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Rendering Emotions at the Stylistic Level from English into Romanian

Abstract: The study focuses on stylistic devices expressing character's emotions, stirring the reader's imagination and adding depth to the meaning. Stylistic devices make complex thoughts lucid because they aid the reader to comprehend easily what the writer is trying to say by giving a new dimension to rudimentary thoughts and events as well. Translating the emotional coloring of a text is a very difficult task for a translator. Emotions vary across cultures and as a consequence there are cultural differences in emotional responses. Aside from describing emotions perceived and lived by characters, the translator renders them through the way the characters express them and the words they choose are also a feature of their unique character. The description of their voice, manners and behaviour also adds to the emotional picture. Sometimes, when wrongly chosen, these means can alter the emotional atmosphere of the whole text. The most important thing to keep in mind is the cultural difference the translator encounters during the translation process as well as understanding all the peculiarities, similarities and differences of the two languages in order to choose the appropriate translation strategies and achieve the same meaning as in the source text.

Keywords: emotions, stylistic devices, literary translation, equivalents, translation strategies

Rezumat: Studiul se axează pe figurile de stil ce exprimă emoțiile personajului literar, stimulează imaginația cititorului și adaugă profunzime semnificației. Figurile de stil oferă gândurilor complexe

luciditate, deoarece ajută cititorul să înțeleagă cu ușurință ceea ce scriitorul încearcă să spună, dând o nouă dimensiune atât gândurilor, cât și evenimentelor. Traducerea coloritului emoțional al unui text este o provocare pentru traducător. Emoțiile variază de la o cultură la alta și, în consecință, există diferențe culturale în ceea ce privesc reacțiile emoționale. Pe lângă descrierea emoțiilor percepute și trăite de personaje, traducătorul redă modul în care personajele le exprimă, iar cuvintele alese sunt, de asemenea, o caracteristică a particularităților sale individuale. Descrierea vocii, a manierelor și a comportamentului personajelor adaugă, de asemenea, imagini emoționale. Uneori, atunci când sunt greșit alese, aceste mijloace lingvistice pot schimba atmosfera emoțională a întregului text. Cel mai important lucru este diferența culturală pe care traducătorul o întâlnește în timpul procesului de traducere. Numai înțelegând toate particularitățile, asemănările și diferențele dintre cele două limbi, traducătorul va putea alege strategiile de traducere adecvate cu ajutorul cărora emoțiile din textul sursă vor fi redate cât mai fidel posibil în limba țintă.

Cuvinte-cheie: emoții, dispozitive stilistice, traducere literară, echivalente, strategii de traducere

Introduction

In a literary text emotivity can be achieved through a plenty of text components i.e. the so-called emotional indicators: emotionally-loaded words, emotion intensifiers, grammatical structures that can be specifically arranged words in a sentence to attract attention to some particular message, phrases, sentences explicitly or implicitly marking the writer's emotional intentions, different stylistic devices and as a result reproducing the reader's possible response to the reality of the text.

The use of language means can be the best way of conveying emotionally charged experiences in a literary work. It is known that the language performs two functions, firstly it serves as a medium of communication and secondly, it is a way to reveal one's thoughts. Thus, the first function has a communicative nature and the second – expressive or demonstrative nature. When coupled, these two create the problem of the interrelation between the thought and its expression. Regarding the problem of expression J. Middleton Murry considers that “Style is a quality of language which

communicates precisely emotions or thoughts or a system of emotions or thoughts peculiar to the author” (*The Problem of Style* 338).

Despite the fact that every writer has a distinctive style using an individual combination of language structures that make his work easy to distinguish, the technique of applying stylistic devices remained the same. Taking this into consideration, it is convenient and appropriate to take up the general features of stylistic devices when talking about the individual style of a writer.

Source of examples

Ian McEwan’s novel *Atonement* is known for its emotional impact on the readers. One cannot but feel its oppressive atmosphere and desperation. The fact is that after reading it, you start feeling depressed, despondent and dispirited. Analyzing the vocabulary of the novel “Atonement” one can find that emotions with negative semantics exceed those with positive semantics.

And it is also obvious that technically the effect is achieved through the language. Ian McEwan does it with words and his language is densely metaphorical, full of images that affect the senses. That is why it is interesting to see if the same effect was achieved in translation. The novel comprises a huge number of stylistic devices and their artistic effect cannot be denied. Stylistic devices play a crucial role in a language. “The expressive means of a language may be employed with a definite stylistic aim in view. They are arranged so as to create a certain stylistic effect. They may be regarded as an artistic transformation of an ordinary language phenomenon” (Lehtsalu, *An introduction to English stylistics* 14).

Contrastive analysis of stylistic device translation

The study of the nature, function and interpretation of stylistic devices has been a concern for a great number of scholars that worked a lot upon this problem, for example: George Lakoff and Mark Johnson, Peter Newmark, Mary Snell-Hornby, Zoya Proshina whose research results we take up as a theoretical background for our analysis.

Translating the emotional colouring of a text is a very difficult task for a translator. Aside from describing emotions perceived and lived by characters, the translator renders them through the way the characters put them into words and the words they choose are also a feature of their

unique character. The description of their voice, manners and behaviour also adds to the emotional picture. Sometimes, when wrongly chosen, these means can alter the emotional atmosphere of the whole text.

Our analysis focuses on stylistic devices expressing emotions and adding depth to the meaning. Certain literary devices make complex thoughts lucid because they aid the reader to comprehend easily what the writer is trying to say giving a new dimension to rudimentary thoughts and events as well. A typical linguistic problem that translators face in communication with the target language readers is the translation of metaphors.

Metaphor mainly occurs in literature, and the main difficulty of literary translation is that its form has deep roots in a specific language and culture:

Every artist's work is conditioned by the limitations of the medium within which he works, by cultural background in which he has grown up, and by the demands which his culture makes on him. Hence the literature written in any given language is of course channelled by the structure of the language. (Hall, *Teaching and Researching: Language and Culture* 106)

Further we are going to analyse some examples that contain metaphors:

[...] the play told **a tale of the heart** (7) / [...] piesa depăna **o poveste de suflet** (11)

The translator retains the source language metaphor in the target language preserving the same meaning and emotion.

Perhaps Lola was relying on the twins **to wreck the play** innocently (38).

Poate că Lola spera ca gemenii, în nevinovăția lor, **să facă praf piesa** (47).

Here the translator also used an equivalent again, in the form of a similar metaphor and attempted to render the phrase as literary as possible.

Arabella **sank in loneliness and despair** (8). / Arabella **se cufundă în singurătate și disperare** (12).

This example implies that the girl is in a depressed condition and the metaphor is just a tool appealing to the reader's emotions. Here, the translator retains the source language metaphor in the target language as the context, the objects of comparison, and the concept illustrated by the comparison permits it.

How guilt refined the methods of self-torture, **threading the beads of detail into an eternal loop**, a rosary to be fingered for a lifetime (192).

Ce rafinement dădea sentimentul de culpă metodelor de autoflagelare, **prefirarea mărgeluțelor amănuntelor pe un colier etern**, un rozariu pe care să ți-l petreci printre degete o viață întreagă! (201).

It seems that the translator could not invent a functional analogue due to its intricacy in English, rendering it as close as possible to the original. The image was preserved but it definitely looks a little bit awkward, considering the amount of words added to make it more explicit in the TT.

[...] **a person is**, among all else, **a material thing, easily torn, not easily mended** (334).

[...] **o persoană este**, printre altele, **ceva material, ușor de stricat, greu de reparat** (349).

It is another metaphor referring to Briony's understanding of the horrors of war. During her work at the hospital, she beheld the harm that war can do to a person. Seeing the soldiers mutilated by bombings and gunfire provokes her to reach the pained conclusion. A poor translation was made into Romanian, as it seems devoid of artistic wit.

Epithets in the novel play an important part too. If we take a closer look, there are a lot of descriptive colour words or epithets related to colours. Thus they are here to create a particular mood or to evoke certain emotions. Consequently, in the first part, during the days of summer, the epithets have light hues, for instance: pale gold (98) – auriu palid (125); bright ginger heads (94) – capete arămii (120).

The mood is still cheerful here and the narration is full of colours and elation. Dark coloured epithets appear in the part when Robbie is accused of rape and when he is at war. *Green, black and blue* are the prevailing colors: dirty green (273) – verde murder (234).

Though, blue may be associated with hope and the chance to be free: oily blue water (48) – pâzna albăstruie și uleioasă a apei (67).

[...] marked in **thick bright blue** on his map. Turner's impatience to reach it had become inseparable from his thirst (234)./ [...] marcat pe hartă cu o linie groasă, de **un albastru viu**. Nerăbdarea lui Turner de a ajunge acolo nu putea fi diferențiată de setea de care suferea. (258)

The translator resorted to *modulation* and succeeded in selecting words with the same denotative and connotative meanings.

There are almost no bright colors in this part of the text, aside from red tints, which are here to depict dreadful wounds of soldiers in pain. It is only in the last part of the novel that all the colors have almost vanished, as

Briony is 77 and her life has become bleached. Everything has changed now that Robbie and her sister Cecilia are gone and she has supposedly atoned for her sins. The incidence and quantity of color epithets and phrases vary with every chapter.

There are plentiful of other kinds of epithets in the text as well rendered literally, for instance:

grown-up compliments (44) – complimente adulte (46); colossal heat (45) – căldura colosală (46); unconscious desire (87) – dorința inconștientă (98); childish enthusiasm (34) – entuziasm copilăresc (46).

Irony can be detected with ease in the passages containing direct speech, dialogues or even commentaries. In these cases, it is the verbal type of irony, i.e. a contradiction between a statement's stated and intended meaning (Preminger, *The New Princeton Encyclopedia of Poetry and Poetics* 634).

What I did was terrible. I don't expect you to forgive me."

Don't worry about that," she said soothingly, and in the second or two during which she drew deeply on her cigarette, Briony flinched as her hopes lifted unreally. "**Don't worry,**" her sister resumed. "**I won't ever forgive you**". (337)

- Ceea ce am făcut a fost groaznic. Nu aștept de la tine iertare.

- **Nu fi îngrijorată,** zice liniștitor Cecilia și, în cele două secunde în care sora ei trase adânc din țigară, Briony își miși ochii, simțind cum îi cresc, nejustificat speranțele. **Nu te îngrijora,** relău Cecilia. **N-am să te iert niciodată.** (387)

Here, Cecilia's answer the *Don't worry* is ironic, since it was repelled in an instance. The knowledge of the reader, as well as the context makes it possible to identify the irony and to infer what usually follows such expressions. The role of irony employed in this case is the reflection of Cecilia's state of mind and her attitude and feelings towards Briony, thus the resentment emerging from what Briony has done to them. The irony was preserved as well in the translation, being rendered exactly to the last detail.

If we take a closer look at all the characters, Cecilia is the one who uses irony most often. It can be clearly seen in her sardonic monologues, showing her cynical attitude towards her family.

Watching him during the first several minutes of his delivery, Cecilia felt a pleasant sinking sensation in her stomach as she contemplated **how deliciously self-destructive it would be, almost erotic, to be married to a man so nearly handsome, so hugely rich, so unfathomably stupid. He would fill her with his bigfaced children, all of them loud, boneheaded**

boys with a passion for guns and football and aeroplanes. She watched him in profile as he turned his head toward Leon. A long muscle twitched above the line of his jaw as he spoke. A few thick black hairs curled free of his eyebrow, and from his earholes there sprouted the same **black growth, comically kinked like pubic hair. He should instruct his barber.** (50)

Privindu-l în primele minute ale monologului, Cecilia simți în stomac o plăcută senzație abisală, gândindu-se **ce gest delicios de sinucugaș, aproape erotic, ar fi să te căsătorești cu un bărbat atât de chipeș, atât de enorm de bogat și de nemărginit de prost. I-ar umple viața cu odraslele lui cu cap mare, toți zgomotoși, băieți cu țeasta mare, morți după fotbal, puști și aeroplan.** Îl privi din profil când își întoarse capul spre Leon. Când vorbea, îi tresărea un mușchi lung deasupra liniei maxilarului. Câteva fire groase și negre de păr îi ieșeau, îmbârligate, din sprâncene, iar în pavilioanele urechilor creștea **același păr, cărlionțat caraghios, ca părul pubian. Ar trebui să fie mai exigent cu frizerul.** (64)

At first, it may seem that Cecilia took a liking to Marshall, describing him in a favorable manner, but the irony dwells in the last sentence. It shows that she feels intense disgust and more aversion than anything else for him. Even the phrase, “he would fill her with his big-faced children”, contains a mocking tone meaning that something of this kind is never going to happen. The irony is rendered literally preserving the author’s intended meaning. Besides literal translation the translator added the word *gest* to make the message clearer to the target reader.

Another type of irony is the dramatic irony. It is a disparity of awareness between an actor and an observer: when words and actions possess significance that the listener or audience understands, but the speaker or character does not. An example of clearly observable dramatic irony can be found in the part right after the library scene, when the characters who were eating at the table had no idea what events have taken place earlier:

“**Well then,**” Leon said. “What do you think, Cee? Have you behaved even worse than usual today?” All eyes were on her, and the brotherly banter was relentless.

“**Good heavens, you’re blushing.** The answer must be yes”. (121)

- **Prea bine,** zise Leon. Tu ce crezi, Cee? Te-ai purtat astăzi chiar mai rău decât de obicei? Toți ochii se îndreptară spre ea, iar tachinarea frățească deveni neîndurătoare:

- **Dumnezeule mare, ai roșit!** Înseamnă că răspunsul este afirmativ! (151).

The translator opted for literal translation as in the previous examples accompanied by *addition of the determiner (prea)* which intensifies the given state, *modulation (Dumnezeule mare)* and *transposition (ai roșit)*.

One more type of irony is the situational irony. According to *The New Princeton Encyclopedia of Poetry and Poetics*, it involves the disparity of intention and result; when the result of an action is contrary to the desired or expected effect. For instance: at the end of the novel, the fact that Briony unveils the readers that Cecilia's and Robbie's reunion never actually happened is a dramatic irony.

Briony wishes the love she had taken from them to live at least in her novel. She believes it is the tiniest thing she could do to atone for everything. She gives them the chance to accomplish something they could not when they were alive – fulfillment of their love.

Her brother said, "You think he can't hold a knife and fork"(48). / Crezi că nu știe să mănuiască furculița și cuțitul? (69)

This one is an innocent ironic phrase that on the contrary shows a respectful attitude or thinking good about the person. The transposition perfectly conveys the hidden emotion that irony usually carries.

Poor vain and vulnerable Lola with the pearl-studded choker and the rosewater scent, who longed to throw off the last restraints of childhood, who saved herself from humiliation by falling in love, or persuading herself she had, and who could not believe her luck when Briony insisted on doing the talking and blaming. **And what luck that was for Lola—barely more than a child, prized open and taken—to marry her rapist** (351). / **Sărmana, vanitoasa și vulnerabila Lola**, cu medalionul ei bătut în perle, cu apa de colonie mirosind a trandafiri, care abia aștepta să se lepede de ultimele reți-neri ale copilăriei, care se salvase de la umilire îndrăgostindu-se sau convingându-se că se îndrăgostise și căreia nu-i venise să creadă ce noroc dăduse peste ea când Briony a insistat să vor-bească ea și să aducă ea învinuirile. **Și ce noroc dăduse peste Lola – abia ieșită din copilărie, deflorată, posedată – să se mărite acum cu cel care o violase!** (372)

This example above, taken from the last part of the novel contains Briony's ironic words. The vocabulary used by her, *poor vain and vulnerable Lola*, is actually meant to describe Briony's hatred, entailing a non-literal meaning of the statement but a contradiction. The bad attitude towards Lola's marriage is also shown here, as Briony learns the truth: Lola was not raped but pretended so, in order to hide the fact that she was making love with Marshall. All the strategies used in rendering irony reached the author's purpose to

Break-in-the narrative

“The cousins are stupid. But it’s not only that. **It’s...**” She trailed away, doubtful whether she should confide her recent revelation. (48)

The same structure was preserved in Romanian, not excluding the phonetic item:

Verișorii sunt cretini. Dar asta nu-i singura problem. **Mai e și...** . Vocea i se stinse, fiindcă Briony nu era sigură că-i putea încredința surorii sale taina revelației sale recente. (57)

The meaning behind this pause is that the girl does not know whether to divulge her thoughts and be criticized or to keep silent and hope that the other person would understand what she meant to say. It may be also caused by euphemistic reasons — hesitation to say a thing on the ground of it being insulting to the ear.

The whole thing’s a mistake. **It’s the wrong...** (45)

- Toată treaba asta este o greșeală, începu ea. **Este...** (58)

You’re just saying that. We can’t go home **anyway...**” He paused to gather his courage. “It’s a divorce!” (62). / – N-o să plecăm curând. Spui numai așa. Oricum, nu ne putem duce **acasă...** Se opri ca să-și adune curajul, apoi reluă: -E vorba de un divorț! (72)

Lengthened utterances of an indistinct sound or pauses are an indication of hesitation or dissent that are preserved in translation.

Simile is a stylistic device that draws a comparison, showing similarities between two different things. Unlike a metaphor, a simile draws resemblance with the help of the words “like” or “as”: Then, nearer, the estate’s open **parkland, which today had a dry and savage look, roasting like a savanna** (42). /Apoi, mai aproape, venea **parcul domeniului, astăzi cu o înfățișare mai săbatică, semănând cu o savană pârjolită de soare.** (50)

Here, the appearance of the park is being compared with a roasting savanna. By adding a word in Romanian, the meaning does not undergo changes. The stylistic device is used to paint the image of a wild region and forms pictures that carry more emotion than mere words can convey.

[...]the rising scent of warmed stone was **like a friendly embrace** (24). / [...] mirosul pietrelor încălzite se ridică spre ea **ca o îmbrățișare caldă** (36).

As simile is a figure of speech that makes a comparison between two different things in one or more aspects, the author compared “the rising

scent of warmed stone” with “a friendly embrace” as well as the translator did in the Romanian sentence, bringing the emotion of tranquility and warmth. Here we cannot see a significant difference as the emotions have the same intensity in both the source language and the target language.

In that shrinking moment he discovered that he had never hated anyone until now. It was **a feeling as pure as love**, but dispassionate and icily rational (130). / În momentul acela comprimat, Robbie înțelegese că până atunci nu urăse pe nimeni cu adevărat. Era **un sentiment la fel de pur ca și iubirea**, dar lipsit de pasiune, rațional și rece. (162)

Comparing something to love usually means that a person really nurtures a strong emotion.

[...] he had to survive, and use his cunning to stay off the main roads where **the circling dive-bombers waited like raptors** (217).

This metaphor makes the reader understand that the aircrafts that carry and drop bombs are compared to birds of prey. It emphasizes the emotion of fear and terror also revealing the grimness of the World War. To preserve the same meaning and emotion, the translator opted for a metaphor just of the same form and image as in the source text:

[...] trebuia să supraviețuiască, să-și folosească istețimea pentru a se ține departe de șoselele principale, unde **avioanele de picaj se roteau pe cer în așteptare, ca niște păsări de pradă**. (232)

Its **spherical stone eyeballs, as big as apples**, were iridescent green. (27) / **Globurile de piatră ale ochilor săi, mari cât niște mere**, erau de un verde fosforescent. (40)

It is obvious that eyeballs of the size of apples do not exist, but comparing them to something bigger of the same color, makes them appear unnaturally beautiful.

[...] usual animals, but all facing one way — toward their owner — **as if about to break into song**, and even the farmyard hens were neatly corralled (9). / [...] animale obișnuite, dar toate întoarse cu fața în aceeași direcție – către stăpâna lor -, **ca și cum erau gata să intoneze un imn**, și până și găinile stăteau frumos aliniat (13).

The use of hyperbole can be seen in the above line, as animals cannot sing or follow orders. These are exaggerations, not possible in real life.

At some moments chilling, at others desperately sad, the play told a tale of the heart whose message, conveyed in a rhyming prologue, was that love which did not build a foundation on good sense was doomed (8). /Ici

dătătoare de fiori, colo disperat de tristă, piesa depăna o poveste de suflet, al cărei mesaj, expus într-un prolog rimat, era că iubirea neconstruită pe o temelie de bun-simț este sortită pieirii. (11)

Repetition

How could she begin to tell him when **so much emotion, so many emotions**, simply engulfed her? (154). /Cum era în stare să i se destăinuiască dacă era copleșită de **atât de multe și mari emoții**? (157)

Repetition in this case was omitted in Romanian and an important means by which the excited state of mind of the character is shown was simply neutralized. When used, repetition aims at making a direct emotional impact, an emphasis that is necessary to fix the attention of the reader on the key-word of the utterance. Repetition makes an idea clearer and more memorable, for example:

I'm **very very** sorry. I've caused you such terrible distress (379).

Regret **foarte mult**, vorbi ea încet. V-am pricinuit atâta nefericire. Îmi pare foarte rău (399).

The repetition stresses the urge to make up for the thoughtless act back in her childhood, even though it is worth little. In Romanian, the repetition was avoided.

I think you'd better come down. No, we haven't, and there's worse. **No, no**, I can't tell you now. If you can, tonight (160). / Uite, cred c-ar fi bine să vii imediat acasă. **Nu, nu** i-am găsit și lucrurile stau și mai prost. **Nu, nu** pot să-ți spun acum. (181)

A repeated *no*, shows the speaker's unwillingness to speak right at the moment, trying to explain that it is either because it is not a matter to discuss on the phone or there is too much to tell. The repetition was kept in the translation, to show the character's hastiness to hang up the phone.

Oxymoron expresses two opposite ideas with contrasting meanings producing a noticeable dramatic effect in the given example:

[...] **beautiful and dead**, and barefoot, or perhaps wearing the ballet pumps with the pink ribbon straps (17)./[...] **frumoasă și moartă**, cu picioarele goale sau poate încălțată cu pantofiorii de balet, cei cu panglicuțe roz. (24)

Logically speaking, these two words cannot be put together under other circumstances than those of literary language. Their combination gives a kind of gloominess to the description, bringing everything to an edge.

Francine, who **spoke beautiful French and had outraged the world by wearing a monocle** (118). /Francine, care **vorbea o franceză splendidă și scandalizase lumea purtând monoclu** (129).

Using these contrasting words, the author attributed to the person two extremes. It highlights the conflict between her manner of speaking and her appearance. The translator opted for literal translation in both cases.

Onomatopoeic words reflect different sounds, for instance, a group of words denoting different sounds of water:

Four days ago, despite careful instruction, a patient in her care had quaffed her carbolic **gargle** (299). /Acum patru zile, o pacientă de-a ei, în ciuda indicațiilor primite, se înecase cu **gargara** de apă carbolică (310).

Similarly, words denoting different kinds of human voice:

When she woke him he **grunted** and leaned forward (153). /Când îl trezise, **icnise** și se aplecase brusc înainte (175).

[...] and agreed instantly, **murmuring** into the tight whorl of the girl's ear (6)./[...] se învoi numaidecât, cu un **murmur** turnat în spirala strânsă a urechiușei autoarei (12).

Furthermore, there is a group of words associated to different sounds of the wind:

Robbie caught a **whiff** of underarm perspiration, which put him in mind of freshly cut grass (145). /Robbie prinse o **adiere** de transpirație de la subsuoară, care semăna cu cea a ierbii proaspăt cosite. (164)

Bringing into play onomatopoeic words like those above, makes the text look livelier and more attractive, and appeals directly to the reader's senses. The translator chose the exact recognized equivalent in the dictionary for the given onomatopoea.

Conclusion

From the above examples, we can easily deduce the function of stylistic devices both in our everyday lives and in literature. Using them in an appropriate way, they can play directly upon the senses of readers, stirring their imagination and make them comprehend what is being passed to them. Stylistic devices are also ways of reflecting, granting the readers new ways of evaluating ideas and perceiving the world.

Moreover, emotions vary across cultures and consequently there are cultural differences in emotional responses. That is why translators use

translation techniques with the help of which they can achieve the same meaning as in the source text, but modifying and adapting it for the target culture. These numerous techniques can either amplify or reduce the emotivity of words and phrases.

Our analysis proves the above mentioned statement that the translator managed to render some stylistic devices using equivalents with similar figurative meaning in some cases (metaphor, simile, onomatopoeia), literal translation (oxymoron, enumeration, irony), transposition, modulation, addition, generally preserving the meaning with little emotional colouring changes. Thus, the translation differs in many ways from the original text. It reflects accepted tendencies in literary translation as well as the translator's individual approach, his own interpretation of the novel.

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