

create autonomous satisfied learners, who are able to take responsibility of their knowledge and individualize their experiences to obtain maximum benefit. In this respect, phenomena-based learning is regarded as a wonderful way to teach a new generation of youth in the reframed society. The lessons that follow these concepts provide learners with knowledge through the transformation of experience and expose them to real life in the tiny school environment.

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SEMANTIC PECULIARITIES IN TRANSLATING ENGLISH PHRASAL VERBS INTO ROMANIAN BASED ON THE NOVEL "JANE EYRE" BY CHARLOTTE BRONTE

PARTICULARITĂȚI SEMANTICE ÎN TRADUCEREA VERBELOR FRAZELOGICE ENGLEZEȘTI ÎN ROMÂNĂ BAZATE PE ANALIZA ROMANULUI "JANE EYRE" DE CHARLOTTE BRONTE

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Rezumat

Deoarece, un număr mare de expresii fixe, cum ar fi verbele frazeologice, intră zilnic în vocabularul limbii engleze, acest articol își îndreaptă întreaga atenție către descoperirea celor mai des întâlnite particularități semantice care pot apărea în procesul de traducere a acestora în limba română. În același timp, articolul dat oferă o imagine de ansamblu asupra principalelor instrumente de traducere, cum ar fi strategiile și metodele de traducere. Acest articol se proclamă util și interesant de a fi studiat atât de către studenți cât și de către traducători, deoarece dificultățile semantice sunt caracteristice nu doar pentru începători, dar și pentru cei cu experiență profesională.

Cuvinte-cheie: verbe frazeologice, caracter idiomatic, natură polisemantică, strategii și metode de traducere, particularități semantic, LS (limba sursă), LȚ (limba țintă).

Abstract

As a great number of fixed phrases, such as phrasal verbs enter the English lexicon every day, this article is focused on finding out the most frequent semantic peculiarities which may appear in the process of translating

them into Romanian language. At the same time, the present article gives an overview on the main types of translation tools, such as translation strategies and methods. This article proclaims itself to be useful and interesting to be studied by both students and in-service translators because semantic difficulties are characteristic not only for beginners, but they may occur at higher levels of proficiency as well.

Key-words: phrasal verbs, idiomatic character, polysemous nature, translation strategies and methods, semantic peculiarities, ST (source text), TT (target text).

The vocabulary of any language contains a large number of fixed expressions, such as phrasal verbs in English language, that are actually considered to be part of the culture of a nation and play an important role in each language. A great deal of papers and studies have attempted to identify the overall role of this part of speech it may play in spoken and written English. Therefore, having reviewed some literature on this subject and having done some other research in this direction it can be mentioned that it is almost impossible for English native speakers to go a day without using phrasal verbs in their daily speech. Moreover, a large number of English phrasal verbs may be found not only in fiction but also in other linguistic registers.

So, having read and analysed the novel 'Jane Eyre' by Charlotte Brontë it can be concluded that from all types of English fixed expressions, such as proverbs, sayings, idioms, quotations, clichés and phrasal verbs, the latter dominates in the novel under consideration. Therefore, it can be admitted that the most important group of all types of English fixed expressions is that of phrasal verbs.

It is not surprising that many well-known linguists such as, Baker M., Larson L.M., Newmark P., Nida E., Vinogradov V.V., tried to figure out the relation between the meaning of fixed expressions, such as English phrasal verbs and the translation methods and strategies which can be applied on them to get an appropriate translation into the target language.

Taking into account all the theories related to the concept of translation expressed by the mentioned linguists, it can be concluded that the most important aspect of translation is the meaning or message of the text because '*translation is not just the process of translating the language, but it is a way to convey the message from source language to target language preserving the naturalness of the original text*'. Thus, in order to sound natural in target language, the translator should apply some tools in the process of translation [1, 4, 6, 7, 8].

Having studied carefully different opinions related to basic translation tools, it can be admitted that Newmark's translation methods and Baker's translation strategies regarding the translation of any type of fixed expressions can be considered the most relevant for the current research article.

According to Newmark's point of view, the methods of translation can be divided into two major groups as he considers that: '*there are the source language emphasis, which is the translation that gives emphasis to the source language, and the target language emphasis, which is the translation that gives emphasis to the target language*' [6, p. 45].

In the first group of methods, the translator focuses on the rigorous contextual meaning of the source language, as follows: „a) *word-for-word translation* - in which the source language word order is preserved and the words translated singly by their most common meanings, out of context; b) *literal translation* - in which the source language grammatical constructions are converted to their nearest target language equivalents, but the lexical words are again translated out of context; c) *faithful translation* - attempts to produce the precise contextual meaning of the original within the constraints of the target language grammatical structures, in other words

it tries to use the structure of target language in translation and d) *semantic translation* - which differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the source language text" [6, pp. 45-47].

In the second group, the translator's purpose is to render the same relative impact expected by the reader of the target language, as for example:., e) *adaptation* - which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the source language culture is converted to the target language culture and the text is rewritten; f) *free translation* - produces the target language text without the style, form, or content of the original; g) *idiomatic translation* - reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original; h) *communicative translation* - attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership" [6, pp. 45-47].

Regarding the translation strategies, Baker M. suggests combining formal and semantic aspects in translation. Because of the idiomatic features the group of phrasal verbs carry out she suggests the following four strategies which can be used in translating phrasal verbs or any other fixed expression into another language: a) *using an idiom of similar meaning and form in the target language*; b) *using an idiom of similar meaning and dissimilar form in the target language*; c) *translation by paraphrase in the target language*; d) *translation by omission in the target language* [1, pp. 71-74].

Understanding and translating English phrasal verbs into Romanian can often be considered pretty problematic not only by beginner translators but by professionals as well. Therefore, finding a suitable equivalent into Romanian can cause some trouble not only in the case of free words, but more significantly, in the case of fixed expressions. So, based on 230 data, identified in the novel 'Jane Eyre' by Charlotte Brontë, this research article is focused on a contrastive analysis of English phrasal verbs and their Romanian equivalents. The main goal of this research is to shed light on all the possible semantic peculiarities of English phrasal verbs which may make their translation into Romanian a difficult task and to find out some adequate and suitable ways of translation by identifying the mostly used methods and strategies in translating them.

The current research revealed the fact that the most important semantic peculiarities in translating English phrasal verbs that can generate great difficulties in the process of translation is related to their *idiomatic character* and *polysemous nature*.

Starting with *the idiomatic character*, it can be assumed that the degree of difficulty in translating English phrasal verbs into Romanian depends very much on the intensity of the idiomatic character expressed by the phrasal verb and lack of knowledge in this field can really generate serious obstacles to convey the appropriate meaning into the target language.

Based on the analysis of 230 items collected from the novel under consideration it can be concluded that some of phrasal verbs may cause partially or no difficulties while translated into Romanian, whereas others are very difficult to be translated. So, taking into account the degree of difficulty in translating English phrasal verbs, they can be divided into three main groups, as follows in the figure below:



Figure 1. The degree of difficulty in translating English phrasal verbs

Starting with the first one, it can be admitted that the meaning of this group of phrasal verbs is easily understood and usually causes no translation difficulties into Romanian. For example:

e.g. "Burns, I insist on your **holding** your head **up**; I will not have you before me in that attitude [9, p. 79]. - Burns, *ți-am spus să-ți ții capul sus, nu vreau să stai în fața mea cu o astfel de atitudine etc*" [10, p. 62].

Based on the context, the transitive-separable phrasal verb *holds up* is translated literally into Romanian using the formal(direct) equivalent *a ține sus*, as it can be seen the two lexical parts of this English set-expression are translated as two distinctive lexical items but not as one semantic unit into the target language. Therefore, it can be assumed that in this case the translator rendered the meaning of this phrasal verb using the literal method of translation and the strategy of using an equivalent of similar meaning and form as in both languages this set-expression is formed of a verb and an adverb.

Another example of phrasal verb that can be easily translated is shown in the sentence below:

e.g. "He **lifted up** the sable waves of hair which lay horizontally over his brow, and showed a solid enough mass of intellectual organs, but an abrupt deficiency where the suave sign of benevolence should have risen [9, p. 201]. - *își ridică* părul negru ce-i cădea pe frunte și dezvăluia o suprafață destul de mare de organe intelectuale, dar cu o mare deficiență acolo unde ar fi trebuit să apară semnul blând al bunăvoinței" [10, p. 158].

Having analyzed the source text of the second example, it can be noticed that the phrasal verb *lift up* which consists of two lexical items, a verb and an adverb, is rendered into Romanian through the one-word literal equivalent *a ridica*. As it can be seen, in this case, the translator conveyed only the meaning of the verb *to lift* without rendering the meaning of the particle *up*, which from semantic point of view cannot be considered a loss because the Romanian formal equivalent *a ridica* has the meaning of *raising somebody/something to a higher position or level*, and does not require any semantic specifications. In this case, it can be assumed that the translator applied the *faithful translation method*.

Nevertheless, in both cases, the particle *up* helps to emphasize the literal meaning of the verb, which combined together form set-expressions in English. Therefore, from idiomatic point of view, this group of phrasal verbs is semantically less complex than the other two groups and as a result the easiest to be understood and translated into Romanian language. The phrasal verbs of this group express non-idiomatic meaning and are literally translated into the

target language and they usually express a sum of meanings of their lexical components, therefore in many other sources they are also called *literal phrasal verbs*.

The main semantic feature of the group named *half-and-half phrasal verb* is that the meaning of the whole word combination is not the sum of the meanings of its lexical components, but it is based on them. In this case, the meaning of the whole unit can be inferred from the literal meaning of the words the set-expression is formed of and which expresses partially literal meaning with some idiomatic shades, as for example:

e.g. "And, as I stooped **to pick up** the two fragments of slate, I rallied my forces for the worst. It came [9, p. 98]. - În timp ce mă aplecam **să ridic** cele două bucăți sparte ale tăbliței, mi-am făcut curaj, așteptându-mă la ce era mai rău; și răul veni" [10, p. 77].

e.g. I had risen half-an-hour before her entrance, and had washed my face, and **put on** my clothes by the light of a half-moon just setting [9, p. 59]. - Mă trezisem de o jumătate de oră, mă spălasem pe față și **mă îmbrăcasem** la lumina lunii care tocmai apunea [10, p. 47].

Semantically speaking, it is not so difficult to infer the meaning of the phrasal verbs *to pick up* and *put on* knowing the literal meaning of the lexical words from which they are formed and especially, if they are used in a certain context.

The phrasal verb *to pick up* consists of two lexical items, a verb and an adverb. Based on the definitions given in the dictionaries, one of the literal meaning of the verb *pick* is *to gather something* and of the particle *up* is *to or at a higher level*, but combining these two lexical items together it can be noticed that the new set-construction acquires a new meaning carrying some idiomatic shades which means *to lift someone or something up from a surface*. Due to the lack of such constructions in Romanian, the translator chose a construction consisting of one-word equivalent *să ridic*.

The phrasal verb *put on* is also a collocation of a verb followed by an adverb. The literal meanings of its lexical items used separately are as follows, the verb *put* means *attach or fix something to something else* and the adverb *on* means *covering or touching something*. So, based on the literal meaning of its lexical elements, it can be easily inferred that the meaning of the phrasal verb *put on* as a whole semantic unit in this particular context is *to dress yourself in something* that can be rendered as *a îmbrăca* into Romanian.

Semantically, in both cases the Romanian equivalents convey the exact meaning of the source text even though the number of their lexical elements is smaller. From here, it can be admitted that the translator chose to paraphrase these phrasal verbs using ordinary verbs into the target text and to apply the idiomatic method of translation as the meanings of these phrasal verbs as a whole semantic unit differ from the meanings of their lexical elements.

On the whole, this type of phrasal verbs does not cause considerable translation trouble and the meanings of these phrasal verbs can be usually inferred from the contextual literal meaning of the words they consist of. They do not entirely express a literal meaning, therefore they can be considered *half literal phrasal verbs* and *half idiomatic ones*, in other words they can be also called *semi-idiomatic* or *half-and-half phrasal verbs*.

As for the third group of phrasal verbs included in the present analysis, it can be said that in terms of degree of translation difficulty they can create great problems for translators. Their meaning is quite difficult to be understood from the literal meanings of the constituent lexical items and from the context they are used in as they have entirely idiomatic meanings, that can be proved by the following sentences:

e.g. *While sobbing out this wish in broken accents, someone approached: I started up—again Helen Burns was near me; the fading fires just showed her coming up the long* [9, p. 102]. *Pe când rosteam această dorință cu glasul întretăiat și printre suspine, cineva s-a apropiat; am tresărit — Helen Burns era din nou lângă mine. La lumina flăcărilor ce se stingeau, am văzut-o străbătând camera lungă și goală* [10, p. 81].

e.g. *If he had put off my offer of assistance gaily and with thanks, I should have gone on my way and not felt any vocation to renew inquiries: but the frown, the roughness of the traveller, set me at my ease* [9, p. 173]. - *Dacă mi-ar fi refuzat oferta de ajutor vesel și plin de mulțumire, mi-aș fi văzut de drum și n-aș fi simțit de a mai pune întrebări* [10, p. 137].

Having analyzed these two sentences it can be noticed that the translator has used some equivalents that seem to have nothing in common with the basic meaning of lexical words the phrasal verbs *started up* and *put off* are formed of. Moreover, in this situation, even the context in which they are used does not offer many clues in finding out what they may express.

As for the meaning of the phrasal verb *started up* it is quite difficult to be determined from the literal meaning of its lexical elements. The *Oxford Dictionary* gives several definitions to this set-expression: 1) *to begin a new company, organization, or activity*; 2) *to cause an engine to begin to operate* [14]. As it can be seen none of these definitions suits the context of the source text and does not correspond to the meaning of the Romanian equivalent *am tresărit* used by the translator into the target language. So, looking up in the dictionary for the meaning of the ordinary verb *to start* it can be found that one of the meanings of the intransitive verb *to start* is *to move your body suddenly because something has surprised or frightened you* and this meaning, which has idiomatic shades, suits perfectly the meaning expressed by the author in the source text and by the equivalent used in the target text as well. In this case the verb *to start* followed by the adverb *up* is seen as a phrasal verb whose stylistic effect is of much stylistic impact in comparison to the meaning of the verb *to start* without the particle *up* which is quite neutral and cannot fully render the emotional charge of the moment the way the phrasal verb *to start up* does. The main purpose of the adverb *up* in this set-expression is to extend or highlight the meaning of the verb *to start*. It reveals perfectly the feeling of fear when someone approaches. And the Romanian equivalent *a tresări* suits perfectly this context as it renders not only the same meaning to the source text but provides the same stylistic effect.

Regarding the phrasal verb *put off* in the second sentence, the same semantic difficulties have been revealed that cannot be overcome knowing only the literal meaning of the lexical units from which the set-expression is formed because it has a purely idiomatic meaning. Based on *Oxford Dictionary*, several definitions to this phrasal verb can be found, which are the following: 1) *to cancel a meeting or something you had arranged with somebody*; 2) *to make somebody stop liking somebody/something*; 3) *to make somebody lose interest in somebody/something*; 4) *to disturb somebody who is trying to give all their attention to something*; 5) *to change something to a later time or date, to postpone* [14]. According to the context the main character talks about an *offer of assistance*, from here it becomes obvious that the only appropriate definition is the first one. Since an *offer of assistance* cannot be cancelled but rather refused and in order to preserve the idiomatic nuances of the source meaning of the phrasal verb *put off* the translator chose the dynamic equivalent *a refuza* instead of its formal equivalent *a amâna*. Another interesting case of translation by using the paraphrase strategy

and the idiomatic method of translation are applied in the case of the phrasal verb *lift up* consisting of the verb *lift* and the adverb *up*, as follows in displayed sentence below:

*e.g. I became aware that someone was handling me; **lifting me up** [9, p. 24].*

*Curând am înțeles că cineva se afla lângă mine, **ridicându-mă în capul oaselor** [10, p.20].*

Based on bilingual dictionaries, it can be found that the Romanian formal equivalent of the phrasal verb *lift up* is *a se ridica*. But as it can be noticed, in this case, the translator used the group of words *a se ridica în capul oaselor* which has a purely idiomatic meaning in Romanian language and provides more expressiveness in the target language than the source language phrasal verb *lift up* expresses. The usage of the strategy by paraphrase in this case is also proved by the fact that when the Romanian idiom *a se ridica în capul oaselor* is translated back into English it looks differently than the author's version, as for example, based on the definitions given in bilingual dictionaries it can be rendered as *to sit up* or *to sit bolt upright* [2].

To sum up, the phrasal verbs included in the third group of the present analysis are those which can create great semantic difficulties and ambiguities for a translator as their meanings cannot be understood from the meanings of their constituent lexical items. Moreover, they can express more than one possible meaning which means they are highly idiomatic and cannot be translated literally into Romanian language. Therefore, the meaning of the above-mentioned phrasal verbs was mostly conveyed through dynamic equivalents using the idiomatic translation method and paraphrase strategy.

On the whole, according to the degree of translation difficulty, the three groups of phrasal verbs mentioned in figure 1. can be renamed as follows below:

- Literal phrasal verbs = easy to be translated
- Semi-idiomatic phrasal verbs = half-and-half translation degree of difficulty
- Idiomatic phrasal verbs = difficult to be translated

This classification defines better the types of phrasal verbs according to their idiomatic character and degree of translation difficulty. It is difficult to mark the exact boundaries between these three groups and to decide which phrasal verb can be ascribed to which group as the ability to distinguish them depends on the knowledge of language the translator masters especially in the field of phrasal verbs.

Besides the idiomatic character, another peculiarity related to the semantic aspect of phrasal verbs is their *polysemous nature* which states that a phrasal verb has more than one meaning or connotation. Taking into consideration the source context, the translator has to choose among the various meanings the most suitable target equivalent that fits perfectly a particular context which can be proved by the following sentences where as it can be noticed the phrasal verb *draw up* expresses various meanings into the target language:

*e.g.1 The coach **drew up**; there it was at the gates with its four horses and its top laden with passengers [9, p. 60]. - Diligența **opri**; stătea în fața porții, cu cei patru cai ai săi și cu imperiala plină de călători [10, p. 48].*

*e.g.2 When it subsided, I saw them all **drawn up** in four semicircles, before four chairs, placed at the four table [9, p. 65]. - Când zarva a încetat, le-am văzut pe toate **adunate** în semicercuri, în fața a patru scaune, așezate la cele patru mese [10, p. 52].*

e.g.3 And when I **draw up** the curtain this time, reader, you must fancy you see a room in the George Inn at Millcote, with such large figured papering on the walls as inn rooms have [9, p. 142]. - Și când **trag** cortina de data aceasta, trebuie să-ți închipui, cititorule, o cameră în hanul „George” din Millcote, cu pereții acoperiți de un tapet cu desene mari, așa cum au toate camerele de han [10, p. 110].

Having analyzed the semantic aspect of the phrasal verb *draw up* in the given sentences it can be noticed that the translator rendered its meaning through the one-word dynamic equivalents *a opri*, *a aduna* and *a trage* into Romanian language. Semantically speaking, the meaning of all these Romanian equivalents differs a lot and at the first glance it seems like they have nothing in common with each other and with the meaning of its lexical constituent elements but anyhow they perfectly convey the source meaning.

So, based on the definitions given in the bilingual *Oxford Lingua English Romanian Dictionary*, the literal meaning of its lexical constituent elements are as follows: the verb *draw* 1) *a face (plan)*; 2) *a desena*; 3) *a trasa(linie)*; and the particle *up* basically means *sus* [2]. Consequently, as it can be seen the literal meaning of the constituent elements offers no clues to guess the idiomatic meaning of the verb *draw up* as a whole. Therefore it can be admitted that in all these cases, the translator applied the idiomatic method of translation and because of the lack of analogue expressions into Romanian language, the phrasal verb *draw up* was rendered through one-word equivalents using the strategy of paraphrase.

Conclusions. To sum up, it seems like there are two main semantic problems a translator has to encounter in the process of translating English phrasal verbs, one of them has to do with their idiomatic character and another one with their polysemous nature.

Based on the research data, it can be pointed out that the degree of difficulty in translating English phrasal verbs into Romanian depends very much on the intensity of the idiomatic character expressed by the phrasal verb. Another translation difficulty is related to the fact that English phrasal verbs do not have analogues in Romanian language and the number of lexical items of the Romanian equivalents is usually smaller than that of the English one. Therefore, the translator rendered the meaning of two-word and three-word phrasal verbs through single word equivalents. This structural distinction between English and Romanian language creates obstacles in rendering the exact meaning of the source phrasal verbs preserving all their shadows of meaning and stylistic colouring an English phrasal verb can carry out.

In order to overcome the semantic difficulties related to the idiomatic character and polysemous nature of phrasal verbs the translator applied some translation methods and strategies. So, from eight methods defined by Newmark P. the most frequent method is the idiomatic one, the second place is taken by the faithful method and the communicative and semantic methods are listed on the third place. Meanwhile, there are no cases of translating English phrasal verbs using the word-for-word method. With that fact, it can be concluded that phrasal verbs are particularly made to be used as a unit of words, whose meaning must be learnt and translated as a whole.

Based on Baker's theory, the research revealed that the translator used mostly the strategy of paraphrase and similar meaning and dissimilar form. The strategy of translation by using an equivalent with similar meaning and form can be rarely applied as this match can only occasionally be achieved. Regarding the translation by omission it can be concluded that when it comes to phrasal verbs it cannot be applied as this part of speech like ordinary verbs cannot

be omitted from the context. With that fact, it can be assumed that not all the strategies suggested by Baker can be applied while translating the English phrasal verbs into Romanian.

The current analysis proves one more time the idea expressed by many linguists regarding the fact that English phrasal verbs are idiomatic set-expressions whose meanings cannot be understood from the literal meaning of the words they are formed of and only the context can determine which equivalent should be used into Romanian language [1, 3, 4, 5, 6, 7].

Therefore, it can be admitted that the translation of phrasal verbs should be focused more on their meaning in the source language, with the attempt to give the right or exact translation using formal or dynamic equivalents in the target language. Thus, English phrasal verbs should be understood and translated in context as their translation is a challenging task and the choice of translation method and the used strategy will often depend on the context of the source text.

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