

responsibility for change. But training through this method has some barriers and requirements. To have an effective teaching; the faculty members of the universities should be awarded of these barriers and requirements as a way to improve teaching quality. The nationally and locally recognized professors are good leaders in providing ideas, insight, and the best strategies to educators who are passionate for effective teaching in the higher education.

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STYLISTIC ASPECT OF TRANSLATION

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Rezumat

În acest articol se pune accent pe semnificația și mijloacele de păstrare a stilului operei literare originale în traducere. În procesul de traducere, traducătorul, în mod creativ, reproduce stilul originalului prin intermediul tehnicilor lingvistice care, în limba-țintă, „sunt similare celor din limba-sursă, pentru ca versiunea tradusă să fie receptată aproape la fel cum este apreciat originalul.

Style is the essential characteristic of every piece of writing, the outcome of the writer's personality and his emotions at the

moment, and no single paragraph can be put together without revealing to some degree the personality of its author. In short, style is the man, as de Buffon, the eighteenth-century French thinker and writer, put it. It is universally acknowledged that every writer has a literary style and that his style is reflected in his writing. There is no doubt that different literary works have discernibly different styles. However, regarding the question of translatability of the original style, opinions differ. Some will say that a translation should reflect the style of the original and others say that a translation should possess the style of the translator. Among translators, there are still many who consider the original literary style untranslatable although many thinks that it should be reproduced and that it is possible to reproduce it. It seems that the question of translatability is worth discussing. Many theoreticians hold that the reproduction of the style of the original work is necessary and possible, but we believe that it is really a hard task to accomplish. In spite of the difficulty in reproducing the original style, the effective inter lingual communication is always possible, despite differences in the structures and cultural features of the languages involved. Semantic similarities between languages due to the common core of human experience and fundamental similarities in the syntactic structures of languages at the core level form the basis of the relative feasibility of inter lingual communication. If one wants to reproduce the original style satisfactorily, one must keep two points in mind before undertaking the translation.

First, the translator must have a macroscopic point of view, namely, a view of the whole, and should always remember that what he is working at is a literary work written by somebody else and try his utmost to turn his translation into a work of art which is in conformity with the thought, feelings, and style of the original. Thus, the translation will be as moving and vivid as the original work and the reader may be aesthetically entertained as well.

Second, he must have a microscopic point of view, namely, the linguistic point of view. In the process of translating, all the paragraphs, sentences and words should be attentively studied so that the best expressions may be chosen to satisfy the needs of reproducing the thought, feelings, and style of the original. From this point of view, style is formed by the coordination of paragraphs, sentences and words. Therefore, even if some individual sentences or words were not satisfactorily rendered, they would not affect the style of the work as a whole. At the same time, the translator should render the words, sentences, and paragraphs so that a resemblance in form may be achieved. Paragraphing refers to chapters and natural paragraphs in a novel, prose, verse or a play. All these must be translated in their original order. Sentence order and sentence patterns should be kept as much as possible. Sometimes we have to make some change in sentence patterns in accordance with the different usage of the target language. Only when we have rendered the sentence patterns flexibly where necessary can we have satisfied the minimum requirement of clear expression of meaning and smooth use of language in translation. Wording means choice of words and rhetorical devices. Every word must be weighed carefully and every figure of speech dealt with seriously. Proper words in proper places define a style [2, p. 3].

One of the most interesting aspects of the theory of translation is the problem of passing stylistic devices in the target language. The given problem comes into notice of scientists-linguists but is not developed enough. The importance of studying the way of translation of the figurative devices is conditioned by the necessity of faithful figurative information passing in any work of art. A translator uses the methods of passing some stylistic devices that are used in the source language text in order to give a large brightness and expressiveness to the text. A translator has the following choice: either to make an effort to copy the device of the source language text, or if it is impossible, to create an own stylistic device that

possesses a similar emotional effect in target language translation. Expressive devices are phonetic, morphological, lexical, phraseological etc. forms, which exist in any language as a system of logical and emotional intensification of the utterance. Expressive devices belong to a system of a language and are used in ordinary speech of a writer irrespective of stylistic purpose, but they may be employed with a definite stylistic aim. In each case, they must be carefully selected and arranged so as to reach certain stylistic effect. Any expressive device may be used for specific literary purpose and only in that way they can be described as stylistic devices. Stylistic device may be regarded as a literary transformation of an ordinary language phenomenon [1, p. 45].

A translator always tries to «improve» an author's text, using different devices but it frequently results in failure. One of the reasons for it is the peculiarity of the source language word usage. The other reason that causes difficulties for a translator is the national peculiarities of the stylistic systems of different languages. Thus, in order to reach the main goal of translation and convey the content of the source language text completely in the target language text it is necessary to pay special attention to using stylistic devices of translation, which are called figures of speech [1, p. 87].

Figure of speech is a stylistic or rhetorical figure, i.e. a language stylistic phrase, which lies in special syntactic organization of expression for obtaining correspondent expressive and figurative effect [2, p. 47]. The stylistic aspect of translation is necessary to a translator as the faithful and good language translation cannot be created without it. It is the stylistic aspect of language that is not only responsible for translation from the source language into the target one, but for translator's skill as well. Target language translation depends on a translator's ability to pass the sense of stylistic units. This is the principle of stylistic compensation, that means a metaphor have to be passed by a metaphor, a metonymy by metonymy, a simile by simile etc. It is the function of stylistic device used in the

text that is of essential importance for a translator [1, p. 34]. Literary translation can be seen as the translation of style because it is the style of a text which allows the text to function as literature. One way of putting this is to say that the style, as the direct reflection of the author's choices, carries the speaker's meaning, both conscious and unconscious, and so the translation of a literary text is the translation of a particular cognitive state as it has become embodied in the text. Translation, perhaps, has less emphasis on subject and content, which are given, than on the way the content is expressed; this is what Hamburger calls "an involvement only as far as the formal matters of the language are concerned" [3, p. 175]. This cannot, however, be entirely true for literary translators, because their choice of text may often be an endorsement of a view.

The comparative lack of discussion of style in works on translation is only partly the result of the 'slippery', inhomogeneous and hybrid nature of the phenomenon. It is also partly because it has been seen in literary translation as being intimately tied up with what makes the text literary and thus it is translated intuitively, and needs no explanation. While it may be true that most writing, whether translation or not, proceeds largely by intuition, this does not absolve us of the need to explain the factors that affect such intuitive behavior [2, p. 56].

Knowledge of stylistic approaches to translation can help us understand more about what style is, what its effects are, how it works and how it becomes transformed in the translation process. But such knowledge does not of itself help us to understand what its effects might be on the practicing translator. This is not just a question for stylistic approaches and theories, nor for translation theories in general: it is an issue affecting any discussion of the relation of theory and practice to one another [5, p. 123].

Individual style doesn't enter the main classification of styles. It is included into belles-lettres style. Every writer has his own style. Individual style is a unique combination of language units,

expressive means and stylistic devices peculiar to a given author, which makes writer's works or even utterances easily recognizable. [4.153]. The signals of the author's individuality are:

1) Choice of theme (e.g. relations between parents and children).

2) Problem (e.g. the last generation of war, the social revolution).

3) System of artistic images (the colouring of these images is very specific).

For E. Hemingway *rain* means misfortune, sorrow, something negative.

For F. Fitzgerald *rain* means clean, bright love, something positive).

4) Composition of the text (e.g. implication of foreknowledge. It gives the imitation of close relations between the author and the reader.

5) Language (There are different expressive means and stylistic devices favoured by the definite writers).

The quality of a translation has nothing to do with the original work or with the original writer; rather, it depends on the theoretical knowledge and practical skill of the translator. It is because translation is not only a science, a science with its own peculiar laws and methods, but also an art—an art of reproduction and re-creation.

The thought, feeling and style will be reproduced provided the paragraphs, sentences and words in the original or source language are faithfully, flexibly and satisfactorily transferred to the target or receptor language. Resemblance in form is the basis for the resemblance in spirit and the latter is the crystallization of the former.

The translation process consists of two steps. First, the translator should carefully appreciate the tone and spirit of the whole original work through words, sentences and paragraphs it is made up of and determine what kind of style it reflects from both the literary

and linguistic points of view. Then he starts translating it sentence by sentence and paragraph by paragraph from beginning to the end, with the reproduction of the original style kept in mind.

This method of analysis may be applied to the paragraph, to the sentence, or even the phrase. Meanwhile, a translator should pay attention to the three aspects of an utterance, i.e., the verbal, syntactic, and semantic aspects. The verbal aspect is reflected by the sentences in the work. The syntactic aspect involves the interrelation of the parts of the text. The semantic aspect involves the global sense of the utterance, the theme it evokes. Translatability of the literary style of original works has been reaffirmed, and guiding principles and proper methods have been given. Literary translators must consider the reproduction of the original style as their common goal and strive for it in their work.

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HUMOR AS AN EFFECTIVE PEDAGOGICAL TOOL AT THE ENGLISH LESSONS

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Rezumat

Acest articol evidențiază umorul ca instrument pedagogic efektiv în procesul de învățământ. Autorul oferă câteva metode și