- silabă închisă;
- vocala urmată de consoana **r**;
- vocala urmată de consoana **r** şi plus altă vocală.

sistemul englezesc de pronunţare cuprinde cazuri de vocale duble, e.g: *book, teeth, soon, continuum, settee, bazaar*

În concluzie, putem spune, că specificul fiecărei vocale în parte, culoarea ei dată de timbru, face ca o vocală să se deosebească de alta.

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STYLISTIC APPROACH TO TRANSLATION

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Rezumat
Acest articol analizează modul în care o abordare stilistică a traducerii afectează citirea textului sursă şi scrierea textului ţintă. Problemele stilistice ale traducerii pot fi abordate din mai multe unghiuri: stilurile limbajului, particularităţile lor, scopurile şi interrelaţia lor; sensul stilistic al cuvintelor; dispozitivele stilistice, natura şi structura lor, funcţia lor expresivă. Traducerea literară poate fi văzută ca traducerea stilului, deoarece este stil de text care permite textului să funcţioneze ca literatură. O modalitate de a spune acest lucru este de a spune că stilul, ca reflectare directă a autorului opţiunii, poartă sensul vorbitorului, atât conştient, cât şi inconştient, astfel încât traducerea unui text literar este traducerea unui anumit statut cognitiv, deoarece a devenit încorporat în text

Cuvinte-cheie: abordare stilistică, paradoxul stilistului, teoria traducerii, lingvistică, stilistică, efecte stilistice.

It is a truth universally acknowledged that a stylistic approach to translation affects the reading of the source text and the writing of the target text. For a literary translator, understanding the style of the source text and being able to recreate similar stylistic effects in the target text are essential. The paradox of stylistics and translation is while literary translation depends upon knowing not only what a text means in an obvious sense but also what it suggests,

the discipline which allows such insights is rarely seen as a necessary part of translation theory. Linguistics and stylistics, and ignorance of the advances made in both subjects, have contributed to the paucity of stylistic studies of translation in the recent past. Finally, this article discusses the nature of the interaction between stylistics as a theoretical discipline and translation as a practical and creative enterprise.

The concept of style is central to our understanding and construction of texts. But how do translators take style into account in reading the source text and in creating a target text? Stylistic problems of translation may be approached from several angles: styles of language, their peculiarities, their goals and their interrelation; stylistic meaning of words; stylistic devices, their nature and structure, their expressive function; foregrounding of linguistic means for stylistic purposes and its attention-compelling function.

The translation of texts belonging to different functional styles of the language presents a vast comprehensive problem.

A style of language is dependent upon the sphere of communication and the aim of communication which determine the peculiar choice of language means. These means are interrelated and form a system which is characteristic of each style. Texts belonging to different styles of language possess distinctive stylistic features and thus are easily recognizable although they may to some extent vary from language to language. These features can be classified as leading or subordinate, obligatory or optional. The leading or dominant features form a common core in the S and T languages. They are reflected in the composition of each text, in its syntactic structure, in the choice of linguistic means and stylistic devices. The same means naturally occur in different styles but their use and functions are different.

In different communication situation the language users select words of different stylistic status. There are stylistically neutral words that are suitable for any situation, and there are literary (bookish) words and colloquial words which satisfy the demands of official, poetic messages and unofficial everyday communication respectively. SL and TL words of similar semantics may have either identical (a steed - armasar, aforesaid anterior, gluttony - lacomie) or dissimilar (slumber - somn, morn - dimineata) stylistic status of the original text, by using the equivalents of the same style or, failing that, opting for stylistically neutral units.

The principal stylistic effect of the text is created, however, with the help of special stylistic devices as well as by the interworking of the meaning of the words in a particular context. The speaker may qualify every object he mentions in his own way thus giving his utterance a specific stylistic turn. Such stylistic phrasing gives much trouble to the translator since their meaning is often subjective and elusive. Some phrases become fixed through repeated use and they may have permanent equivalents in TL, e.g. true love – dragoste adevărată, dead silence – tăcere moartă.

In most cases, however, the translator has to look for an occasional substitute, which often requires an in-depth study of the broad context.

There is an important attribute among those characterizing a translator, i.e. that of a good reader and, the same time, a real creator/ artist. If analysts have usually been interested in the tasks a translator has to perform in cases in which his/her artistic talents were not necessarily taken into account (prevailing his/her knowledge of linguistics), at the stylistic level, his/her skills in creating expressiveness, imagery, in short, his/her talent for creating literature himself/herself are a must. At this particular level we consider different figures of speech as means of expressing modality and, on the other hand, figures of speech are mainly used in literary creations, whenever a translator deals with a piece a literary text any assertion that

translation is either a science, or a craft would loses ground in favour of the perspective on translation as art. In this case, a translator becomes an author himself, the author of the translated version of the original piece of work. Moreover, a translator should, first of all, understand the message of the respective work and also study the form that the message in case puts on. The next step is to apply the original material (both form and content) to the possibilities offered by the TL (target language), especially the TC (target culture), at the same time paying attention to the beauty of the original, which must also be preserved.

In his article called *Proper and Geographical Names, Bynames and Other Challenges to Translators*, A. Bantaş [1, p.51] suggests what a translator should have in mind when rendering a text from one language into another: "take the semantic value as a pivot (or as maypole); search all possible synonyms and play with them around the pivot (like streamers around the maypole); churn or shift them; arrive gradually at a limited choice (through tearing out the parasitical streamers); test the remaining ones in the context; if necessary, adapt the micro-context to it".

Epithets are used to convey attributes of certain object, but they are the result of the author's subjectivity. Therefore, beautiful images are created by talented authors and the translator should be just as talented order to render the beauty of the original style in the TT. In the example above, *ashen and sober* were rendered by *de cenuşă* and *trist*ă, both epithets referring to the *heart*. However, although the atmosphere was rendered, me melancholic tone was missed.

> ➢ Epithet:
> *e.g. Then my heart it grew **ashen and sober...***
> *Se făcu inima-mi de cenuşă, tristă... –[1, p. 102]*

[7, p. 105]

Hyperbole:

> *e.g. " He was so tall that **I was not sure** he had a face.*
> *Era atît de înalt încît nici nu ştiu dacă avea chip.* [4, p. 176]

This figure of speech is preferred when authors feel they should emphasize certain qualities in their characters; therefore, they choose to exaggerate them as much as possible for a stronger effect upon the readers. The translators, in their turn, should estimate the real value of the respective quality first, and then should find in the TL proper means to exaggerate it as well.

> ➢ Simile:
> e.g. *"The **mountains** closed in and **snarled like angry jaws** around the city*
> *"Munţii se întîlneau şi îşi **arătau colţii ca nişte fălci strîmbîndu-se cu mînie,** formînd un cerc în jurul oraşului "*[3, p. 10]

In the original we have a sort of comparison, a simile, which was used in order to create a terrifying image of the respective place *(the mountains* being *with angry jaws).* The translator tried to preserve the simile in the TT *(munţii... ca nişte fălci strîmbîndu-se cu mînie)* for the sake of imagery, although there is a semantic gain: *strîmbîndu-se,* necessary, to our mind in order to disambiguate the context.

> *e.g. They were **as like as two peas.***
> *Semănau **ca două picături de apă/leit.*** [5, p.34]

Besides the simile above, we can mention some others and provide the Romanian translations. We should specify, though, that similes are culture specific elements and the translator should find their equivalents in meaning, not in form.

As old as the hills.	*Vechi de cînd lumea.*
As cross as two sticks.	*Supărat foc/ negru de supărare.*
As drunk as a lord.	*Beat criţă/ mort.*
As merry as a cricket.	*Vesel nevoie mare.*

As busy as a bee.	*Harnic ca o furnică/ albină.*
As bold as brass.	*Neruşinat la culme.*
As meek as a lamb.	*Blînd ca un mieluşel.*
As wet as a drowned rat.	*Ud leoarcă/ ciuciulete.*
As stupid as a donkey.	*Prost de dă în gropi.*
As sure as death/ a gun.	*Cum mă vezi şi cum te vad.*

Therefore, in Romanian, their equivalents are not always made up of comparisons, but rather they consist of standard formulae with the value of superlative in order to make the utterance more expressive.[7, p.48]

> Metaphor:

e.g. a) ''the winter of our discontent''
b) Iarna nemulţumirii noastre

the leaves fell sorrowfully
frunzele căzură cu tristeţe [4, p.47]

The translator tried to stick to the style in the original and create metaphors in the TT as well. For the sake of preserving the image in e.g. b) *sorrowfully* was rendered by *cu tristeţe* (adverbial phrase: preposition+ noun) instead of an adverb like in the original.

e.g. *ray of hope* - *rază de speranţă*
floods of tears - *rîuri de lacrimi*
from the bottom of my heart - *din adîncul inimii/ din toată inima*

The last examples illustrate metaphors that have worn out and became **trite** or **dead** metaphors. In Romanian they are also quite frequent.

In order to make his text more expressive, the author chooses to replace the name of one object by the name of another. Hence, *crown* may stand for: *king, queen, reign, monarchy, etc.* In Romanian, *coroană* stands for the same things: *rege, regina, domnie, monarhie, etc.* Just the same, *cup/ glass* may be used to refer to the *liquid inside* and in Romanian the same association is possible, too.[5, p.79]

Thus, whenever the translator deals with metonymy s/he should first establish what it stands for and then preserve the metonymy in the TL as well.

Synecdoches may be traps for translators, too, because they can be confused with metonymy quite easily. They are in fact a more specific kind of metonymy, the part of something standing for the whole. In Romanian synecdoches are also used with the same purpose like in the examples:

Motor - car	*Volan - maşină*
Bread - food	*Pîine - mîncare/hrană*
Sail - ship	*Punte/bord- corabie/vas*
Hands - crew	*Capete - oameni*

Consequently, at this level, the translator as the receiver of the ST has a very important task to perform: to follow the 'laws' of translation suggested by Th. Savory in *The Art of Translation*, especially the fifth and the sixth, which say: A translation should reflect the style of the original; A translation should have the style of the original [1, p.7].

If these are being carefully considered, chances are that the flavour of the original may be preserved unaltered and the translator may prove to be a real artist. In such cases, the translator, as the first receiver of the SL literary text should prove to be a good one, a trained exegete. Moreover, s/he should create the same images in the TT by using, if possible, the same devices as in the original work: thus s/he should have talent in order to create literature himself/herself. If s/he preserves the flavour of the original almost intact in the text s/he produces, s/he turns out be an

author himself/herself, the author of the translated version, but a real creator of beauty just like the author of the original text.[2,p.154]

Mention should be made that, first of all, the translator should be very well prepaired in order to recognize the respective figures of speech it the TT, and then, s/he should be aware of the fact that the TL may not dispose of the same possibilities. [3, p.54]

In this case, it would be necessary that s/he should appeal to stylistic devices as well, though different ones, so that s/he can make sure that the modality expressed stylistically in the ST is rendered by stylistic means in the TT as well.

Thus, the translator is allowed to come with his/her own contributions (creations) but 'with humility'. What is important is that s/he should arise in the TT readers the same emotions as they might have felt, had they known the SL and read the original work.[7, p.120]

Note should also be taken of the inverted qualifier which syntactically is not the defining but the defined element. Such a qualifier precedes the qualified word which is joined to it by the preposition "of": "this devil of a woman", "the giant of a man ", etc. The phrase can be translated to obtain an ordinary combination (a devilish woman, a gigantic man) and then translated into Romanian. The translation may involve an additional element: the devil of a woman - o femeie al naibii de vicleană (inteligentă, irezistibilă etc.). Stylistically-marked units may also be certain types of collocations. Idiomatic phrases may be cited as an example. Another common type includes conversational indirect names of various object or "paraphrases". A frequant use of paraphrases is a characteristic feature of the English language.[7,p.128]

Some of the paraphrases are borrowed from such classical sources as mythology or the Bible and usually have permanent equivalents in Romanian (cf. Attic salt –sare atică, the three sisters – Zeita destinului, the Prince of Darkness -Prinţul Întunericului). Others are purely English and are either transcribed or explained in translation: John Bull – John Bull, the three R's – citirea, scrierea şi aritmetica, the Iron Duke – ducele de Wellington. [7,p.145]

A special group of paraphrases are the name of countries, states and other goegraphical or political entities: the Land of Cakes (Scotland), the Badger State (Wisconcin), the Empire City (New York). As a rule, such paraphrases are not known to the Romanian reader and they are replaced by official name in the translation. (A notable exception is "the eternal city" - Oraşul Etern.

Many idioms are products of our conceptual system and not simply matters of language. An idiom is not just an expression that has a meaning that is somehow special in relation to the meanings of its constituting parts, but it arises from our more general knowledge of the world, embodied in our mentality and in our conceptual system. [6, p.59]

Similarly, some of the English standard metaphors and similes are rendered into Romanian word for word (to swim like a fish – *a înota ca peştele*), while the meaning of others can only be explained in a non-figurative way (as wet as a drowned rat – *ud leoarcă*).

More complicated is the problem of translating individual figures of speech created by the imagination of the ST author. They are important elements of the author's style and are usually translated word for word. Nevertheless the original image may prove unacceptable in the target language and the translator will have to look for a suitable occasional substitute. Idioms constitute one of the most difficult areas of foreign language learning and also of translations. This situation makes it sufficiently worthwhile for us to see what cognitive linguistics and cognitive semantics can contribute to the translation of idioms.

One major stumbling block in understanding and subsequently in translating idioms is that they are regarded as linguistic expressions that are independent of any conceptual system and that are isolated from each other at the conceptual level.

"Everything can be translated but only by implying the greatest efforts ever.

The work of the translator is, therefore, much more difficult than the work of the writer. The writer must be faithful only to himself and to his language system whereas the translator must be faithful to the writer, to the source culture and tradition and to the language in which s/he translates. [7,p. 106]

Three main procedures or strategies:

- metaphor/idiom into same metaphor/idiom – direct translation (a case of perfect equivalence);
- metaphor/idiom into different metaphor/idiom – substitution of the image in the SL text by a TL metaphor with the same or similar sense and /or same or similar associations;
- metaphor/idiom into sense – paraphrase, shift to a non-figurative equivalent

   . **"Like an old lady with a machine-gun"**
   Romanian: ca baba si mitraliera
   English: a person object being massively unsuitable for the job in hand
   "Leap like a frog into the concrete"
   Romanian: se arunca ca broasca-n beton
   English: jumping the gun
   "Stare like a cat at a calendar"
   Romanian: se uita ca pisica-n calendar
   English: looking at someone confused
   "Making a stallion out of a mosquito"
   Romanian: a făcut din ţânţar armăsar
   English: making a mountain out of a molehill
   "Walk the bear"
   Romanian: plimba ursul
   English: go away and leave me in peace

Therefore, for a translator to grasp another's sense of the reality of things, s/he must find bases in his/her own physical, personal and cultural reality onto which s/he can project the other's reality in a meaningful way [8, p.163]

Some stylistic devices may be ignored by the translator when their expressive effect is insignificant and their reproduction in the target text would run counter to the spirit of TL. One of the oldest and most commonly used stylistic devices in English is alliteration. Many headings, strings of epithets and other phrases in English texts consist of words, which begin with the same letter. An Englishman seems to be very happy if he can call an artificial satellite "a man-made moon" or invent a headline like "Bar Barbarism in Bars". [2, p. 27]

This article attempts to bring some coherence to a highly interdisciplinary area of translation studies, situating different views and approaches to style within general trends in linguistics and literary criticism and assessing their place in translation studies itself. Some of the issues addressed are the link between style and meaning, the interpretation of stylistic clues in the text, the difference between literary and non-literary texts, and more practical questions about the recreation of stylistic effects. These various trends, approaches and issues are brought together in a consideration of the most recent cognitive views of style, which see it as essentially a reflection of mind.

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THE IMPACT OF CONSCIOUS EMOTIONAL STATES ON LANGUAGE LEARNING

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Rezumat

Fiecare emoţie a evoluat pe parcursul civilizaţiilor pentru a ne ţine în siguranţă, pentru a ne ajuta să supravieţuim. Ne aflăm în permanenţă traversaţi de emoţii negative – frică, anxietate, tristeţe, furie, agresivitate, jelozie, ruşine etc. Savanţii Ekman, Plutchik şi Humaine au propus diferite metode de clasificare a emoţiilor. Studiul propus identifică, analizează şi clasifică emoţiile negative care au apărut în urma Brexit-ului. Se sugerează tehnici, strategii de gestionare a emoţiilor, cu toate că şi emoţiile neplacute sunt îndreptăţite. Prin inteligenţa limbajului se sublimă emoţiile negative. Grija pentru calitatea limbajului se află pe seama lingviştilor, jurnaliştilor, bloggerilor etc.

Cuvinte-cheie: adjudecare, „cerberi" ai limbajului, atitudine intelectuală subtilă, creşterea calităţii limbajului, categoriile emoţiilor negative

Specific words and (multiword) expressions serve the modern language both in present day policy and in the renovated economy, etc. Their servants are famous (and less known) journalists, state-men writers, editors, personalities, scholars, economists and a lot of common readers. Whenever they write, describe and analyze the new realities, concepts, ideas, new trends it is usually the reader who can adjudicate that the journalists, first of all, are among the accomplished authors with high linguistic attitudes and potential that make up and determine them as the main creators and builders of contemporary language; they can be considered the true "language "watch dogs" that decide what new words and expressions should be notedown in dictionaries and what contention should be preserved, what elements should be left out or entirely changed.

Each social subject cultivates and develops a great variety of things in depth and undoubtedly trains subtle intelligence attitude towards the people's elevated knowledgeable and advanced level of meaning of the next generation's spiritual peak erected by unexplored, brand-new elements among which there are the language up-to-the minute units apt to revolutionize and remold the future generation's spiritual greatness. Watchdogging the language units' development and the ability directed to communication skills embracing empathy, correctness, fidelity, love will be largely used by a friendly, future human society straight-forwarded to human beings, animals, environment, etc).

In order to improve the quality of life, people should be instructed and educated as there are still humans with poor knowledge, etc. That is why the language intelligence level should be improved within a certain concrete generation rather than within an époque (or centuries). One should examine the success of modern IT (Intelligence Technology) that swiftly surpassed the modern intelligence potential level of human beings leaving behind a great number of trained