a concrete answer it fulfills the function of hesitation:

7)ʻKā jums ˌizdevās?‖ˌNu,| ˈsamērā ˌgrūti.‖

On the *interactional* level **nu** has been noted in two cases. Firstly, it often fills the pause before that part of information in which the speaker is concentrating for the next say:

8) Tur irˈjumta ˌāzīši,| ˌzirdziņi.‖ˈNu,| ˈkatrā ˈnovadā viņus ˈsauc ˌcitādi.‖

9)ʻJumtus ˈklāja vai nu ar ˌsalmiem|vai ˌniedrēm.‖ˈNu,| tas ˌmateriāls,| kurš bijis pie ˌrokas.‖

On one occasion the speaker lenghtens the vowel thus making the actual pause longer·

10) Šī ˌpati,| ˌnu-ū,| ˌoficiante‖ kas ˈmani ˌapkalpoja ...‖

Most often **nu** has been registered before the beginning of a new thought when the speaker is turning to the listeners with a hint of his/her personal opinion:

11) ˈTas ˈtika jau ˌpateikts,| cikˈpāru ˌrīkšu viņš ˌsaņems.|

ˈNu,| un ˌotrs ˈrīks -| tā ir ˌsoda ˌsieksta.‖

12)ʻTā irˈpārvesta noˌKurzemes.‖ Nu jā,‖ˈnuˈjums varbūt ˌliekas,|

kasˈtā par ˌbaznīcu.‖

The intonation contours of the utterances with PEs are of great variety

In combination with some other word **nu** is usually unstressed: **nu tā, nu jā, nu un tā, nu un tad, nu un,** however, it may also be stressed: **nu un, bet nu.**

When forming a separate intonation unit it has been fixed as pronounced with the level tone (in the meaning of contrast), with the rising tone (introducing a new piece of information) and with the falling-rising tone (for turn taking).

On the *interactional* level **nu** is usually stressed and pronounced with the level tone.

Several speakers use the PE **tā** both as a single word and in combination with
nu: nu tā, and **ka: tā ka. Tā** and **nu tā** are commonly separated from the rest
of the utterance with pauses; they are used to signify completeness of the thought
that is accentuated by the low or high falling tone:

13) ͵Tā,III Nu var͛būt ˈtagad ˈbūsim ˈiepazinušies ar tās ͵vēsturi. ‖

14) ˋTā,‖ nu ˈtagad ˈpaiesim ͵atpakaǀ. ǀ

15) ͵Tā,‖ un šie ˈskaistie ͵kokgriezumi. ǀ

16) Nekur nav ͵pieminēts,‖ kasˋcēla,‖ kas ͵gleznoja,‖ unˈkas arī ͵kokā
͵grieza.‖ˈTā ka ˈšie‖ˈmeistaru ˈvārdi mums ˈnav ͵zināmi. ‖

17) Mēs ˈvaram ˈizvēlēties ˈapskatīties ˈkādu no ͵novadiem.‖ˈTā ka
ˈvarēsimˈšodien ͵paceǀot. ‖

Among other PEs favoured by speakers are those with "**teikt**" and "**sacīt**"
The present material contains the PEs **teiksim, tā teikt, kā saka.** In most
cases the speakers seem to turn to them in order to focus on how to
formulate their ideas. These PEs function mainly on the *interactional* level.
As concerns the intonation pattern most often they cling to the preceding
word forming part of the rising tone:

18) ..tāpatās ͵arī, kā teiksim, ē ǀ ˈjāorganizē ˈklainojošo ͵sunu ͵keršana. ‖

19) Un lai ͵jūs, tā teikt,‖ ˈvarētu ˈiejusties šajā ͵atmosfērā ‖

20) ͵Vini,‖ kā ͵saka,‖ atrod ǀˈto ͵savu,‖ ͵atrok. ‖

In two cases **teiksim** serves for the introduction of a new piece of information
and its specification:

21) ˈTeiksim, ja viņš ˈbūtu ar ͵mieru ˈizpirkt ˈfabriku ‖

22) Tas ͵mani ͵toreiz, teiksim,‖ ͵izbrīnīja.‖

In 22) the PE appears to soften the effect of what is expressed in the following
part of the utterance.

A common way of attracting the listeners' attention and at the same time inviting
them to agree to the expressed idea is the use of **ja** (as a tag) after the

informative part of the utterance. In all cases it has been registered as
pronounced with a rise forming the second part of the falling - rising tone:

23) Tur nekas 'nekrīt no ˛gaisa,˛ ja l'nu, | tu jau ˛zini‖ ...

24) Viņš jau ˛pateica, ˛ja.‖

25) Es 'ņemu ˛vērā, | ka tas ir 'pirmsjāņu ˛laiks, ja. ‖

'Kā man 'radīt šo ˛atmosfēru?|

Occasionally in order to emphasize some part of the utterance, the speakers
make use of **tieši** (as a stressed or weakly stressed word) and **tāds** (as a
weakly stressed word that clings to the following word):

26) 'Jāpieturas 'tieši pie ˛vienas ˛izvēles.‖

27) 'Nu, | un es pavisam 'neparādīju jums tādu 'ļoti'interesantu˛lietu |
    te pie˛mūrīša.‖

28) 'Krēsls | tāds˛ grezns. ‖

These PEs function not only on the *text* level. If there is a pause after **tieši**
or before **tāds** the PEs mark hesitation.

By way of summarizing the functional role of PEs one can conclude that in
the first place they serve as a boundary between the structural components
of speech and mark the logical centre of the utterance. PEs also indicate
hesitation. Often this function is connected with long expressive pauses.
PEs contribute significantly in establishing and maintaining an active link
between the speaker and the listener. Sometimes PEs acquire expressive
meaning, esp. when the speaker appeals to the listeners for cooperation.
Part of PEs, esp. those that function on the text level have their own intonation
pattern, whereas others prosodically have got assimilated with the preceding
part of the utterance in such a way losing most of their basic meaning. The
intonation factor appears to be especially important when the speakers use
some of the kinetic tones. There is a straight connection between the terminal
tone and the function of PEs in the utterance. The falling tone which in most
cases has been registered in the form of a low fall creates the impression of
completeness as regards the preceding part of the utterance. The rising tone
that has most often been fixed at the beginning of the utterance contributes

in drawing the listeners' attention to the following section of the speech. There are though cases when the use of the rising tone can be attributed to the speaker's individual manner. If PEs function in a relatively long stretch of speech their communicative potential loses its effect in comparison with a shorter utterance. Not all the PEs function on both the above mentioned levels. **Nu** is universal in this respect. **Tā ka** creates the effect of finality or introduces new information, whereas the application of **ja** is restricted to the function of an appeal only.

Tieši and **tāds** predominantly are used for emphasis; they have been fixed also as pause fillers. **Teikt, sacīt** are generally connected with the pause before the following information.

One has to admit there are instances when PEs can be estimated as an individual speaker's force of habit in which case their use does not fully correspond to the functions indicated.

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Surface interference in the Bulgarian of Finnish learners
Introduction

The objective of this article is to contribute to improving the methods used in the teaching of Bulgarian to students at the University of Helsinki. It reflects the experience of two teachers: one a Bulgarian who does not speak Finnish and the other a Finn who is a specialist in Bulgarian. Within the scope of our practical teaching of Bulgarian we have used three different methods to present the material: a) directly without recourse to a contact language, b) indirectly, with recourse to Finnish as the contact language, and c) indirectly, with recourse to Russian or English as contact languages. The courses which serve as the basis for our discussion here were offered on three levels, beginning, intermediate and advanced, meeting for four forty-five minute lessons per week during two terms. None of the teaching methods demonstrated itself to be superior to any other The error corpus is relatively stable and the variations observed appear to be largely due to individual factors, the foremost of which being preliminary knowledge of some other Indo-European language.

It should be pointed out that the group of Finnish students learning Bulgarian is extremely heterogeneous. The only feature unifying them is that for none of them is Bulgarian the first Indo-European language they have studied. Thus, making a distinction between different aspects of transfer ¾ intrusive interference (the learning of the foreign language is affected by production of features and structures specific for the mother tongue), inhibitive interference (the native language affects foreign language learning by inhibiting the learning of specific foreign language's structures), and differential facilitation (knowledge of a related language facilitates foreign language learning) (Hammerly, 1991) also appears justified.

This survey is based on a preliminary contrastive analysis of the Bulgarian and Finnish phonological and morphological systems. This provides a basis for defining errors on the phonological and morphological levels with a high degree of predictability. Nevertheless, our analysis takes all errors observed into

consideration, whether they are predictable or not. Each case of the non-occurrence of predictable errors is carefully analyzed and in most cases seen to be due to a preliminary knowledge of some other Indo-European language, particularly Russian, Swedish, or English.

The results of the error analysis are not treated using any special statistical procedure, this due to the fact that the number of Finnish students of Bulgarian being limited, it does not satisfy the criterion of representability.

Errors on the phonological and phonetic levels

In learning a foreign language problems usually arise with respect to those units which differ in the foreign language and the mother tongue. Some of these differences in the phonological systems are structural: a sound occurs in one language but not in the other. For example the phonemes /ö/ /ä/ /y/ occur in Finnish but not in Bulgarian, while the phonemes /č/ /ž/ /dž/ occur in Bulgarian, but not in Finnish. Other differences are distributional, for example [s] and [ʃ] are allophones of /s/ and in free variation in Finnish, while in Bulgarian they are in contrast and allophones of different phonemes: [s] is an allophone of /s/ and [ʃ] is an allophone of /š/. Each difference demands special exercises if the difficulties are to be eliminated. It should be pointed out that students have little difficulty acquiring a command of most of the phonological rules of Bulgarian such as the the reduction of the unstressed vowels, the metathesis of liquids, and the mutation of ě.

The phonological features of Bulgarian which are frequently the source of learning difficulties for Finnish speakers in Bulgarian include correct stress placement, the duration of the stressed vowels, the voiced consonants, the correct production of post-alveolar consonants, and the development of an awareness of the phonological oppositions in which these difficult consonants, particularly with those of the alveo-dental series, participate.

The procedure of the investigation

Utterances by 1 Finnish male and 2 Finnish female informants were analyzed. They were first year students of Bulgarian. The test was performed near the end of the second term. All informants speak or have learned at least one other Indo-European language.

The phonetic material consists of 120 Bulgarian mono- and disyllabic test words uttered by the three students. The test words occur in a sentence frame. The sentence frame was: "Kaza li ___ ili ___ ?" ('Did you say ___ or ___ ?') For example "Kaza li dom ili dim?"

The informants had a list of test words, they first heard the test sentences through the headphones, after which they repeated it. The utterances were recorded in the language laboratory at Helsinki University, the tape recorder used was a Tandberg model IS 10. The utterances were analyzed using the MacRecorder Sound System which was installed in a MacIntosh LC computer.

In the phonetic analysis primary attention was focused on the realization of stressed and unstressed vowels and their duration, voiced consonants, and the production of affricates.

Results and discussion

The duration of some vowels is frequently difficult to determine due to over-lapping between sounds. Determining which of the vowels was intended to be the stressed one in the word is an additional dimension of complexity

The duration of stressed and unstressed vowels was measured and the realization of voicing in what were intended to be voiced consonants was investigated.

The left column of Table 1 presents a comparison of the average durations (in milliseconds) of Bulgarian stressed vowels uttered by Finnish students, the middle column gives the average durations of Bulgarian measured by Tilkov and Bojadžiev (Gramatika 1983: 44-60) (/i/ measured by Stojkov (Stojkov 1955: 108), the others by Tilkov and Bojadžiev), while the right column gives the average duration of the Finnish long (double) and short (single) vowels by Wiik (Wiik 1965: 114):

	Bulgarian/ Finnish informants	Bulgarian/ Bulgarian informants	Finnish/ Finnish informants	
	ms	ms	ms	
a	140	110-120	aa	232
			a	102

o	138	130	oo	221
			o	104
e	115	110	ee	213
			e	97
	97	95		222
				87
ă	82	100	öö	271
			ö	98
u	80	150	uu	229
			u	99

Table 1. Stressed vowels.

The left column of Table 2 below gives a comparison of the average durations (in milliseconds) of Bulgarian unstressed vowels uttered by Finnish students, the right column gives the average durations of Bulgarian vowels as measured by Tilkov and Bojadžiev (op. cit., 44-60; no value for unstressed /i/ was available):

	Bulgarian/ Finnish informants ms	Bulgarian/ Bulgarian informants ms
a	47	60-90
o	107	90
e	97	70
	63	
ă	74	90
u	95	100

Table 2. Unstressed vowels.

The stressed and unstressed categories in Bulgarian produced by Finnish speakers are seen to be very obviously separate for stressed and unstressed /a/. The durational differences between the other stressed and unstressed vowels are smaller The variation between the shortest and longest duration of each stressed vowel was significant (except for /u/): /a/ 110-210 ms; /o/ 90-180 ms; /e/

106 -130 ms; /i/ 70-136 ms; /ã/ 54-156 ms; /u/ 75-95 ms. (Very interesting is the duration of Bulgarian stressed /u/. It is longer than stressed /a/ ¾ see the middle column of Table 1.)

The duration of Finnish secondary stressed vowels is similar to that of primary stressed ones; the average duration of unstressed (tertiary stressed) vowels range from 73 ms to 150 ms depending on the context (Wiik, 1965: 128-130).

When comparing the results on the columns on the left with those on the right in Table 1 we see that most of the average durations produced by Finnish speakers are closer to those typical of Finnish short vowels rather than of long ones.

Finnish students in elementary courses in Bulgarian frequently seem to produce stressed syllables by lengthening or, occasionally, shortening the vowel, but not by using variations in intensity. Stress placement is difficult for Finnish learners since in Finnish it falls regularly on the first syllable, while in Bulgarian it is free.

Finnish makes primary use of vowel duration to maintain the opposition between short and long vowels. When learning Bulgarian Finnish students hear the difference between stressed and unstressed vowels. They have learned that Bulgarian makes no phonemic differentiation between short and long vowels. When speaking Bulgarian Finnish students sometimes tend to over-differentiate between stressed and unstressed vowels. Some of the learners develop a strategy which identifies a short vowel with stress, and they thus produce stress by shortening vowels, others adopt a strategy which identifies stress with a lengthening of vowels, and they correspondingly produce stress by lengthening vowels.

Everyone makes mistakes ¾ even when one is speaking his/her mother tongue, but the majority of learners' errors are usually different from those which would be made by a native speaker

Those durational mistakes made by Finnish speakers in their realization of the Bulgarian vowel system are not particularly serious since they are essentially phonetic in nature. Consequently, they rarely cause misunderstandings. Bulga-

rian speakers themselves use durational lengthening to emphasize their expressions, but in neutral contexts this is not acceptable.

More serious problems arise from the incorrect realization of voicing for voiced consonants and from problems with the production of affricates. Table 3 presents a comparison of voicing for some voiced consonants. A consonant was determined to be voiced one if there were periodicals in the wave form. Some of the consonants pronounced voiceless but intended to be voiced had two or three voiced periods with frictional noise in the transition phase from vowel to consonant e.g. *'kafˈsˌa*. Occlusion of voiced /b/ had an atypical wave form before the explosion. It was less aspirated (i.e. more lenis) than /p/. We call these *partially voiced consonants*.

		Voiced	Partially voiced	Voiceless
	N			%
b	78	19	27	54
d	30	53	20	27
v	6	100		
z	136	22	37	41
ž	18		44	56
dž	24			100
g	12			100

Table 3. The realization of voicing for some voiced consonants.

Finnish learners frequently pronounce voiced consonants as voiceless ones, sometimes the mistake only involves voicing, for example /z/ is often pronounced as [s]. Quite commonly, however, the place of articulation place is moved forwards from the post-alveolar to the alveo-dental region, this often accompanied by a lack of voicing. The result is that /š/ and /ž/ are often pronounced as [s], or both are realized as [ʃ]. The phonemes /c/, /č/, /dz/ and /dž/ do not occur in Finnish. (A phonological cluster /ts/, similar to the Bulgarian phoneme /c/, does occur, but it is distributionally restricted to syllabic boundaries, e.g. *met+sä* 'forest'.) Finnish students find this the easiest Bulgarian affricate to

pronounce. The remaining three affricates are more difficult: /č/, /dz/, /dž/ are difficult to pronounce because for Finnish learners they consist of two different sounds differing with respect to both their place and manner of articulation (/č/), in addition to which their correct phonetic realization also requires a command of voicing (/dz/) as well as simultaneous rounding of the lips and protrusion (/dž/). Finnish students of Bulgarian often pronounce /č/ as [ts]; /dz/ as [ts] and /dž/ as [tʃ] or even [ts]. Sometimes they conflate all four of these phonemes into one, this being /ts/

(See Table 4.)

   Problems also arise with respect to /b/, /g/ and /d/. They are often pronounced as their voiceless counterparts, that is to say as [p], [k] and [t], respectively.
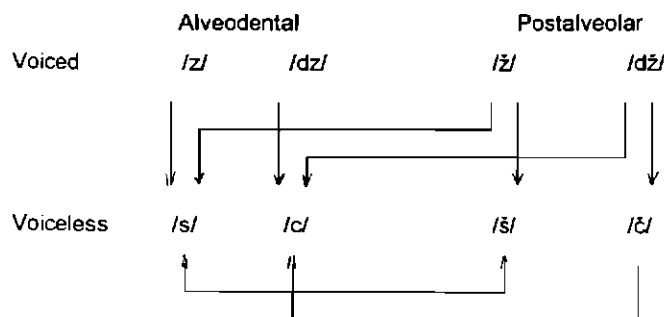

Table 4. Movements of articulation places for some voiced consonants.

   Analysis of the errors committed in dictation exercises containing several unknown words, especially such containing post-alveolar and alveo-dental consonants in which affricates frequently occur provides yet another possibility to identify some problematical environments of the Bulgarian phonological system. The cases in which the characters for the voiced consonants are replaced with the characters for the corresponding voiceless ones are not very frequent, being represented primarily by the pair /s/ ¾ /z/. Although the pronunciation of the post-alveolar fricatives and affricates in isolated words is not the source of major problems, developing an awareness of their phonological value and of the oppositions in which they participate (for example post-alveolar fricatives and

affricates ¾ /š/   /č/; alveo-dental and post-alveolar fricatives ¾ /s/   /š/; alveo-dental and post-alveolar affricates ¾ /c/   /č/), is a long and difficult process.

In summary, the main problems on phonological level for Finnish students of Bulgarian are: 1) the voiced consonants are very often pronounced as voiceless; 2) there is a tendency to place the stress on the first syllable, especially in unknown words, this being accompanied by attempts to achieve the effect of stressing by strategies such as shortening or lengthening as alternatives to the correct one of increasing the intensity of the vowel; 3) confusion of the alveo-dental and post-alveolar fricatives and affricates both in writing and in speech.

In the voiced ¾ voiceless correlation the inventory of sixteen consonants mentioned above is reduced to eight; the voiced consonants are realized as their voiceless counterparts, the friction noise of the post-alveolars is modified and becomes alveo-dental. The only exception is the pair /v/ ¾ /f/; here the voiced consonant seems to be easier to pronounce.

Errors on the morphological level

On the morphological level the main problems are caused by such substantial differences in the systems as the absence of the categories gender, definiteness, verbal aspect (as a morphological category), reported mood, and some of the future tenses in Finnish. It should be pointed out that categories such as gender and verbal aspect could not be sources of inhibitive interference because no noun or adjective can exist in Bulgarian which would not participate in the category of gender, just as no verb can exist which would not participate in the opposition of perfectiveness   imperfectiveness. On the other hand, categories as reported mood and definiteness often cause both inhibitive and intrusive interference. With regard to definiteness no differential facilitation has been observed despite preliminary knowledge of English and/or Swedish.

The procedure of the investigation

The students on all the levels (beginning, intermediate, and advanced) were offered different (depending on the level) written exercises, for example writing abstracts, annotations, summaries, essays etc. In some cases (annotations, summaries) the generation of the text in Bulgarian was facilitated by the original text in Bulgarian which served as a basis for the exercise. Such exercises were

offered usually to beginners or intermediate students. In other cases the students were to comment on or write a summary of a text in Finnish, Russian or English. Such exercises were offered to advanced students and sometimes on the intermediate level. All the texts that were not in Finnish dealt with philological or cultural items related to Slavonic and Russian philology. The advanced students were also supposed to generate their own texts by writing essays and articles on items, concerning the grammar of Bulgarian, the history of Bulgarian literature, Bulgarian culture and history etc. Occasionally the dictation exercises also provided the source from which morphological errors were extracted.

Results and discussion

The error corpus for gender consists primarily of incorrect agreement in gender of the adjective, pronoun, participle (both attributively and predicatively used, the participle also as a part of a compound verbal form), particularly in cases of distant co-ordination and in adding an incorrect article to a noun. Most commonly this takes the form of adding a feminine article (often after an already existing article for an oblique case) to a word of masculine gender As these errors are of a formal nature they are extremely persistent and very difficult to eliminate.

The error corpus for definiteness consists of both inhibitive and intrusive errors, mainly of a semantic nature. The students find it difficult to understand the semantics of the category, but once having achieved a command of it, they seldom commit inhibitive errors. At that stage they tend to commit intrusive errors, usually by attempting to change the word order of the sentence by resorting to a strategy such as placing a defined adverbial phrase in sentence-initial position. This is the most common way of translating such a sentence into Finnish, but in Bulgarian it is not always the best way to construct a sentence.

The category of verbal aspect also presents mainly difficulties of a semantic nature. Once an understanding of the semantics of this category has been achieved, the number of the errors decreases and is limited primarily to situations which presuppose a neutralisation of the opposition between the aspects and the replacement of a perfective by an imperfective.

Other phenomena which present interesting problems have also been identified. These include the interaction between tense and aspect, means of perfectivization and imperfectivization, prefixation as a means of verbal derivation, a tendency to avoid the non-modal use of the past future, the past future perfect, and other phenomena, but they will be the subject of another work, not only because of the lack of space but also because most of them are only relevant to the most advanced students.

The category of reported mood is a source of inhibitive interference, especially at the initial phase of study. After the students gain command of the semantics of the category, they use it freely. In this case the introduction of the category is based on the idea that if a semantic category is not represented on the morphological level in the mother tongue of the learners they should be encouraged to express these semantic nuances by such means of the periphery that are close to their native language. Special attention is paid to the lexical and contextual means that facilitate development of an awareness of the necessity to use one or another morphological form (facultative in the case of the reported mood, but a matter of choosing between alternatives in other cases, for example verbal aspect). In spite of everything, errors both in the comprehension of a text produced by someone else as well as in the generation their own texts, continue to occur even at the most advanced level.

Conclusion

Our survey confirms the idea that the teaching of a foreign language to a group of learners homogeneous with regard to their mother tongue should be based on a detailed contrastive analysis of the languages in concern. Preliminary knowledge of some other foreign language related to the one being learned should also be taken into consideration. The method of presenting the material ¾ without recourse to a contact language or with recourse to the mother tongue or some other language as a contact language is less essential. Still the use of the mother tongue as a medium of instruction with beginners and direct presentation of the material (without recourse to a contact language) with intermediate and advanced students seems to be an efficient combination.

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Karstens Lomholts

Viltus draugi latviešu un dāņu valodā:
semantiska draudzība, bet stilistisks viltus

Mācoties latviešu valodu, man bieži nācis prātā, cik daudz abās valodās ir šķietami vienādu vārdu, kas neatšķiras semantiski, toties tiem ir ļoti dažādi stilistiskie līmeņi. Lai noskaidrotu, vai te runa ir par īpašām sakarībām   un kāds tām būtu cēlonis   es pierakstīju apmēram tūkstoti šo viltus draugu, kuriem sākotnēji uzdūros kā sarunvalodā, tā arī jaunāko laiku latviešu rakstu valodā, un domāju, ka tagad, balstoties uz vārdnīcā savākto materiālu (Lomholts, 1997), varu sniegt atbilstošu vērtējumu tendencēm, kā arī iespējamos skaidrojumus.

Viltus draugu definīcijas

Pastāv vesela rinda viltus draugu definīciju, no kurām dažas tiek lietotas biežāk, un šķiet, ka tās ir svarīgākas par citām.[1] Jau pats apzīmējums „viltus draugi" izsaka, ka vārdu atbilstība divās valodās ir kaut kas nepareizs vai maldinošs. Formālā vārdu saskaņa ir vai nu ortogrāfiska, vai fonētiska, toties pēc nozīmes vārdi ir gluži atšķirīgi vai arī tiem kopīgas ir tikai dažas nozīmes. Savā materiālā es ietvēru tikai tādus vārdus, kuriem ir minētā ortogrāfiskā vai fonētiskā līdzība, bet kuru nozīmes ir pilnībā vai daļēji atšķirīgas.

Viltus draugiem ir pievērsta īpaša uzmanība, pētot kļūdu avotus. To iekļaušanu vārdu sarakstos un vārdnīcās līdzšinēji uzlūkoja par iespēju, kā šo kļūdu avotu novērst. Šī darba gaitā izmantots princips, pēc kura vārdu lietojuma kļūdas iespēja ir lielāka, ja vārdiem ir kopēja etimoloģiska izcelsme. Varētu domāt, ka tādi vārdu pāri, kuru nozīmes gandrīz vai saskan, nav tik „viltīgi" kā vārdu pāri ar pilnīgi atšķirīgām nozīmēm; bet, kā jau citi pētnieki uzsvēruši, nopietnākais kļūdu avots ir vārdi ar gandrīz identisku nozīmi un lietojumu, jo te ir grūtāk pamanāms, ka vārds svešvalodā lietojams citādāk nekā dzimtajā valodā (Baker, 1992: 25 - 26. lpp).

Daži viltus draugu vārdnīcu autori ir paplašinājuši definīciju, ietverot arī tādus

vārdu pārus, kas pēc nozīmes saskan, bet nedaudz atšķiras rakstībā vai izrunā ja vārdiem, piemēram, ir atšķirīgs uzsvars. Tā kā latviešu vārdiem gandrīz vienmēr ir uzsvērta pirmā zilbe, turpretī dāņu svešvārdiem bieži saglabājas tāds pats uzsvars kā cilmes valodā, tad definīcija aptvertu daudz vairāk šādu vārdu pāru, tie arī nav iekļauti aplūkotajā materiālā. Vēl *ortogrāfiskie viltus draugi*, ko definē kā vārdu pārus, kas atšķiras ortogrāfiski. Dāņu un latviešu valodā noteikti ir lielāks skaits tādu vārdu, jo dāņu valodā svešvārdus pārsvarā raksta oriģinālvalodā, turpretim latviski tos vienmēr raksta tā, kā izrunā. Arī šī viltus draugu forma materiālā aplūkota netiek.

Strukturālie viltus draugi tiek definēti kā vārdu pāri, kas saskan nozīmē, bet atšķiras atvasinājuma struktūrā. Proti, vārdi ir veidoti, lietojot katrā valodā savus afiksus. Arī šis tips aplūkots netiks.

Visbeidzot *fiktīvie viltus draugi* ir tādi vārdu pāri, kas neeksistē, proti, vārds pastāv tikai vienā valodā. Pēc analoģijas varētu domāt, ka tāds pats vārds ir iespējams arī otrā valodā. Piemēram, lietvārds **kultūra** ir abās valodās, tāpat arī atvasinājuma piedēklis **-ist** (piem. kolonists), tāpēc it kā būtu sagaidāms, ka atvasinājums **kultūrists** sastopams abās valodās, tomēr tas pastāv tikai latviešu valodā. Arī šis tips netiek aplūkots, tomēr uzmanības centrā paliek tādi vārdi, kas vienā valodā pieder vienai noteiktai vārdšķirai, bet otrā valodā kā homonīmi sastopami vēl kādā citā vārdšķirā. Tādi **plakat/***plakāts* (subst.), **plakat/***galīgi* (adv.), *profāns* /**ignorant** (subst.), *profāns/***dilettantisk** (adj.) un **profan/***sekulārs* (adj.). Tomēr dotajā materiālā šī parādība viena pati viltus draugus neveido.

Daļa vārdu materiāla krājumā atspoguļo *stilistiskos viltus draugus*, tas nozīmē, ka tie atšķiras vienīgi stilistiski vai arī šī dažādā stilistiskā valence ir tikai viena no atšķirībām un tātad tiem ir dažādas lietojuma sfēras. Cik man zināms, stilistiskā atšķirība kā vienīgā atšķirība, definējot viltus draugus, agrāk netika izmantota. Tomēr tā jāatzīst par pilntiesīgu, pamatojoties uz jau

minēto atzinumu, ka kļūdu avots top jo lielāks, jo lielāka ir viltus draugu atbilstība, un ka šķietamā līdzība, piemēram, rakstiski un mutiski tulkojot, var novest pie neapmierinoša rezultāta gluži tāpat kā pārējās viltus draugu formas.

Savāktajā materiālā stilistiskā atšķirība kā vienīgā vārdu lietojumam abās valodās vai arī - un tas visbiežāk - kā raksturīgs elements piemīt apmēram vienai desmitdaļai vārdu pāru.[2] Gandrīz vienmēr stilistiski marķēti ir vārdi tikai latviešu valodā - visbiežāk kā sarunvaloda vai novecojuši vārdi, bet daļā gadījumu kā izteikta vienkāršruna, pat tādā mērā, ka tie nav minēti kādā no mūsdienu vārdnīcām, kaut gan vairākums no tiem bieži ir dzirdami sarunvalodā.

Citās viltus draugu vārdnīcās neesmu atradis līdzīgas norādes par stilistiskajiem līmeņiem, tādēļ minēto skaitli 1/10 nav ar ko salīdzināt. Izskatot viltus draugu vārdnīcas, kas atspoguļo abas valodas saistībā ar trešo, proti, angļu valodu, secināms, ka tāda dalījuma trūkums ir attaisnojams, jo šī viltus draugu atšķirība praktiski nepastāv.

(Schwarz, 1993, Veisbergs, 1994).

Neparasti lielais stilistisko viltus draugu skaits latviešu un dāņu valodās izvirza jautājumu, kāda ir bijusi valodu vēsturiskā situācija un vai tā bijusi iemesls, kāpēc tik daudziem pēc formas gandrīz vienādiem vārdiem, kuru nozīmes pilnībā vai daļēji saskan, ir dažāds stilistiskais vērtējums valodā.

Valodu vēsturiskais fons

Pētot abu valodu vēsturiskās sakarības, vispirmām kārtām būtu meklējams skaidrojums tam, kāpēc viltus draugu skaits dāņu un latviešu valodās salīdzinoši tik liels - ņemot vērā, ka, pirmkārt, abas valodas nav ģeogrāfiski kaimiņi, otrkārt, tās pieskaitāmas dažādām valodu grupām, proti, ģermāņu un baltu valodām. Relatīvi lielais tādu vārdu apjoms, kas nozīmēs pilnībā vai daļēji saskan, galvenokārt saistāms ar kopīgiem elementiem latviešu un dāņu valodas vēsturē, kas galvenokārt izpaužas vācu valodas ietekmē.

Runājot par dāņu valodu, spēcīga vācu valodas ietekme aizsākās jau agrajos viduslaikos, kad noteicošā loma tirdzniecībā un pilsētu dzīvē it visur Dānijā piederēja tirgotājiem no Hanzas pilsētām. Turpat vai visi jauninājumi arī amatniecībā gan tolaik, gan vēlāk līdz pat 20. gadsimtam Dāniju sasniedza no Vācijas vai ar tās starpniecību. Daļa jauno vārdu cēlušies no latīņu valodas, bet vairākums bija pašu vāciešu runātās lejasvācu valodas cilmes.

Daudzi no tā laika lejasvācu aizguvumiem, salīdzinot ar latviešu valodu, mūsdienās atklājas kā stilistiskie viltus draugi (dāņu vārdi turpmāk tulkoti tikai gadījumos, ja abiem vārdiem šodien vairs nav kopīgu nozīmju; ar zvaigznīti atzīmēts, ka vārds neparādās citās jaunāko laiku latviešu vārdnīcās): **brok**/*bruka*, **bruge**/**brūķēt*, **brændevin**/*brandvīns*, **bundt**/**bunte*, **danse**/*dancot*, **dygtig**/*dikti*, **fin**/**feins*, **giftig**/**ģiftīgs*,arī *jiptīgs*, **klinke**/*kliņķis*, **kneb**/**knifs*, **knipling**/*knipele*, **knibtang**/*knīpstangas*, **kraftig**/**krepīgs*, **kram**/*krāms*, **krænke** aizvainot/**kreņķēt*, **kØkken**/*ķēķis*, **mægtig**/*maktens*, **pudse** spodrināt /*pucēt*, **pumpe**/*pumpēt*, **rente**/*rente*, **rim**/*rīme*, **seddel**/**cedele*, **skrive**/*skrīvēt*, **skrædder**/*skroderis*, **skærm**/**širmis*, **slæb**/**šlepe*, **smuk**/*smuks*, **snor**/*šņore*, **spids**/*spice*, **stoppe**/**štopēt*, **straf**/**štrāfs*, **svag**/*švāģeris*, **trappe**/*trepes*, **vagt**/**vakts*.[3]

Pēc viduslaikiem par svarīgāko aizguvumu avotu dāņu valodā kļuva augšvācu valoda. Joprojām tika aizgūti ļoti daudzi vārdi, jo valsts pārvalde veidojās pēc vācu modeļa, tajā bija daudzi vācu līdzstrādnieki un bieži tika izmantota vācu rakstu valoda. Taču tika aizgūti arī ikdienā lietoti vārdus, kā **dækken**/*dekis*, **dåse**/*doze*, **munter** jautrs/*mundrs*, **rigtig**/**riktīgs*, **saft** sula/*zapte* un **stØtte**/*stute*. Jūrniecībā un tirdzniecībā joprojām ienāca aizguvumi no lejasvācu valodas, piem. **blik**/*bleķis*, **plads**/**placis* un **skilt**/**šilte*. Arī daudzi franču valodas cilmes vārdi pēc viduslaikiem dāņu valodā galvenokārt ienāca ar vācu valodas starpniecību, piemēram, **broche**/*broša*, **buket**/*buķete*, **chik**/*šiks*, **gardin**/*gardīne*, **liste**/*liste*, **onkel**/*onkulis*, **soldat**/*zaldāts*. Tāpat arī jaundāņu valoda (sākot no 18. gadsimta vidus) ieguva dažus vārdus, kurus lieto joprojām:

brandmur/*brandmūris*, **knipse/***knipsēt*, **smuds/***šmuce*, **snit/***šnite*, **snaps/***šņabis*, **stillads/***stalažas*.

Visi minētie vārdi arī latviešu valodā ir aizgūti no lejasvācu vai no augšvācu valodas. Latviešu valodas vēsture nav manā tiešajā kompetencē, tādēļ pievērsīšos tikai dažiem salīdzinājumiem. Spēcīga vācu valodas ietekme aizsākās gandrīz vienlaicīgi kā Dānijā, tā Latvijā, bet Latvijā vācu valoda un vācieši dominēja vēl izteiktāk amatniecībā, pilsētu dzīvē un pārvaldē. Tāpat kā Dānijā, arī Latvijā sākotnēji valdošā bija lejasvācu valoda, bet pēc reformācijas – pārsvarā augšvācu valoda. Poļu un krievu virskundzība līdz pat nacionālajai atmodai atstāja ievērojami mazāku iespaidu uz latviešu valodu nekā vācu valoda, un zviedru laiks devis vēl jo niecīgāku skaitu tiešu aizguvumu; toties zviedru valdīšana stiprināja vācu valodas dominanti Latvijā, no vienas puses, tāpēc, ka vācu valoda kā nozīmīga valsts administrācijas valoda tolaik Zviedrijā ieņēma ievērojamu stāvokli (līdzīgi kā Dānijā), no otras puses, tādēļ, ka zviedru skaits Latvijā bija neliels.

Minētā augstā līdzības pakāpe dāņu un latviešu valodas vēsturē izvirza jautājumu, kādēļ iepriekš uzskaitītās stilistiskās atšķirības vispār radušās. Abu valodu attīstībā tās galvenokārt saistāmas ar dažādiem centieniem valodas kopšanā.

Pūrisms dāņu un latviešu valodā

Valodas kopšana, izskaužot aizguvumus, kā kustība Dānijā izvērsās 18. gadsimta 40. gados pēc vācu parauga (!), un tāpēc tā galvenokārt vērsās pret franču un latīņu valodām, no kurām dāņu valodā bija ievērojami mazāk aizguvumu nekā no vācu valodas. Turklāt daudzi vācu aizguvumi bija senāki un vārdu krājumā ieņēma daudz nozīmīgāku vietu, turklāt bieži vispār neeksistēja konkurējoši dāņu cilmes vārdi. Vācu aizguvumus tātad neuztvēra kā svešus tik lielā mērā. Kustība idejiskā ziņā bija saistīta ar apgaismības laikmeta ideāliem, ka prāts un apgaismība jānes plašākās tautas masās; tādējādi radās nepieciešamība pēc labi attīstītas dāņu valodas, lai tolaiku

jaunajiem jēdzieniem dotu vispārēji izprotamus apzīmējumus (Skautrup, 1953: III sējums, 143. -148.lpp).

Valodas kopšanas kustības sekas, cita starpā, bija tās, ka daļa vārdu, it īpaši no franču valodas nākušie, dāņu valodā neiesakņojās, jo tos aizstāja ar tiešiem tulkojumiem (bieži no vācu valodas) un jaunvārdiem, ievērojami mazākā mērā ar seniem dāņu vārdiem. Svarīgākas tomēr bija pūristiskās konsekvences, un turpmākajā periodā, ieviešot jaunas nozares un zinātnes disciplīnas ar virkni jaunu jēdzienu, vienlaicīgi tika radīti daudzi jauni dāņu vārdi (Skautrup, 1953: III sējums, 148.-149.lpp.).

Vēlākajā periodā valodas kopšanas kustības galvenokārt neļāva veselai rindai jaunāku vācu valodas aizguvumu iesakņoties dāņu valodā. Antivāciskās valodas orientācijas sākums meklējams saistībā ar vācu izcelsmes un vāciski orientētā reģenta Johana Frideriha Struenzē gāšanu 1772. gadā. Tā ievērojami pastiprinājās divu karu rezultātā (1848.   1850. gads un 1864. -1865. gads). Vairāki vācu vārdi sākumā tika izskausti no literatūras, bet vēl kādu laiku pastāvēja sarunvalodā, it īpaši amatnieku lokā, kur vācu valodu plaši lietoja līdz 19. gadsimta trīsdesmitajiem gadiem. Viens no tādiem pavisam nedaudziem vārdiem, ko dāņu valodā lieto joprojām, kaut arī tas skaitās „izraidīts no valodas" ir **gebet** (nozare) (Skautrup, 1953: III sējums, 383.-384.lpp). Dāņu valodā vācu valodas aizguvumu pamatdaļas stāvoklis ir šāds: vai nu tos vispār nelieto (un tas attiecināms uz mazāko daļu), vai arī   attiecībā uz lielāko daļu, kas joprojām veido dāņu vārdu krājuma pamatdaļu - tos lieto un uztver kā integrētu dāņu valodas sastāvdaļu. Profesors Eriks Hansens lēš, ka mantoti dāniski celmi ir tikai apmēram 3 500 vārdiem no apmēram 60 000, kas doti dāņu pareizrakstības vārdnīcā (Hansen, 1994: 28.lpp).

Latvijā pūrisms pirmo reizi nopietni izpaužas saistībā ar nacionālo atmodu 19. gadsimta 70. gadu sākumā. Tas ir laiks, kad jēdziens par nacionālajām valstīm ir izplatījies Eiropas lielākajā daļā.[4] Pūrisms vispirms vēršas pret

vācu valodu. Un, kaut arī tas parādās gandrīz 100 gadus vēlāk par pirmo atsārņošanas vilni no vācu aizguvumiem dāņu valodā, tas acīmredzami ir spēcīgāks un radikālāks, jo tā mērķis ir ne tikai atrast savus vārdus jauniem fenomeniem un jēdzieniem, bet arī izskaust jebkuru identificētu aizguvumu no vācu valodas. Visbiežāk aizguvumi netiek aizvietoti ar senākiem vai dialektāliem latviešu valodas sinonīmiem, bet gan ar jaunvārdiem. Aizgūto vārdu skaits ir tik liels, ka pat pirmie lielie nacionālie rakstnieki lai arī neatlaidīgi un čakli valodas kopēji - ne vienmēr pilnībā spēj izvairīties no vācu aizguvumiem, tāpēc nedaudz vārdu pamanās ielavīties nacionālajā literatūrā.[5] Sarunvalodā vācu valodas aizguvumi atkāpjas jaunvārdu priekšā daudz negribīgāk, un daudzi ir bieži dzirdami joprojām.

Līdzīgais un atšķirīgais

Dānijā pirmie valodas kopšanas centieni idejiski pirmām kārtām bija saistīti ar apgaismības laikmeta vēlmi darīt idejas un domas saprotamas vienkāršajai tautai, taču latviešu valodas kopējiem bija cits mērķis, proti, parādīt, ka latviešu valodu var izmantot zinātnē un garīgajā daiļradē, kā arī valsts pārvaldē un politikā, vai, citiem vārdiem sakot, vēstīt, ka Latvijas valsts radīšana ir pilnībā iespējama. Šie centieni ir pamatā tam, kāpēc daudzi vārdi, kurus joprojām lieto vairākums latviešu, arī vēl šobrīd tiek uzskatīti par substandartu un filologi tos joprojām redz kā draudu ne vien latviskiem sinonīmiem (ja tādi vispār atrodami), bet arī latviešu valodas izdzīvošanai. Turpretim dāņu valodas pamatdaļu veido aizgūti vārdi, un dāņu filologi jaunus aizguvumus dāņu valodā ļaunākajā gadījumā uzskata par liekiem jauninājumiem, kas laika gaitā apgrūtina senāku tekstu sapratni, bet biežāk tomēr par valodas bagātināšanu ar jaunām niansēm, jo svešvārdi, iekļauti valodā bieži līdzās senākiem vārdiem - gūst citu līdzšinējās nozīmes vai lietojuma niansi un tādējādi bagātina valodu.

Tātad iemesls daudzajiem dāņu-latviešu stilistiskajiem viltus draugiem ir meklējams politiskajās atšķirībās uz citkārt gandrīz vai vienādā abu valodu vēsturiskās attīstības fona - vācu dominēšana Dānijā ir gājusi roku rokā ar

nacionālo suverenitāti, kurpretim latviešu tautai laikā, kad atzinību guva priekšstats, ka valodas izplatībai jābūt valsti veidojošam elementam un ka valsts bez savas pilnībā attīstītas valodas pastāvēt nespēj, sava valsts vēl nebija radīta.[6]

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Piezīmes:

Par dažādu viltus draugu tipu sistemātisko iedalījumu skatīt: Lietz (1995),
180.-183. lpp.

2. Tas, kādai jābūt atbilstības pakāpei rakstos vai izrunā, lai sajauktu divu
vārdu lietojumu, ir subjektīvi nosakāms, tāpēc statistika izpētes materiālā
uztverama ar zināmu piesardzību.

3. Virkne vārdu šeit pārstāv aizguvumus vairākās vārdšķirās. Pastāv gandrīz
tikpat liels skaits stilistisko viltus draugu, kurus dāņu valoda nav aizguvusi
no vācu valodas, jo tie ir kopēji ģermāņu valodām, bet latviešu valodā
tie turpretim ir aizgūti no vācu valodas. Patiesībā ir vēl lielāks skaits
viltus draugu, kas ir aizguvumi abās valodās, bet kuriem nav atšķirīga
stilistiskā nokrāsa - tas attiecināms īpaši uz jaunāko laiku aizguvumiem.

Tā, piemēram, **XIX** gadsimta vidū Holšteinā, kas bija Dānijas Karaļvalsts
sastāvdaļa, notika vācu dziesmu svētki kā protests pret dāņu virskundzību.

5. Piemēram, *brūte* Raiņa darbos (Karulis, 1992: I sējums 150.lpp.).

6. Uzskatāms, ka šī tendence vēl konsekventāk ir realizēta Islandē, kas ir
jaunāka valsts nekā Latvija: islandiešu valodā nav svešvārdu vārdnīcas,
jo islandiešu valodā nav svešvārdu. Taču ir izstrādāta islandiešu slenga
vārdnīca, kurā uzņemta daļa svešas izcelsmes vārdu, piem., *sósíalisti:
sociālists.

Anita Načisčione

Translation Aspects of Phraseological Reiteration in Discourse.

In traditional rhetoric repetition is generally seen as a fundamental if primitive device of intensification, especially in situations of extreme emotional tension or for the sake of emphasis. In the history of stylistics these devices have received an elaborate classification (Leech, 1993: Ch.5). The figures of repetition are, for instance, particularly common in sixteen- and seventeenth-century literature, when the vogue for the arts of rhetoric was at its height (Wales, 1995: 403). It is interesting to note that in each period the role of repetition varies depending on the purport of the message and the style of the work. Likewise, each school of analysis has brought out same other valuable feature or aspect of repetition.

In discourse analysis another role of repetition is revealed, that of creating relationships and new meaning in a discourse world. Tannen, for instance, views repetition as "a limitless resource for individual creativity and interpersonal involvement" (Tannen, 1989: Ch. 3) and hence as a key aspect of discourse. She believes that repetition is a central resource in language use. In contrast to the conventional approach when repetition is seen inefficient or inappropriate and is often deliberately avoided or replaced by synonymy, discourse analysis treats repetition as a fact of life that performs certain functions in discourse. It explores the nature of repetition and its role in reinforcing particular meanings in various types of texts (McCarthy and Carter, 1995: 145 - 149).

Halliday and Hasan see repetition as a broader phenomenon which they term *reiteration*. A reiterated item may be a repetition, a synonym or near-synonym, a superordinate, or a general word which is commonly used with cohesive force (Halliday and Hasan, 1976: 278). However, it is not only reiterated phonological and lexical patterns which reinforce particular

meanings across sentence boundaries. It is also phraseological units (PU) which are involved in creating discourse meanings through reiteration.

Reiteration is a form of phraseological cohesion which may involve the repetition of the whole PU, isolated components of the PU that refer back to it or any techniques of the stylistic discoursal use of PUs, e.g. extended metaphor, pun, allusion etc. It is the closeness of the semantic and stylistic relationship between the isolated phraseological components and the PU which determines the cohesive effect of the PU in discourse. The greater the distance the more difficult it would be for the translator to recognize and identify the phraseological links and a higher level of translation skills would be needed to meet the challenge.

Both literary and non-literary discourse offer ample illustration of cases, when a PU pervades the text, when it is reiterated fully or in parts or when separate components are used in isolation over larger stretches of text and we see a continuum of reiterative cohesive elements. All these cases call for enhanced level of translation skills. They do not, however, constitute unsurmountable difficulties if translators are adequately trained. A greater degree of discourse awareness is needed to perform the task of translating cases of the stylistic discoursal use of PUs. The translator should be aware of the effect of the reiterated items on perception and memory. According to the psychological law of repetition the more often a response is made the more resistant to extinction it becomes (Reber, 1995: 299). The realization of the cognitive value of reiteration in the SL will help to preserve its cohesive function in the TL.

Let us examine some of these aspects of discoursal phraseological use in J.Galsworthy's novel *The Silver Spoon*. The title is an allusion to the PU "to be born with a silver spoon in one's mouth" which encompasses the whole of the novel. All in all this PU is used 8 times in the text, it is reiterated, extended, alluded to and punned on across 242 pages. When we compare

Anna Bauga's translation of this novel into Latvian with the original we see that the major translation challenge lies in the extension of the image in the face of the absence of a Latvian equivalent, hence the extension of the metaphor sounds at times artificial. Another difficulty is the rendering of the whole of the metaphoric web and the preservation of the double vision, including all the sub-images which are part of the extended metaphor

> <u>E n g l a n d   w i t h   **the silver spoon in her mouth**</u> and   <u>n o</u>
> <u>l o n g e r   t h e   t e e t h   t o   h o l d   i t   t h e r e,   or t h e   w i l l</u>
> <u>t o   p a r t   w i t h   i t !</u> And her very qualities - the latent "g r i t"
> the power to take things smiling, the lack of nerves and imagination!
> Almost vices, now, perpetuating the rash belief that England could still
> "muddle through" without special effort, although with every year there
> was less change of recovering from shock, less time in which to
> exercise the British "virtues" (Galsworthy, 1976: 68-69)

> <u>A n g l i j a   **a r   sudraba karoti mutē**</u>! <u>Z o b u   v i ņ a i   v a i r s   nav,</u>
> <u>l a i   k a r o t i   s a t u r ē t u,</u> bet nav gribas <u>š k i r t i e s   n o   t ā s.</u>
> Un Anglijas nacionālie tikumi - izturība, prasme uztvert visu ar
> smaidu, nezināšana, kas ir nervi un iztēle! Tie tagad neatšķiras no
> netikumiem, jo izraisa vieglprātīgu pārliecību, ka Anglija "izkulsies"
> visam cauri bez sevišķas piepūles, lai gan ar katru gadu aizvien
> mazāk izredžu atlabt pēc satricinājuma, mazāk laika   vingrināties
> angļu "tikumos" (Golsverzijs, 1962: 75)

When we compare "the latent grit" with "nacionālie tikumi - izturība" we see no correspondence. The latter is not part of the figurative flow and it provides no double vision, while "the latent grit" is part and parcel of the metaphoric continuum of "the silver spoon in one's mouth" at the same time it is allusion to the PU "to grit one's teeth" which conveys determination to carry on even if the situation is very difficult. The metaphoric vision is lost in the Latvian

translation. To preserve stylistic cohesion it is essential to preserve all the ties, all the strands of the metaphoric web.

The effect of the metaphoric information of the extended PU is reinforced by the use of prop-words which cluster around the metaphor and act as recurring cues in the creation of meaning. One of them is "spoiled" The Latvian translation, however, gives a different rendering in each of the following contexts, and the line of thought is lost. We read that the English are spoiled (L. samaitāti) by past prosperity when England was in a position to hold the silver spoon in her mouth (p.68). Have the English got so spoiled (L. izlutināti) that they get down from table when threatened with a spoon of bone? (p.87). There is something dangerous about silver spoon as they spoil (L. sabojā) men and women of property (p. 124). How many dreams are spoiled (L. sadragāti), leaving the country to suck its silver spoon (p. 167). And finally the eleventh baronet is called a spoiled boy (L. palaidnis) when he is splashing and plopping his silver spoon (p. 242). The reiteration of the prop-word "spoiled" is not accidental. It is a recall cue (Tabossi and Johnson-Laird, 1980 596) which facilitates associative responses to the PU that is in the focus of this metaphoric network and therefore it should not be disregarded.

The student of translation needs to be exposed to phraseology and its stylistic use. Unfortunately most dictionaries do not help in training the translator in this respect, as they tend to avoid the stylistic use of PUs in their entries (Veisbergs, 1996: 244). Even if the dictionaries were improved they would never be able to reflect all the wealth and variety of this use. The main task is to train the awareness of the translator to cope with discourse phenomena. A discourse-based approach enables the teacher of translation to shift the emphasis from the preoccupation of teaching separate PUs and their translation options, and focus on discourse features, the choice, occurrence and co-occurence of the stylistic use of PUs and their distribution,

as well as the prevalence of a certain type of stylistic use in certain genres or parts of text.

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Andrejs Veisbergs

Euphemisms in English and Latvian

Modern languages abound in euphemisms which constitute one of the most proliferate types of semantic change today. The widespread character of this phenomenon is confirmed by coinage of a new term – euphemantics (Dodd, 1962). Books (Allan,1991; Enright, 1985) and dictionaries (Spears, 1981; Neaman, 1983; Green, 1984; Holder, 1987; Rawson, 1989) are dedicated to the subject.

Euphemisms are emotionally neutral words or expressions used instead of synonymous offensive, too direct or unpleasant words. Thus they deal with the ambiguous and the unpleasant. Today they are not anymore limited to the, so called, "7 deadly sins spheres" Generally euphemisms concentrate in the spheres connected with human body, secretions functions, nakedness, genitals, sickness, crimes, military action, but they actively invade new spheres – advertising, business, politics – anything "from private pleasure to public pain" (Rawson, 1981). Though the explosion in euphemisms use in modern languages is quite unprecedented, it is by no means a new phenomenon.

Historically there have been other periods of overabundant use of euphemisms. The spheres of euphemization, however, tend to shift at different times. This is determined by what at a certain time is considered worth avoiding or calling directly. Puritans of the 17th century in Britain tabooed use of **God** and **Hell** on the stage. 19th century Victorian era saw numerous words as unfit for usage – **belly** and **bowels** were substituted by **abdomen** and **viscera** – words of Latin origin were (and still are) most useful for the purpose – **intoxicated** and **inebriated** sound much better than **drunk**. One of the causes of a rather rapid change of euphemisms is that after a period of use they usually acquire the meaning of the taboo-word and become cumbersome; new ones are then sought. This in turn affects the

other meanings and usage as well, thus **intercourse** has almost disappeared from normal conversation because of its sexual connotations.

Creation techniques.

Euphemism creation techniques involve some of the traditional word-formation types as well as present some peculiarities. The techniques are similar in both Latvian and English:

- Loans borrowed mainly from Latin and Greek seem less offensive. They are more technical and sophisticated:

  to micturate (to piss)   **invalid** (cripple)

  senior (elderly)   **quietus** (death)

  recession (hard times, crisis) **to expire** (to die)

  Also in Latvian international words have weaker connotation and emotional effect:

  invalīds (kroplis)   **korpulents** (resns)

  retardēts (atpalicis)   **fēces** (kaka, izkārnījumi)

  alkoholiķis (dzērājs)   **hidrocefālija** (ūdensgalva)

  reproduktīvie orgāni, ģenitālijas (dzimumorgāni) .

  This often affects hospital language where numerous things including the worst ones are usually called in their international and often indecypherable names **otolaringologs, kancerogēns, patalog-anatoms, letāls**. This can also be linked with the fact that international words like prefixated elements are longer, than the short and concise terms.

- Abbreviations seem less dangerous or impolite:

  TB (tuberculosis)   **JC** (Jesus Christ)

  WC (water closet, toilet)   **KIA** (killed in action)

  gezunda (goes under the bed) (chamber pot)

big C (cancer)

In Latvian abbreviations in this function are rarely used and the cases are more characteristic of truncation.

- Adaptations (distortions) -- a specific word-formation pattern of euphemization:

cripes (Christ)   **gosh** (good gracious)

blimey (God blind me)   **Fanny Adams** (fuck all)

In Latvian substituting of a rude word by a similar word of the same class bears a somewhat random and speech character e.g. **blāviens, bloda** for the universal Russian loan **blaģ**. There are some stable and traditional distortions, too:

je dritvai kociņ   **bitīt matos**

ej tu dēt

- Truncation

Truncation – deletion of some letters in writing is less widespread in English today as it used to be. Asterisks, or hyphens are usually used:

G-d (God)   **F**k** (fuck)

In Latvian traditionally only the first letter of a rude word is used, followed by periods, e.g.

...cita pēc loģikas nevarot deklarēt j...tv...m..., saka "es krītu orgasmā"
(Santa 37, 1995)

*   aptuveni 25 gadus vecs vīrietis teica   "Ko tu, b..., sievieti aiztiec!"*
(Rīgas Balss, 10.8.1995).

It is generally characteristic of written language, yet occasionally used in spoken language as well, e.g. *ej tu d*....

Widening of meaning -- a word (usually more general) bearing some similarity is found and its meaning widened to include the meaning of the avoidable word. In utmost cases we deal with complete substitution of denotative meaning:

social disease (syphilis)   **growth** (cancer)

solid human waste (feces)   **madam, game** (whore)

to relieve oneself (to urinate/defecate)   **relief** (sexual gratification)

inmates; clients; residents (prisoners)   **to sleep with** (to have sex)

visit (bombing mission)   **assets** (enemy targets)

liberation (aggression, occupation)   **relationship** (affair)

Latvian:

draugs (mīļākais)   **Tas** (sekss)

jaunveidojums (audzējs, vēzis)   **atlīdzība** (kukulis)

atbrīvošana (okupācija)   **apslapināties** (apčurāties)

Metaphoric transfers

blossom (pimple)   **red light sister** (whore)

theatre of operations (battlefront)

weeding books from the libraries (cenzorship)

Latvian:

guldīt zemes klēpī; izvadīt (apbedīt)   **kaulainā** (nāve)

naktstauriņš (prostitūta)   **kunga prātā** (piedzēries)

aiziet pie Pētera; nolikt ķelli, karoti; atstiept kājas (nomirt)

Ellipsis is used for euphemization as it transfers the meaning of the phrase onto one word, which is usually the word that is not actually associated with the avoidable subject:

ladies (ladies' room)   **action** (military action)

intercourse (sexual intercourse)

Latvian uses ellipsis rarely as the flective system does not always allow change of parts of speech easily, it is invariably followed by a change in the remaining component, e.g. backclipping and ellipsis (Veisbergs, 1995:55):

- onomatopoeic elements and nursery language are often applied in English grown-up speech as euphemisms: **to do a number one/ two, sissy, cissy, pee-pee, wee-wee, tinkle** (to piss).

  In Latvian one rarely uses this technique, but diminutives are applied to soften situations: **vēzītis** (vēzis), **jāizņem zobiņš** (jāizrauj zobs)

- Use of negative. There is a distinct tendency in both languages to use negative suffixes for softening the effect of the word or making it extremely vague: **the underprivileged, the unprosperous, antidisinformation, counterdiscriminatory, prounpollutionary, discontinuity, to disimprove** (to make worse), **to deselect** (to exclude).

  Latvian: **nevesels** (slims), **nelabdabīgs** (ļaundabīgs), **mazturīgs, mazrocīgs, sociāli neaizsargāts** (nabadzīgs), **nelabais** (velns), **nenormāls** (traks), **nesaticīgs** (kašķīgs), **neattīstīts** (dumjš), **nesaprātība** (muļķība)

  *Tu uzzināji, ka Sandim ir sarkoma — **nelabdabīgs audzējs** (Sestdiena, 11.2.1995)* samazināt atsevišķu ministru pieļautos **neracionālos izdevumus** *(Diena, 12.06.1995)*

- Longer periphrasis
  rear end (buttocks)   **to pass water** (urinate)
  differently abled (disabled)   **visually impaired** (blind)
  working girl, fallen woman, bad girl, erring sister (whore)

somebody lacking a knowlege base (ignoramus)

mental activity at the margins (insanity)

There are rows of diminishing attribute chains - challenged, different, less

emotionally/horizontally/intellectually challenged (handicapped)

less academic/developed/attractive/enjoyable/prepared (not)

physically/emotionally different (abnormal)

Latvian:

senākās profesijas pārstāve (prostitūta)   **letāls iznākums** (nāve)

augstākais soda mērs (nāves sods)   **sniegt nepatiesas ziņas**

(melot)

kā no mātes miesām nācis (kails)   **pelnīta atpūta** (pensija)

likviditātes problēmas (bankrots)

nesankcionēta nodevu ievākšana (rekets)

pārmērīgi lietot spirtotus dzērienus (dzert)

nelikumīgi aizbrauktas automašīnas (nozagtas automašīnas)

taktiska atiešana uz iepriekš paredzētām pozīcijām (piespiedu

atkāpšanās).

Latest Developments

End of the 20th century sees euphemisms blend with bureaucratese making the language opaque on any bureaucratic subject. The result is the so called terminal gibberish clusters — a sort of modern newspeak:

negative patient care outcome (death)   **energy release** (radiation leak)

reporting guidelines (censorship)   **to institutionalize**(to hospitalize)

terminate, eliminate, neutralize (kill)   **route of egress** (retreat)

collateral damage (civilians killed)   **client** (prisoner/taxpayer)

pre-emptive strike (surprise attack)   **freedom fighter** (guerrilla)

reversed growth vector (decline)   **condition** (disease)

electronic counter measures (spying)   **active air defence** (attack)

personnel ceiling reduction (employment cutback)

rehabilitative / correctional facility (prison)

monitored retrievable storage site (nuclear dump)

immediate permanent incapacitation (death)

to sleep with, have relationship / close / personal friendship (to be a lover)

Obfuscation in the English speaking world seems to touch mainly the spheres of medical care, police, and mostly militaries where euphemisms are especially rife. Thus the Gulf War simulated the vocabulary of the technology of illusionary entertainment (Ebo,1995): **to neutralize** (to kill**), smart bombs, surgical strikes, theatre of operations** (battlefront), **ordinances** (bombs), **to hit the jackpot** (to hit a big target), **involuntary conversion** (crash landing).

Here euphemistic use often borders on intentional blur where another reason for euphemistic use is involved -- creating high sounding and convoluted expressions in order to raise the importance of the subject, charge more, etc. thus Pentagon officially prefers:

wooden interdental stimulator (toothpick)

frame-supported tension structure (tent)

high velocity multi purpose air circulator (fan).

Bureaucratese in a similar way multiplies the wordstock — **shop** and **ranch** are often used for the *office*, e.g. *evaluate the policy of your shop, I will take that to ranch for discussion,* **hardball** has acquired the meaning of *serious work,* e.g. *This guy plays hardball.* With the great number of euphemisms becoming stable in the language these words actually acquire new meanings.

Latvian euphemisms though generally similar to the English (the same spheres) bear some particular qualities. The early euphemisms can be found in folksongs which actually abound in them. Bearing strong metaphoric character large numbers of euphemisms are of contextual type, generally

describing human organs, lovemaking, childbirth, fighting (Plukšs, 1935). The metaphoric image system of describing the sexes, the most general type of which would be **liepa** (linden)　**woman, ozols** (oak)　**man**, is further developed for creation of euphemisms, thus **meadow, wood, rose-garden, box** stands for female body and organs while **stallion, bull, horse, grass-blade, key** for male, e.g.

Maza bija man lādīte
Deviņām atslēgām
Kas atslēdza pirmo reizi
Tas lai slēdza visu mūžu. (965)

Some of the beasts have numerous parallels which suggests they have been tabooed at certain periods, e.g. **čūska -- tārps, garais tārps, zemes putns, strikis, garaste, garā, brūte**, etc. **vilks -- pelēkais, pelēcis, vecbrālis, meženieks, mežakungs, mežavīrs**. This kind of taboo-euphemism use is wellknown also in other languages (Jarceva, 1990: 590). Many of the old euphemisms have acquired solemn poetic air and preserved in the (highly) literary language: **aiziet aizsaulē, viņsaulē, smilšu kalniņā, veļu valstībā, mūžībā** (nomirt).

The process of modern euphemization is not so highly developed in Latvian as in English. Euphemisms still tend to be generally of the more traditional pattern connected with death, illnesses, crimes, unpleasant social phenomena, etc..

krist,izdzist,aiziet,šķirties (as well as about 30 longer expressions) (nomirt), **piesavināties, gramstīties, nočiept** (to steal) **iemest** (dzert)
mānīt, blēdīties, maldināt (krāpt)　　　　　**partneris, draugs** (mīļākais)
gultā, nevesels, saguris, sanīcis, sasirdzis (slims)
likvidēt, neitralizēt, iznīcināt (nogalināt)
sociāli neaizsargātie (nabadzīgie)

Latvian while going through different totalitarian regimes which are famous for political euphemisms has had many words acquiring strange meanings to disappear with the next change of rulers, **frontes taisnošana** (atkāpšanās), **galīgs atrisinājums** (žīdu iznīcināšana) from the German occupation;
šķiras ienaidnieks (nepaklāvīgais, bagātais), **likvidēt, iznīcināt kā šķiru, neitralizēt** (nogalināt) from the soviet rule. Some though tendied to be used by both regimes - **atbrīvošana** (okupācija)

The trend goes on. Finding a term for the residents in Latvia who have come during the soviet occupation has produced a multitude of euphemistic variants   **nepilsoņi** (non-citizens), **ārpilsoņi** (those outside citizenship), **krievi** (Russians), **krievieši** (Russia's people), **nelatvieši** (non-Latvians), **ārvalstnieki** (foreigners), **bezvalstnieki** (those without citizenship), **nevalstnieki** (those without a state), **krieviski runājošie** (Russian-speaking), **latviski nerunājošie** (Latvian non-speaking), **apatrīdi** (the stateless). (See linguists suggestions in Diena 27.8.1995)

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Ieva Zauberga

Translations as Hybrid Texts

In this article I will argue that hybrid texts are inevitable features of intercultural communication and they should not necessarily be treated as linguistic and cultural interference but rather as a natural consequence of crossing culture barriers. In the process of translation, cultures which were previously separated, come together and establish ongoing relations.

Heterogeneous Nature of Translation

Translation is no longer seen as reflection or copy of the source text. To characterize translation Andre Lefevere uses the term *refraction* which seems to have gained acceptance (1992). When light is refracted, it is thrown in different ways, it is not a straight reflection. Similarly a translation turns out to be a different text from its original. But this does not deny the connection between the source and target texts. In a sense all translations qualify as hybrids as long as they can be viewed as a transplant of the source text in an alien, target culture environment. As pointed out by Irzy Levy, in the process of translation the form -- content unity of the source text is disrupted. Inevitably some pressure is exerted upon the target language as the transfer of foreign elements is impossible without certain "violence". Levy claims that the translator's style always bears the imprint of the source text (1974:83). The influence may be direct and obvious (e.g. transcribed neologisms) but often it is indirect. While the source text emerges as a homogeneous entity, the target text needs to be adjusted to the long-standing target language system and culture context which leads to the application of compromise linguistic means in the translation. Consequently, a translated text can easily be recognized by words, word combinations, structures that are semantically and grammatically correct but seem artificial. Levy

compares the translator to the actor who, if not highly professional and talented, reproduces clichés which he calls "translator's jargon" (1974:153). The degree of artificiality depends on the translator's competence as well as approach to the source text, e. g. translator's abiding by faithfulness to the original or the readability and acceptability of the target text in the new cultural context.

Later other scholars have pointed to the hybrid nature of translated texts. Alan Duff calls the language of translations the "third language" which lies, as it were, in between the source and target languages: all words are known but put together in an unfamiliar way (1981:122). Aniela Korzeniowska and Piotr Kuhiwczak apply the term "hybrid" to translations that manifest signs of inconsistency of some kind: texts with contradictory stylistic features, undefined readership and blurred intonation (1994:112). "Cannibalism" in post-modern Brazilian translation and aesthetics, which views translation as transtextualization, has been characterized by Else Ribeira Pires Vieira as "interpenetrable voices and discourses where hybridization reigns" (1994: 68). Also Gideon Toury admits that translated texts tend to have features that render them distinct from nontranslational texts. Target text can never be entirely acceptable to the target culture because it will always introduce new information and forms defamiliarizing to that system; neither can it be entirely adequate to the original version because the cultural norms cause shifts from the source text structures. Translations tends to deviate from sanctioned patterns. However, he claims that these deviations are not necessarily "mere production mishaps". More than one writer has observed that the identification of a text as a translation "protects" the reader from misinterpreting the writer's intention (1995:28).

My contention is that the degree of hybridization of the translated text largely depends on the status of translations in the target culture and ensuing translation conventions.

Status of Target Culture and Translation Conventions

As a result of global political, social and economic developments, the modern Western world witnesses gradual evolution of culture without spatial boundaries as well as consequent acculturation. As a rule, these processes are promoted by the so-called major nations who, on the whole, favor *ethnocentric* translations, i.e translations that carry out a systematic negation of the strangeness of the foreign work. The foreign text becomes intelligible when the reader recognizes himself in the translation (Venuti, 1995:19). Many minor nations display certain reservations about the new trends; geographical and cultural boundaries are of great relevance as culture for these nations is one of the very few vehicles of national self-assertion. Translations in such cultures play an important role. As Susan Bassnett puts it: "Translation is one of the most obvious forms of image making ... it is responsible to a large extent for the image of a work of a writer or a culture" (1991:20). Since translation is always contextualized and functions as part of a culture and an ideology, translators operate in the continuum which conditions translation strategies.

Even with the general switch to target-orientation, for minor nations faithfulness as an approach that highlights linguistic but mostly cultural distinctions, still remains the dominant strategy. "Faithful translation", "equivalence" and the like within the last decade are often perceived as terms that evidence of scholarly ignorance or rigidity of thinking. As pointed out by Andre Lefevere: "In fact, far from being "objective" or "value free", as their advocates would have us believe, "faithful translations" are often inspired by a conservative ideology" (1992:51). However, since translation often takes place where two unequal worlds collide, *conservativism* may acquire different interpretation. If a culture Is firmly established, has grown self-sufficient and rejects innovations, it might be accused of conservative ideology. In case of less solid and more exposed cultures, whose identities are constructed in opposition to the alien, conservatism may develop as part of self-preservation. In such

case in translation a distinct line is drawn between the source and target text and assimilation does not take place. Several scholars assert that translations into small language cultures are more exact than translations from minor languages into major language cultures (Vanderauwera: 1985, Kuhiwczak:1990, Tymoczko:1995, Dollerup:1995). Also Czech writer Milan Kundera, who has spent much time fighting for the suitable presentation of his works in different translations, confirms that translations into minor languages are always better. He is appalled by the cultural hegemony that his writing has been exposed to: "In 1968 and 1969, "The Joke" was translated into all the Western languages. In France, the translator rewrote the novel by ornamenting my style. In England, the publisher cut out all the reflective passages, eliminating the musicological chapter, changed the order of parts, and recomposed my novel... And yet, for a translation to be good, it requires so little: to be faithful, to want to be faithful" (quoted from Gentzler 1993:38). This is a typical phenomenon which has been described in terms of "appropriation", which in the sphere of culture stems from distorted economic and social relations (Kuhiwczak, 1990:118), or "colonization" which is based on a master/servant or colonizer/colonized relationship (Sengupta, 1990:58). On the minor pole the *non-ethocentric* approach prevails -- a good translation forces the domestic language and culture to register the foreignness of the foreign text.

The closer the translation to the original in terms of adequacy, the more obvious the source text imprint. Accordingly the majority of translations made in marginal culture situations bear a great number of hybrid features which, however, as a rule, does not break the expectancy norm of the readership. The general acceptance of foreignizing strategies has been historically and socially conditioned. Addressing the reasons, I will draw on the Latvian case, but in several aspects, I believe, parallels can be drawn with other small nations.

- Within the Latvian literary polysystem translated literature has most of the time taken the primary position. The first sample of Latvian national literature

"Little Songs" (1856) comprises 37 poems only one of which is an original creation, the others being translations. Many more translations followed exceeding the scope of original writing. Latvian national literature flourished only in the first three decades of the 20th century. The Soviet period, lasting for half a century, imposed on Latvian literature unconditional compliance with Communist ideology which hindered the development of national literature. Again translated literature prevailed in the literary polysystem. The same applies to the current culture situation which is marked by general confusion and overwhelming profit drive which Latvian writers are not yet ready to meet.

Under the circumstances when translated literature takes the dominant position, source texts tend to be "looked up at" and translations tend to imitate the original texts rather than abide by home conventions giving priority to acceptability. To return to Lefevere's metaphor, Latvian translations tend to reflect rather than refract.

• Latvian culture scene has often been perceived as defective, the Latvian language pointed to as inferior (due to and by different invaders) and national self—assertion has been one of the major functions of Latvian translations. Translators from the very beginnings in the second half of the 19th century till the present moment have felt obliged to prove that in Latvian and for Latvians all the same things can be expressed as in the so—called major languages. Consequently translations have mostly been on the literal side. Low self—image and distinct source—orientation can easily be traced in the apologetic tone of Latvian advertisements. E.g.:

Jūrmala (a seaside resort) is famous for its clean air, moderate climate and unique pine woods. Unfortunately, the sea is too cold to make you wish to

have a swim too often, water temperature seldom exceeds 20 degrees centigrade.

("Riga This Week", summer 1993)

Historical circumstances have drained the nation of self–confidence which naturally echoes in culture and translation as its inseparable counterpart. However, today the situation seems to have improved – both psychologically and professionally. Two years later – in the autumn of 1995 – the same seaside resort has been advertised in the same promotional booklet already according to the adaptive pattern:

Take a walk along Jūrmala paths, breathe fresh air, plunge into warm waters of the Gulf of Riga, meet magnificent sunrise on the beach -- and have a good time in Jūrmala.

• In the present circumstances the radical political and economic transformations have led to the general acceptance of Western mass culture. The acceptance is unconditional – psychologically because of its novelty and former denial and politically because of its non–Soviet orientation. The practical consequence is the wish to imitate. The high status of Western culture in Latvia today entails an increased tolerance for its interference. The rapid growth of Anglo–American impact has lead to extensive borrowing both of linguistic and cultural patterns. Using the terminology of Clem Robyns, Latvian translations today can be described as defective discourse, i.e. they stimulate the intrusion of alien elements that are explicitly acknowledged as such (1994: 60). Consequently, Anglo–American lexical units are being transcribed with growing frequency and behavioral patterns directly transferred, e.g. four letter words which have so far been ousted from the literary language. Foreign loans have literally possessed certain spheres of the language, which can be characterized as a "ketchup effect", i.e. while

previously prohibited, they had accumulated in an undesirable cluster which, once the barrier was removed, is now dissolving into the language. Or else we might say "catch–up effect", i.e. the aspiration of Latvian culture to attain Western standards at all cost. Not only traditional forms of expression but also social conventions have been altered leading to further internationalization and liberalization of environment. Just to mention the tendency of frequent use of taboo words both in everyday communication and literary language as well as the shrinking of distinction between the formal and informal use of 2nd person singular and plural forms of the personal pronoun *tu* and *jūs*.

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 and Russian). The domination of anglophone culture is rather taken as a welcome switch and defense mechanism against the possible restoration of the former exposures, as the means of joining "the rest of the civilized world"

The above mentioned considerations explain why these angular translations may seem fully acceptable to the readership of the receiving culture. Because of the still "compartmentalized" perception of the modern world, the translation is perceived as a distinct part of a different, distinct cultural entity. The translation 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 may be enhanced by the former 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).

Overt and Covert Hybrids

Further I will pursue Levy's contention that all translations bear certain imprint
of the source text, but the degree of interference depends on the translation
type. Overt, documentary, semantic, conservative translations do not try to
conceal that the translated texts are not "second originals"; they highlight the
source text features and can qualify as overt hybrids (c.f. overt and covert
translations; House: 1981). Their covert, instrumental, communicative and
recreative counterparts are distinctly target oriented and try to subdue the source
text imprint. On analogy they may be called covert hybrids. I will argue that
certain amount of divergencies can be traced in any translation.

Mary Snell-Hornby's points out that the vast majority of texts are in fact hybrid
forms with a blend of sometimes conflicting features (1988:310). Even
advertisements -- the most pragmatically oriented text type   may display
inconsistencies of pragmatic nature. Latvian advertisements serve as a good
example. Since advertising in post–Communist countries has emerged as a new
text type, it has not yet established strict conventions of its own. Advertisements
often bear strong features of scientific writing. Structurally and stylistically they
often do not differ from fact–bound informative texts. Thus, in the front page of a
glossy brochure promoting the above mentioned Latvian seaside resort Jūrmala,
next to a lovely photo of bluish-green waves washing the coast, the following text
can be found (the text has not been translated and officially published,
documentary translation is offered here):

*The Riga Bay comprises approximately one twenty--fifth of the Baltic Sea
waters, the average depth 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 meters 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 kilometers 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...

Since in the Latvian culture situation translation is generally viewed as reproduction and translators hesitate to take the responsibility of improving defective source texts, translations retain source text inconsistencies. They may not necessarily be obvious, i.e. they may also be covert. However, Latvian translations, like most conservative translations, feature a great number of obvious interference. For example, cross—cultural differences, foreign culture words, allusions, multilingual elements are often explained by means of footnotes or end—of—text commentary. E.g.

Lielos burtus viņa nelietoja (izliekas par e.e. kamingsu*, vai ?). Viņa bija izvēlējusies kursus no visai augstām sfērām: salidzināmā literatūrzinātne 105**, mūzika 150, mūzika 201. (Eric Segal "Love Story", p. 5, translated in 1993)

Original: *Her handwriting was curious -- small sharp little letters with no capitals (who did she think she was, e.e. cummings?). And she was taking some pretty showy courses: Comp. Lit. 105, Music 150, Music 201.*

The footnote gives the explanation:

e.e. kamings -- American poet who did not use capital letters;

**The number of lessons to be taken in the given subjects.

Footnotes situationalize the text by relating it to its new environment at the same time pointing to the restraints imposed by the receiving culture. Similarly transcription and nontranslation emphasize the culture gap:

Es nerunāju par tiesībām, prepij, es runāju par ētiku. (Eric Segal "Love Story", p.3, translated in 1993)

Original: *I'm not talking legality, Preppie, I'm talking ethics.*

In several topical spheres – computer science, business, sports and music – Latvian terminology functions almost untranslated. E.g. *fails, baits, fonts, skaneris, klirings, holdings, bārters, disks, singls, stritbols, snukers, pūls* etc. Consequently translations of informative texts abound in obvious English loans, making the more sensitive part of the readership concerned about "invasion of Anglicisms" and even cultural degradation.

The examples show that translation creates new relations in the target language and culture but these changes should not be considered as imposed by the source culture only. As pointed out by Gideon Toury, the extent to which features of a source text are retained in its translation, which, at first sight, seems to suggest an operation in the interest of the source culture, is actually determined on the target side, and according to its own concerns: features are retained and reconstructed in target--language material, not because they are "important" in any inherent sense, but because they are assigned importance from the recipient vantage point (1995: 12). Consequently, in cultures, where translations have high cultural and social standing or even prevail over national writing, target texts accommodate a larger amount of source--text elements and display a higher degree of heterogeneity as in better established cultures. However, recent

tendencies of cultural globalization reflect also in the statement that we all live in "translated" worlds which assemble ideas and styles of multiple origin and that transnational communications make every cultural site a crossroads and meeting place (Simon, 1996: 134). Thus hybridization not only of culture but even identities can be qualified as the trend of the day.

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Veneta Žīgure

Apstākļa vārdi norvēģu un latviešu valodā

Apstākļa vārda kā vārda šķiras galvenā morfoloģiskā īpatnība ir formas nemainīgums, kas atšķir to no citām patstāvīgo vārdu šķirām latviešu valodā. Vienīgā apstākļa vārdiem (pie tam tikai daļēji) raksturīgā morfoloģiskā kategorija ir salīdzināmās pakāpes (MLLVG, 1959: 690).

Tāpat kā latviešu valodā arī norvēģu valodā apstākļa vārdi ir patstāvīgi vārdi ar savu leksisko nozīmi, morfoloģisko formu un sintaktisko funkciju. Norvēģu valodā tie vairāk radniecīgi īpašības vārdiem, jo lielai daļai apstākļa vārdu forma sakrīt ar īpašības vārda nekatrās dzimtes formu.

Apstākļa vārdi raksturo darbības stāvokļa pazīmi vai pazīmes. Tāpat kā latviešu valodā, arī norvēģu valodā pēc leksiskās nozīmes un lomas teikumā tos var iedalīt īpašību apstākļa vārdos un apstākļu apstākļa vārdos.

Īpašību apstākļa vārdi raksturo

1 *darbības un stāvokļa kvalitāti,* piem.

godt	- labi	**fort**	- ātri
dårlig	- slikti	**naturligvis**	- dabīgi
Da kjørte **langt**		Jūs braucāt tālu.	
Maten smakte **godt** -		Ēdiens garšoja labi.	

2. *Īpašības mēru vai pakāpi,* piem.

veldig	- ļoti	**mye**	- daudz
ganske	- diezgan	**forfedelig**	- briesmīgi
"Hvordan har du det?"		Kā tev klājas?	
"Jo, takk, **nokså** bra."		Paldies, pietiekoši labi.	

Kā norvēģu, tā latviešu valodā mēra apstākļa vārdi paskaidro īpašības vārdus pamata un pārākajā pakāpē, piem.

temelig kaldt	- diezgan auksts
meget farlig	- ļoti bīstams
mye storre	- daudz lielāks
enda smilere	- vēl laipnāks

Savukārt *apstākļu apstākļa vārdi* norāda

1 *darbības vietu*. Atkarībā no nozīmes vietas apstākļa vārdus var iedalīt divās grupās: vietas apstākļa vārdos, kas raksturo darbības norises vietu, un tādos, kas raksturo darbības virzienu, piem.,

	oppe - augšā		**opp** - augšup
Han er	**nede** - lejā	Han går	**ned** - lejup
Viņš ir	**der** - tur	Viņš iet	**dit** - turp
	hjemme - mājās		**hjem** - mājup

Abās valodās, gan norvēģu, gan latviešu valodā sastopami vietas apstākļa vārdu pāri, no kuriem viens apzīmē virzienu uz kādu vietu, bet otrs apzīmē notiekošo kādā norobežotā telpā.

2. *laiku, kad notiek darbība*, piem.

nå	- tagad	**altid**	- vienmēr
så	- pēc tam, tad	**aldri**	- nekad
når	- cikos	**av og til**	- šad tad
ofte	- bieži	**med en gang**	- uzreiz

Jeg ventet i to timer. **Da kom han.**

Es gaidīju divas stundas. Tad viņš atnāca.

Om dagen arbeider jeg - Pa dienu es strādāju.

3. *Cēloni un nolūku, kāpēc notiek darbība*, piem.

    hvorfor - kāpēc

    derfor - tāpēc

Latviešu valodā par cēloņa un nolūka apstākļa vārdiem uzskata tikai divus - kāpēc, tāpēc (MLLVG, 1959: 699).. Pastāv arī paralēlās formas tādēļ, tamdēļ, kādēļ un kamdēļ. Norvēģu valodā bez abiem minētajiem apstākļa vārdiem, pie secinājuma, seku, cēloņa apstākļa vārdiem pieskaitāmi arī

    altså - tātad

    følgelig - tādējādi.

4.. Norvēģu valodā pie norādījuma un izcelsmes apstākļa vārdiem pieskaita apstākļa vārdus, piem.

> **nettop** - tieši
>
> **også** - arī
>
> **bare** - tikai,

kurus latviešu valodā uzskata par pastiprinājuma partikulām.

5. Pie šaubu, modalitātes apstākļa vārdiem norvēģu valodā pieskaita apstākļa vārdus, piem.

> **kanskje** - varbūt
>
> **sikkert** - droši vien
>
> **sannsynligvis** - laikam

Latviešu valodā atbilstošie apstākļa vārdi tiek klasificēti kā apšaubāmības partikulas.

6. Norvēģu valodā pastāv nedaudz nolieguma apstākļa vārdu, piem. **aldri** (nekad), **ingensteds** (nekur), **neppe** (diezin) un t.s. modālie apstākļa vārdi **ikke** (nav, ne), **heller ikke** (ne), piem.

Du skal **aldri** si aldri.	- Nekad nesaki "nekad"
Det hører **ingensteds** hjemme	Tas nav ne te, ne tur (nekur).
Jeg tror **neppe** han kommer	- Diezin, vai viņš atnāks.
Han er **ikke gammle** enn brorer sin	- Viņš nav vecāks par savu brāli.
Jeg vil **ikke** ha koffe	- Es nedzeršu kafiju.
Jeg vil **heller ikke** ha kaffe	- Es arī nedzeršu kafiju.

Jāpiezīmē, ka modālo apstākļa vārdu **heller ikke** lieto nolieguma teikumos, turpretī apstiprinājuma teikumos lieto izcēluma apstākļa vārdu **også**.

Gan **ikke**, gan **heller ikke** ir patstāvīgi vārdi un atsevišķi teikuma locekļi, kuri var mainīt savu vietu teikumā atkarībā no teikuma uzbūves.

Atšķirībā no norvēģu valodas, latviešu valodā apstākļa vārdu noliegtās formas veido ar negāciju ne- kā priedēkli, piem., nekad, nemaz, netālu, nekur, nekādi. Vienīgi savienojumā ar negāciju -ne šie nolieguma apstākļa vārdi kļūst par patstāvīgiem teikuma locekļiem.

Apstākļa vārdu darināšana

Turpmāk apskatīti biežāk lietotie apstākļa vārdu darināšanas paņēmieni norvēģu valodā.

1 Lielākā daļa īpašību apstākļa vārdi darināti no īpašības vārdiem, pievienojot tiem galotni -t. Tādējādi šīs grupas apstākļa vārdu forma sakrīt ar īpašības vārda nekatrās dzimtes formu, piem.

god	- labs	**godt**	- labi
stygg	- slikts	**stygt**	- slikti
pen	- jauks	**pent**	- jauki
lang	- garš, tāls	**langt**	- gari, tālu

Šis apstākļa vārda darināšanas veids ir visizplatītākais norvēģu valodā. Šeit saskatāma neliela līdzība ar latviešu valodu, kurā visvairāk ir to īpašības vārdu cilmes apstākļa vārdu, kas beidzas ar adverbiālo galotni   Ar šo galotni galvenokārt atvasina īpašības apstākļa vārdus, piem. skaists - skaisti; plats - plati u.c.

Mūsdienu latviešu literārajā valodā pastāv arī nedaudz no īpašības vārdiem radušies apstākļa vārdi ar adverbiālo galotni -u, piem. kluss   klusu, tāls tālu u.c.

2. Tāpat kā likumā par īpašības vārdu nekatrās dzimtes darināšanu norvēģu valodā, kur noteikts, ka īpašības vārdi, kas beidzas ar piedēkļiem   **-ig, -lig, -dd, -sk, -isk, -s, -e,** nekatrajā dzimtē nepieņem galotni t, arī attiecīgie apstākļa vārdi neiegūst šo galotni un ir vienādi ar īpašības vārda pamatformām, piem.

(Īpašības v pamatformas)	hyggelig et hyggelig brev	- jauks, jautrs, - jauka, jautra vēstule	**hyggelig** han pratet **hyggelig**	- jauki, jautri - Viņš jautri sarunājas
(Īpašības v. pamatformas)	moderne et moderne hus	- moderns, mūsdienīgs - mūsdienīga, moderna māja	**moderne** Hun kledde seg **moderne**	- moderni, mūsdienīgi - Viņa moderni ģērbjas

3. Daļu apstākļa vārdu darina no īpašības vārdiem, pievienojot tiem piedēkļus **-e, -(e) lig, -vis, -ende, -s, -ns, -deles, -ledes**. Jāpiezīmē, ka ar šiem piedēkļiem iespējams darināt apstākļa vārdus arī no citām vārdu šķirām, piem.

bar	- kails	**bar_e**	- tikai, vienīgi
sann	- patiess	**sann_elig**	- patiešām
heldig	- veiksmīgs	**heldig_vis**	- par laimi
sær	- īpašs	**sær_deles**	- īpaši
true	- draudēt	**tru_ende**	- draudoši, draudīgi
så	- tā	**så_ledes**	- tādējādi, tādā veidā

4. Apstākļa vārdus, kas norāda darbības vietu, veido ar priedēkli **-e**, pievienojot to darbības virziena apstākļa vārdam, piem.

norāda virzienu:		norāda vietu:	
ut	- ārā	ut_e	- ārā
inn	- iekšā	inn_e	- iekšā
bort	- prom	bort_e	- prom
hjem	- uz mājām, mājup	hjemm_e	- mājās

5. Nereti apstākļa vārdus darina, savienojot dažādas vārdu šķiras, kā, piem.

* prievārds + lietvārds   **i morgen** - rīt
* vietniekvārds + lietvārds   **den+gang** - tad
* vietniekvārds + īpašības vārds **selv+sikkert** - pašpārliecināti
* īpašības vārds + apstākļa vārds **riktig+nok** - taisnību sakot
* īpašības vārds + lietvārds   **gammel+dags** - vecmodīgi
* prievārds + darbības vārds   **over+måte** - ārkārtīgi
* skaitļa vārds + lietvārds   **en+gang** - vienreiz
* lietvārds + lietvārds   **dag+hjelp** - diendienā
* darbības vārds + darbības vārds **kan+skje** - varbūt

No minētajiem piemēriem redzams, ka dažos gadījumos vārdšķiru komponenti, no kuriem veidoti apstākļa vārdu salikteņi abās valodās, ir līdzīgi. Tomēr jāatzīmē, ka latviešu valodā, kur atšķirībā no norvēģu valodas, pastāv lietvārdu locījumu formas, vēl citi atšķirīgi apstākļa vārdu darināšanas veidi.

Apstākļa vārdu salīdzināmās pakāpes

Norvēģu valodā pastāv vairāki paņēmieni, kā veido apstākļa vārdu salīdzināmās pakāpes.

1. Kā pirmais un izplatītākais jāmin piemērs, kad apstākļa vārdiem, kas radušies no īpašības vārdiem, salīdzināmās pakāpes formas atbilst īpašības vārdu formām, piem.

vakert	- vakrere	- vakrest	vaker	- vakrere	- vakrest
skaisti	- skaistāk	- visskaistāk	skaists	- skaistāks	- visskaistākais

Savukārt latviešu valodā visiem no īpašības vārdiem atvasinātajiem apstākļa vārdiem ar galotni -i vai -u pārākā pakāpe beidzas ar -āk, bet vispārāko pakāpi darina, savienojot salikteņī pārāko pakāpi ar vietniekvārdu viss. Atšķirībā no īpašības vārdiem, apstākļa vārdiem salīdzināmajās pakāpēs nav galotnes, piem.

labi	- labāk	- vislabāk	labs,	-labāks	- vislabākais

2. Latviešu valodā īpatnējas salīdzināmās pakāpes formas darina tikai apstākļa vārdam **daudz** (daudz- vairāk - visvairāk). Tādējādi izriet, ka latviešu valodā praktiski nepastāv neregulārās apstākļa vārdu salīdzināmās pakāpes, turpretī norvēģu valodā liela daļa apstākļa vārdu salīdzināmo pakāpju formas veido neregulāri, piem.

bra / godt - labi	- bedre - labāk	- best - vislabāk
mye - daudz	- mer - vairāk	- mest - visvairāk
oppe - augšā	- lenger oppe - augšā	- øverst - pašā augšā
vondt - grūti	- verre / vondere - grūtāk	verst / vondest - visgrūtāk

3. Dažiem apstākļa vārdiem nav atsevišķu salīdzināmo pakāpju formu. To vietā lieto -mer un -**mest** kopā ar pamatformu, piem.,

gammeldags - vecmodīgi	- mer gammeldags - vecmodīgāk	- mest gammeldags - visvecmodīgāk
gradvis - pamazām	-mer gradvis- pamazām	- mest gradvis - pamazām

4. Daži mēra apstākļa vārdi, veidojot salīdzināmās pakāpes, maina savu leksisko nozīmi, piem.,

enda - joprojām	- altfor - vēl vairāk	- aldeles - pilnīgi
meget - ļoti	- ganske - ļoti daudz	- litende - ārkārtīgi

No šī nelielā pārskata par apstākļa vārdu darināšanu un leksisko nozīmi var izcelt dažas raksturīgas iezīmes, kas diezgan būtiski atšķiras norvēģu un latviešu valodā. Kā pirmo var minēt to, ka, kaut arī abu valodu iedalījums vārdšķirās pamatā atbilst klasiskajam iedalījumam, mūsdienu norvēģu gramatikā partikulu neizdala kā atsevišķu vārdu šķiru (Dannemarks, 1995: 18). Savukārt latviešu valodas gramatikā partikula ir atsevišķa vārdu šķira ar samērā plašu lietojumu. No tekstā minētiem piemēriem redzams, ka daudzos gadījumos partikulām latviešu valodā atbilst apstākļa vārdi norvēģu valodā.

Lielai daļai apstākļa vārdu norvēģu valodā, kas darināti no īpašības vārdiem, vai arī tiem veidojot salīdzināmās pakāpes, redzam, ka īpašības vārda galotne sakrīt ar īpašības vārda nekatrās dzimtes formu. Šai ziņā apstākļa vārdi norvēģu valodā ir vairāk radniecīgi īpašības vārdiem.

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Paul Kussmaul. Training the Translator. John Benjamins Publishing Company, Amsterdam/Philadelphia, 1995. 177 p.

Having read Paul Kussmaul's book "Training the Translator", my first reaction was -- at last! At last there is a modern, comprehensive, down-to-earth translation theory book that can also be used as a course book. The book is aimed at teachers of translation, but, as stated by the author himself, it could be read also by translation students to raise their self-awareness and with it also self-confidence. Self-awareness and self-confidence, according to Paul Kussmaul, are the two qualities which are part of the make-up of a professional translator, so this book can be regarded as a theoretical tool to educate professional translators -- translators who are prepared to discuss their translations in an objective way and defend their decisions and interests in the translation market. The author encourages translators to take a full responsibility for the texts they produce -- not in the conventional sense, producing faithful copies of the source text, but in a modern sense, creating functional translations, i.e. a translations that serves the purpose of the new culture situation. But, to create a translation that is not a mere copy of the original, the translator needs a solid theoretical backing which this book provides.

Unlike most translation theory books, which analyze separate aspects of translation, this book describes the whole process of translation, starting from the interpretation of the source text meaning and assessment of the degree of compatibility of source and target culture situations, to the application of dictionaries and evaluation of the final product.

Chapter I discusses the importance of think-aloud protocol (TAP) in raising the self-awareness of the translator. Though generally supportive of TAP, the author also points out some of its limitations, e.g. verbalization appears in the protocols only if the subject is aware of the problem, whereas spontaneous errors may pass without comment, or the hermeneutic problem that we will only observe facts which fit in with model we apply. A major problem with TAP seems to be that it basically yields the same results as analysis of translated texts, only the latter consumes so much less time and effort. As pointed out by a colleague, can we really afford spending so much time on finding out what goes on in students' minds and aren't we really employed to instruct them what should go on

there. Paul Kussmaul tries to strike the balance between the "my-version-runs-as-follows" type of teacher approach and confidence building. He argues that translator trainers must provide their students with professional arguments and develop their ability to rationalize their decision-making processes in an objective way, but it should be done in an interactive way.

Accordingly Chapter II is devoted to creativity in translation. The author emphasizes the necessity for positive attitude during translation classes – students should like their texts and teachers should create the atmosphere of sympathetic encouragement which is so conductive to creative thought. For problem cases Paul Kussmaul proposes parallel-activity technique, i.e. when trying hard to find a solution to a problem the mind sometimes gets blocked, in which case it should be left alone for a while, thus creating the necessary relaxation for removing the blockage. Numerous divergencies may serve the purpose, e.g. going to the kitchen to get a bar of chocolate or walking round the block of houses.

If the first two chapters are of more interest for teachers of translation, the following chapters are instrumental for all who want to become professional translators. Chapters III and IV discuss problems related to cultural and linguistic incompatibilities. The author uses well-considered, self-explanatory examples which facilitate the understanding of the related translation theories. The way the author applies and explains Skopos theory and functionalist approach as well as Filmore's scenes and frames model certainly breaks the conventional opinion that translation theory is useless and would not help translators in their everyday work. Foregrounding and suppression of semantic features are recommended to bridge pragmatic gaps, while the maxim of the functionally necessary degree of precision has been offered in case of lexical gaps. Again the author provides an efficient merger of theory and practice which proves the indispensability of translation theory in professional translation.

Chapter V analyses different dictionaries warning against uncritical use of bilingual dictionaries which offer equivalents on the word level only while normally the translator uses a processing unit of a higher level. Chapter VI deals with evaluation and errors and

contains a valuable section on source text defects. Here the author convincingly argues that the translator's task is to produce a faultless text even if the source text is faulty (provided it is not the intended effect). Paul Kussmaul calls to reassess the role and place of the translator in modern society and increase the status of the profession. The methods presented in this book can help translators not only to produce good translations but also to argue as experts.

In Chapter VII the author lists systematically strategies to be applied to solve translation problems. Techniques and strategies have been arranged in the form of instruction and, indeed, would be of help for any translator to draw his/her attention to priorities and prevent errors. The first step (often overlooked!) is to define the function of the target text. There are too many evasive translations which have obviously been translated with no particular reader or purpose in mind. Throughout the book Paul Kussmaul encourages the translator to set up a good working relationship with the commissioner. The final chapter once again emphasizes the creative aspect of translation -- there are always several techniques available and it is a demanding task to make the right decision. If, for example, the source and target culture diverge, the translator has to decide whether the cultural reference can be left as it is or has to be explained, dropped, changed or replaced by a target culture equivalent. Any of the methods can be applied as long as the translator can provide a good reason.

I have tested the book with my students and we have had a very good text-based discussion of Skopos theory, translator's responsibility, functionalism and pragmatic adaptation and other issues. It is not only the well-posed problems and relevant examples that encourage the discussion, but also the very concise, purposeful and clear manner of presentation. The author has carefully selected the material, without indulging into specific scholarly investigation of narrow interest, leading the reader towards one goal -- how to create a good translation, i.e. a translation that fulfills the function assigned to the text in the new culture situation. If several other books have theoretically dealt with the necessity to develop a new approach to translation, released from the grip of equivalence, Paul Kussmaul's "Training the Translator" shows how to break the old stereotypes. I

would call it a book of action and not that much of words and exactly for this reason it serves as an excellent course book.

Ieva Zauberga

The University of Latvia

Newsletter January - December **1996**
of the Department of Contrastive Linguistics

Visitors

Dr.Donald Kiraly and
V.Srinivasan from the University of Mainz, Germersheim, Germany run a set
of Translation workshops and delivered lectures on computational linguistics
to students of the Faculty of Foreign Languages, September 22 - October 6.

Staff Activities

Andrejs Veisbergs
participated in the meeting of experts working on Threshold Level
specifications. Council of Europe, Strasbourg, France,
January 31 - February 1

Andrejs Veisbergs
participated with a report " Euphemisms dynamism" in Latvian Academy of
Sciences Endzelīns Conference. Rīga, February 22.

Ieva Zauberga
delivered a set of lectures on translation theory to the group of Swedish-
Latvian translators at Stockholm University, Sweden, March 8 - 9.

Arvils Šalme
conducted a Latvian Language course in Bonn, Germany, February 20 -
March 25.

Ieva Zauberga
taught Latvian by Natural approach and delivered a lecture Cultural
Imperatives of Translation - the Latvian Case at the University of Mainz
Germersheim, Germany, April 13 - May 24.

Svetlana Korojova
taught Latvian by Natural approach, and compiled data for Linguistic
computer programme at the University of Mainz, Germersheim, Germany,
June 3 - July 14.

Maija Brēde
stayed at the Institute of Baltic Studies, University of Münster, Germany as a
guest lecturer, July 3 - August 31.

Gunta Ločmele
participated with a report "Comparison of Advertising Language in Latvian
and English in the Context of Free Market Economy" in the FIRST BESIG
IATEFL Baltic conference. Riga, August 9 -10.

Andrejs Veisbergs
participated with a report "False Friends Dictionaries: A TOOL for Translators or Learners or Both" in EURALEX '96 International Congress. Gothenberg, Sweden, August 13 - 18.

Ieva Zauberga
participated with a report "Global Acculturation and Translation of Marginalized Literature" in the 2nd International conference on Current Trends in Studies of Translation and Interpreting. Budapest, Hungary, September 5 - 7

Andrejs Veisbergs
participated with a report "Constrains of Norms and Language Type in Translation of Occasional Transformations" in the 2nd International Conference on Current Trends in Studies of Translation and Interpreting. Budapest, Hungary, September 5 - 7

Gunta Ločmele
participated with a report "Cross-cultural Interference in the Language of TV Advertisements" in the First Riga Symposium "Pragmatic Aspects of Translation" Riga, October 3 - 5.

Andrejs Veisbergs
participated with a report "Translator and false Friends Dictionaries - Current Problems" in the First Riga Symposium "Pragmatic Aspects of Translation" Riga, October 3 - 5.

Ieva Zauberga
participated with a report "Translation of Marginalized Literature into Major Languages" in the First Riga Symposium "Pragmatic Aspects of Translation" Riga, October 3 - 5

Maija Brēde
participated with a report "Means of Phonetic Expression in SL and TL" in the First Riga Symposium "Pragmatic Aspects of Translation" Riga, October 3 - 5.

Arvils Šalme
participated in UNO seminars Methods of teaching Latvian as a Foreign Language in Vaivari, Latvia, October 24 - 27, November 28 - December 1

Gunta Ločmele
participated with a report Trends in the Development of the Language of TV Advertisments in Latvia: Translation Teaching View" in SPELTA Conference New Ideas and New Materials in ELT. St.Petersburg, Russia, November 29 - December 1.

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