Reading against the Grain: Transcodifying Stimulus Meaning

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Abstract—The paper shows that on transferring sense from the SL to the TL, the translator's reading against the grain determines the creation of a faulty pattern of rendering the original meaning in the receiving culture which reflects the use of misleading transformative codes. In this case, the translator is a writer per se who decides what goes in and out of the book, how the style is to be ciphered and what elements of ideology are to be highlighted. The paper also proves that figurative language must not be flattened for the sake of clarity or naturalness. The missing figurative elements make the translated text less interesting, less challenging and less vivid which reflects poorly on the writer. There is a close connection between style and the writer's person. If the writer's style is very much altered in a translation, the translation is useless as the original writer and his / her imaginative world can no longer be discovered.

The purpose of the paper is to prove that adaptation is a dangerous tool which leads to variants that sometimes reflect the original less than the reader would wish to. It contradicts the very essence of the process of translation which is that of making an original work available in a foreign language. If the adaptive transformative codes are so flexible that they encourage the translator to repeatedly leave out parts of the original work, then a subversive pattern emerges which changes the entire book.

In conclusion, as a result of using adaptation, manipulative or subversive effects are created in the translated work. This is generally achieved by adding new words or connotations, creating new figures of speech or using explicitations. The additional meanings of the original work are neglected and the translator creates new meanings, implications, emphases and contexts. Again s/he turns into a new author who enjoys the freedom of expressing his / her own ideas without the constraints of the original text. Reading against the grain is unadvisable during the process of translation and consequently, following personal common sense becomes essential in the field of translation as well as everywhere else, so that translation should not become a source of fantasy.

Keywords—Speculative aesthetics, substance of expression, transformative code, translation.

I. INTRODUCTION

READING a text is always different depending on the purpose in mind – using it in order to acquire general knowledge, research specific topics, translate, unwind or make time pass in a nice way. Nevertheless, its meanings should not be understood beyond the author's scope as that would distort the naturalness of the reading process. Reading against the grain would be using the text for a different purpose than its original or would entail translating it in a wrong manner by misconstruing its context or its relatively shorter sequences and expressing them in a distorted way in the target language

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(TL). It would be a form of creatively rewriting it according to the aspects of translation the translator has in his / her mind: naturalness, conciseness, culturally specific expressions, aesthetic structures, etc., because they are generally more focused on when taking the TL into account as opposed to the source language (SL).

The complex process of translation is more and more necessary on a global scale in order to make literature of different kinds available to a wider audience. Thus, culture is spread more thoroughly and people manage to keep in touch with the intellectual evolution of humankind more easily. Nevertheless, the web of signifiers that can be found in the source text (ST) must be most often reconnected using different codes in the target text in such a way, so that the initial artistic weaving may be retraced in the target text.

Translation is often seen as a way of formally experimenting within target cultures [1]. This happens as each people has its specific concerns shaped by history, geography, politics, economy, art, etc. that are mirrored by literary texts and that appear strange when it comes to quite different cultures. As words were first thought of by Aristotle [2] to be symbols of soul affections, it should not be difficult for a translator to do a proper translation, because we are all human beings, including translators, so we must all experience the same feelings. Still, Aristotle did not take into account the cultural element, which is paramount in wording a text and it is this element which causes the formal experimentation to take place during the process of translation.

In his book *Word and Object*, Willard van Orman Quine [3] discusses the importance of stimulus meaning by considering visual stimulation, ocular irradiation and the central and peripheral field of vision. The semiotic view the theorist takes of the entire process of meaning transfer clarifies its complexity, as this forces the translator to think of all the elements that make up the work to be translated. If the translator thinks of the electromagnetic waves presupposed by radiation which are electric and magnetic fields made up of subatomic particles that are either static or dynamic – the latter attracting or rejecting one another – s/he can view a text in the process of reading as an endless string of atoms belonging to the electric and magnetic fields, where the electrons may be equated to the verbs holding sentences together, the protons to the subjects or vice versa, while the neutrons are the complements and the type of field that the atoms belong to might explain the lexical relation at sentence level and text level, i.e. textual coherence and cohesion.

On being read, a text becomes the cause in Roland Posner's [4] sense of the word – because atoms are never still – while

their effect is their translation. The reading of the original text is the cause of the occurrence of its understanding in a certain way, i.e. the cause of understanding a story made up of ideas which is transferred to the TL by using its system of expression, thus obtaining an expressive effect.

The understanding of a target text (TT) determines the occurrence of a special type of belief in the translator a, namely the assumption that there is a reader b who caused the requirement of a specific translation and the reader b was in a certain intellectual state when he looked at the ST. The theoretical correlation is expressed in the relation below where "'E' is a one-place predicator denoting the property that the event denoted by its argument term occurs (at a certain time and place)" [4] while "'G' is a two-place operator having a behavioural system as its first argument and a proposition as its second and denoting the relation of belief that holds between the behavioural system and the proposition" [4]. 'f' stands for the TT, 'a' for the translator, 'Z' for the ST and 'b' for the reader of the original text.

$$E(f) \rightarrow G(a, Z(b))$$

In this context, the translator's behavioural system refers to his manner of reacting intellectually to the ST input. The choices of words, constructions, structures and aesthetic forms depend upon the patterns of translation that s/he generally employs. The aspects considered on translating will be consistent throughout various materials, especially if the translator is not aware of the mistakes that translators generally make. Finding a balance between the ST input and TL input is the answer to such slights of hand.

On emphasizing the effect a text has on a reader's mind, Quine [3] refers to the way in which the human eye perceives the irradiation of colours. The chromatic elements which are part of the process of irradiation discussed by the linguist may indicate the shades of meaning that some words or expressions present within the written text have. Besides this aspect, he also takes into account the duration of irradiation patterns in order to decide what makes a normal limit or ratio [3]. Giving too many details with reference to various elements that help create a story would have a doubtful effect on the reader and would spoil the writer's style.

By trying the boundaries of a language, the translator re-operates the irradiation patterns without aiming at a harmful effect. Hence, naturalness, cultural acceptability, lexical transparency and relevance function as irradiation elements on the translator's eye, influencing the creation of a translation. In the process of translation, excessive irradiation will corrupt the target text which will no longer mirror the original, but rather some foreign version of the ST. It will lead to artificiality, sterility, strangeness, opacity, and partly ruin that specific writer's fame.

The translation of George Orwell's *Burmese Days* contains such samples of mistranslation which turn the original text either into a superior or an inferior variant of the original. The translator appears to have almost constantly been preoccupied by other aspects presupposed by the process of translation than

those that underlie the faithful method of translation. She focuses on the TL and its functionality to the point where the text is almost rewritten or paradoxically retraced as a distinct variant from the original. From Philips Lewis through to Lawrence Venutti, the concept of "abuse fidelity" was employed in order to show the doubly faulty translation – rewriting the original and ignoring the main cultural aspects of the target language [5, p.170]. The translator's abuse surfaces quite frequently in the TT, where the learnt reader can find unacceptable transformations of narrative discourse.

II. SUBSTANCE OF EXPRESSION: TRANSFORMATIVE CODES

The substance of expression [6] – inspired by Louis Trolle Hjelmslev's theory seen in a different light – that is the meaningful text having a particular form is a function of the writer's imagination and aesthetic talent. In George Orwell's novel, *Burmese Days*, it mainly covers descriptions of various landscapes, specific clothes, customs or people's appearance, criticism of the British or Burmese existence in Burma, their life goals or their enterprises including samples of the natives' poor knowledge of English.

The ideological framework behind the literary book must be respected in the translation beyond the main story line. The occasional slips only contribute to a distorted vision about the background of the novel, the characters' discussions and their activities in general. According to André Lefevere [5, p.107], a good translation is another way of translating which is based on combining textual ideology and the specific poetics. In *Burmese Days*, the colonial ideology reflected from a critical perspective is sometimes affected by the translator's version, while the poetics used by Orwell is modified, so that it may match the translator's overt need of naturalness which she pays more attention to than the original text itself. The dynamic inter-play of the signifiers [7] produces meaningful sentences in the English language which cannot be literally translated into the Romanian language. Consequently, problems of various types emerge, which are mainly caused by the translator's ignorance.

A. Missing Words and Connotations

Quite often, the translator has the tendency of leaving words or connotations aside without trying to compensate for them in any way. Meanings or partial meanings are lost, the TT being quite different at times from the ST. The substance of expression is not faithfully mirrored in the following translation, where "the blazing sky" of the SL loses its superlative connotation and just becomes 'the bright sky' in the Romanian language. The expressive effect is less important in the translation, because there is less light than in the original text where the excessive light is associated with an unbearable sunny day.

- SL: "the blazing ultramarine sky" [8, p.5].
- TL: "cerul luminos ultramarin" [9, p.7].

The negative shift used by the translator results from a subinterpretation of the source text, according to Popovič [10, p.115]. This makes the translator neglect the superlative connotation of the present participle of the verb 'to blaze'

which in this lexical sequence has the role of an adjective. Thus, the translated text is more common than the original which emphasizes the excessive light produced by the sun. The adaptive code used changes the reader's impression about what life was like in Burma at the time.

In the following example, the translator describes the face of U Po Kyin – a main character of Burmese origin in the book – without the superlative connotation implied by the adjective "vast" and without the emphasis on his lack of wrinkles. The adaptive transformative codes chosen by the translator make her modify the portrait of one of the main characters that, as a result, is perceived differently by the Romanian readers. They are forced to miss the point made by Orwell, i.e. that his negative character lives quite well, which is why he is so fat and has an unwrinkled face, as he does not have any worries.

- SL: "His face was *vast*, **yellow** and *quite unwrinkled…*" [8, p.5].
- TL: "Avea o față *mare, fără riduri...*" [9, p.7].

This is another case of "abuse fidelity". The original is unfaithfully rendered, while the dominant feature of the race suggested by the presence of the colour yellow – the character's yellow face and yellowish eyes – specific to the Burmese is neglected too. The Romanian translation of his eye colour, which is also part of the original text, will not be further discussed here, because it represents a case of mistranslation through change of meaning and it will be detailed in the following subchapter.

In the next example, the lexical construction "*villainously* printed" is translated by neglecting the adverb, which has the value of actualization according to Lewis' [11] terminology, i.e. it helps the reader to establish cohesive links more easily. In this case, the underlined link is that between U Po Kyin's bad intentions and the text printed in the newspaper at his request. He wishes to enter the European Club and for that purpose, he is willing to do everything including having false news printed in the local gazette, so that he may play the part of the saviour by sentencing the author of the article to prison and thus avenge the Englishman offended by the article content.

- SL: "It was a miserable eight-page rag, **villainously** printed on pages as bad as blotting paper…" [8, p.9].
- TL: "O fițuică mizerabilă, de opt pagini tipărită pe o hârtie ca sugativa…" [9, p.12].

The translation in the example below lacks a whole construction which aims at emphasizing the pleasing Oriental character. Ba Taik is quite humble and respects his master very much, which is implied by the way he walks in his direction. It is a cultural problem which is avoided in the translation that contributes to the altering of the supra-textual stratum (see [12], on supra-textual equivalence). Again the transformative codes are more flexible than the ST requires.

- SL: "As Ba Taik advanced he shikoed, so low **as to give the impression that he was stepping backwards**" [8, p.8].
- TL: "Pe măsură ce înainta, Ba Taik se înclina tot mai jos" [9, p.11].

There are many cases of altered texts in the translation.

These result in ambiguities, missing emphasis and implications and even slight changes of context. The transformative codes used do more than simply aid the translator give the text a faithful variant in the TL as it could be seen. They aid her write a new text, consequently adapting the original one and making occasional changes which affect the writer's story and style.

B. Missing Figures of Speech

The missing figures of speech are either compensated for by common constructions or neglected altogether. The ensuing text is less evocative, less vivid and less enriched from a cultural point of view. Orwell's style is thus transformed according to adaptive codes that allow for a greater freedom of aesthetic and informative change.

In the example below, the metaphor "*pile of merit*" is neutralized and translated by the construction "*faptele bune*", i.e. 'good deeds'. Hence, the idea is conceived in a different manner in the Romanian language, where a person's merit is seen as accumulating as money in a bank deposit, not necessarily forming a pile. The stimulus meaning present in the textual stratum in the SL may be seen as being moved to the sub-textual stratum (see [12], on textual and sub-textual equivalence), which suggests that the money endlessly pile at the bank. Still, as nowadays everything is computerized, there is less chance for the reader to imagine a pile of money and more chance for his / her to imagine the growing sum of money present in his / her deposit whose contents are available in an electronic format.

- SL: "In his eyes his *pile of merit* was a kind of bank deposit, everlastingly growing" [8, p.15].
- TL: "În ochii lui *faptele bune* erau ca un fel de deposit de bancă ce creștea în permanență" [9, p.20].

A worse translation than the translation just explained is the next one where a whole figurative construction is left aside by the translator. The personified flowers fighting against the sun are not present in the translation. The transformative adaptive codes selected contribute to the translator's focus more on the main story line and less on creative details such as the nature coming to life.

- SL: "In the borders beside the path swaths English flowers (…) not yet slain by the sun, **rioted in vast size and richness**" [8, p.18].
- TL: "Pe marginea potecii creșteau enorme flori englezești (…) ce nu fuseseră încă ucise de soare" [9, p.24].

Another case of a figure of speech neglected in translation appears in the following example. This time the simile regarding some columns of ants is left out altogether and a simpler sentence emerges. Consequently, Orwell's style is poorer and his creativity reduced in this case too.

- SL: "the black columns of ants (…) marched **ribbon-like** across the path" [8, p.34].
- TL: "[șirurile] negre de furnici (…) mărșăluiesc traversând potecile" [9, p.45].

The substance of expression is more arid in the translated version, which affects the general impression left by the book. Orwell's rich style when it comes to rendering exotic Burmese

landscapes is transformed into an undeveloped tool. The missing elements contribute to the creation of a shorter text deprived of its earned creative charm.

C. Change of Meaning

Popovič [10, p.115] sees the change of meaning occurring in translation as a type of negative shift which qualifies as "mistranslation of information". The translator operates such shifts in several cases and produces samples of language which are quite different in meaning from the SL text or changes some of the connotations of the ST.

In the first example chosen for this category of faulty transformative codes, the lack of connotations operates a transformation of ideology. The emblematic scene at the beginning of the book functions as a foregrounding for the lack of evolution that Burma presents during colonial times. The novel begins with U Po Kyin, a corrupt official who sits on his veranda, where, despite the early hour, it is already hot with no chance of a stronger wind.

- SL: "Occasional faint breaths of wind, seeming cool by contrast, *stirred* the newly-drenched orchids that hung from the eaves" [8, p.5].
- TL: "Din când în când, slabe adieri de vânt care, prin contrast, păreau răcoroase *legănau* orhideele proaspăt stropite ce atârnau de streașină" [9, p.7].

The rather static metaphoric image of the slightly moving although drenched orchids and the mentioning of the faint wind suggest the difficulty of changing or escaping the political and economic situation established a long time ago (implied by the presence of dust on the "curved trunk of a palm tree", [8, p.5]) and detrimental to everyone but the "few vultures" [8, p.5] mentioned later in the text. U Po Kyin is one of the vultures.

The translator does not maintain the key elements of the text quoted in the example under analysis and uses the verb 'a legăna', i.e. 'to make something swing' for the verb 'to stir', i.e. "to move or cause to move slightly" [13] in order to suggest the movement of the orchids. The suggestion of a movement lasting longer despite the orchids made heavier by water changes the effect of the metaphor. A partial lack of logic ensues on a sentence level because of the lack of force belonging to the wind which cannot make the orchids 'swing'. Therefore, the fragment no longer implies the static society and hampered evolution, but rather a slowly changing world.

In the example below, the translator makes the character's eyes reddish by mistranslating the adjective "tawny" while trying to explain the hue. His yellowish face is also ignored in translation as discussed in IIA.

- SL: "…his eyes were *tawny*" [8, p.5].
- TL: "…ochii îi erau *maron-roșcați*" [9, p.7].

This translation affects the character's appearance that is perceived differently by the reader. Thus, Orwell's text is modified and the effect is an odd one, as there rarely are people with brown-reddish eyes. The protagonist leaves the impression of a strange person from a physical point of view, while he is not like that at all. The context does not include any details that would justify the reddish hue of his eyes.

The change of meaning in the following example mirrors a transformation of habit and custom. The translator ignores essential details and changes the colours of one of the Burmese traditional pieces of clothing, as well as the type of occasion when that is worn.

- SL: "…longyis with green and *magenta* checks which the Burmese wear on *informal* occasions" [8, p.5].
- TL: "…longyi (…) cu carouri verzi și *roșii* pe care birmanezii obișnuiesc să le pună în împrejurări *protocolare*" [9, p.8].

The translation includes the adjective 'roșu', i.e. 'red' for "magenta" and 'protocolar', i.e. 'formal' for "informal". The stimulus meaning is changed and leaves a wrong impression about the writer. Orwell lived in Burma and worked there as a civil servant for a few years. He also learnt about Burmese customs, religion and language. He did not produce such nonsense as the one ignorantly written by the translator. Her translation reflects poorly on the writer of the original work too.

In the following fragment, the translator moves the text from the spiritual to the terrestrial plane and also dilutes the implied Oriental desire to please that Lawrence Durrell talked so much about. By changing the form of address in this way, the translator also makes it less complimentary and probably less natural for a Burmese acting as the servant of one of the colonizers.

- SL: "*Most holy god*?" [8, p.8].
- TL: "*Stăpâne atotputernic*?" [9, p.11].

The Romanian variant can be faithfully translated by 'almighty lord', which is of course a quite common form of address for our European civilization some centuries ago, but probably less common for the Burmese with their wealth of deities. The difference of culture is also eliminated by the change of meaning, and as a result, the novel is less rich in knowledge about Burma. Moreover, what surfaces in the text is their backward civilization as opposed to their rich religious life, which Orwell wished to suggest being an admirer of their faith and culture.

The transformation of textual meaning brings about changes of the characters' appearance, the cultural aspects, context, details and implications. These help the reader understand the various facets of the story and of living in Burma, but also Orwell's standpoint as regards their culture and civilization. As they are modified in the translation, the story is different and the writer is seen in a different light too.

III. Speculative Aesthetics in Translation

Speculative aesthetics is a construction introduced by Charles Morris [14] in his essay *Esthetics and the theory of signs*, where he discusses "semiotic aesthetics" which may be seen as a "Speculative Aesthetics" denoting a sub-domain of a "Philosophical Super-science" and which is applied to works of art. If a book is considered a work of art and the words which it is made of are considered to be signs, then the reader can think of a speculative aesthetics either when the writer attempts to create manipulative or subversive effects in an imaginative story or when the translator retraces the various

original details concerning the main story line or the most important details concerning the secondary story lines by operating modifications in order to change the effect of the original literary work. This effect is obtained by combining ideological language, linguistic techniques and imaginative elements in order to beautify the original literary work, but at the same time change its meanings and style.

As Hilaire Belloc [10, p.116] put it, although a translator should never try to improve the original text, this sometimes happens, as it has in the case of the Romanian version of *Burmese Days* which is partially improved by the translator. By adding words and connotations, creating figures of speech and employing explicitations, the translator acts as the secondary author of the novel taking the liberty of expanding the text according to her taste. The reader is then forced to deal with a partly corrupted effect caused by the original stimulus meaning as viewed through this translator's eye.

A. Additional Words and Connotations

Sometimes, by including additional words or connotations, the translator creates an emphasis that cannot be found in the original, making the object, activity, place, etc. referred to appear to be more important than Orwell meant it to be. The effect is exaggerated taking into consideration the understanding of the original text as a cause. Thus, the translator fails to properly consider the irradiation pattern of the SL and fails to recreate it by misusing the translation codes available for reformulation in the TL. This is part of the speculative aesthetics of the book which aims at giving the text a natural literary form rather than transferring meaning faithfully.

In the following short fragment, the translator adds the adverb "încă", i.e. 'still' in order to emphasize the fact that by every charitable activity, the character becomes closer to Nirvana. The character referred to is U Po Kyin, the unprincipled judge of the book, capable of doing anything necessary in order to achieve his goals. For him the end always justifies the means. He is much more interested in material achievements than spiritual matters. He sometimes does take the latter into account, but that is only because he is afraid that the gods may punish him for having destroyed so many people and raised his fortune due to their strenuous efforts.

- SL: "Every fish set free in the river, every gift to a priest, was a step nearer Nirvana" [8, p.15].
- TL: "Orice peşte lăsat liber în apa râului, orice dar făcut unui preot îl apropia cu **încă** un pas de Nirvana" [9, p.20].

In the original text, the emphasis lies on the charitable activity the man performs, on its material character, rather than on the spiritual matter which is emphasized in the translation. In order to thoroughly switch emphasis, the translator no longer uses the close equivalent 'fiecare' for "every", but 'orice', i.e. 'any', which makes the objects of his charitable activities unimportant and changes Orwell's intention in the ST.

In the example below, an emphasis that cannot be found in the SL is created in the TL. The place adverbial which is part

of the sub-textual stratum in the original work is included in the textual stratum, thus attracting attention to an unimportant detail present in the scene created by the writer.

- SL: "The plates of Mr. Macgregor's waiting car were too hot to touch" [8, p.34].
- TL: "Maşina domnului Macgregor, care aştepta **afară**, era atât de fierbinte că nu o puteai atinge" [9, p.45].

The additional lexical element is unnecessary since the surrounding text allows the reader to realize approximately where the character's car was. Moreover, the translation of "plates" by "maşina", i.e. 'the car', again determines a movement of meaning from the sub-textual stratum to the textual one, changing Orwell's style. This is another mark of speculative aesthetics, where suggestive language is flattened.

In the next short fragment referring to a newspaper column, there is more emphasis on the inadequate quality of the column than in the original. Moreover, there is even more emphasis on the unprofessional character of the newspaper, since the inadequate information is superior to what the reader can find in the rest of the pages.

- SL: "There was a column of similar *stuff*, and wretched as it was, it was well above the level of the rest of the paper" [8, p.9-10].
- TL: "O întreagă coloană de asemenea *baliverne* care, deşi mizerabile, erau oricum deasupra nivelului la care era restul ziarului" [9, p.13].

The noun "stuff" is translated by "baliverne", i.e. 'unimportant things', implicitly qualifying the text, because the Romanian noun contains an additional connotation as opposed to the SL noun. In the novel, the newspaper is only one of the tools used by U Po Kyin in order to reach his goals – so its inadequate character should be less emphasized than the act of manipulation itself which is performed by the Burmese magistrate.

In the following example, the TL verb has an additional connotation which contributes to the creation, in the reader's mind, of a different image about Flo (the dog of the main character of the story, Flory who is the writer's alter ego). The way in which the creature walks is added new shades of meaning in the Romanian translation. This also seems to lack the effect of the hot temperature on animals which is implied in the SL.

- SL: "…a black cocker spaniel named Flo *was ambling* after him" [8, p.16].
- TL: "Un cocker spaniel negru, pe nume Flo, *păşea mărunt şi afectat* în urma lui" [9, p.22].

The connotation added to the verb 'to amble' (which is translated by a paraphrase into the Romanian language, i.e. 'a păşi mărunt şi afectat' – 'to walk in small steps feeling full of oneself'), i.e. 'feeling full of oneself', leaves the reader with a different opinion regarding the protagonist's dog that is also affected by the hot air and lack of wind. Although not one of the main elements in the books, the dog's walk is altered to such an extent that it offers a rather comic image of the animal which the ST lacks. Thus, the translator makes a stylistic mistake too.

B. Additional Figures of Speech

Be they similes or metaphors, metonymies or simple epithets, the figures of speech employed in the translation, where there are none in the SL, unnecessarily enrich the TL. If not a way of compensating for other figures of speech that were neglected, this mistake may cause an excess of vividness and can make the TT more evocative and interesting than the original. In this case, the translator again becomes the new writer of the text who reimagines the story and the style of the original work rather than just transfer them to the TL.

The translator's "abuse fidelity" [5, p.170] seems to have been committed to the best of faith, since the main purpose achieved is that of enriching the ST. When it comes to cultural ideology, the translator sometimes neglects the SL and makes transformations at the level of the textual stratum.

In the example below, there appears a new figure of speech which is obtained by connecting the two compounds of the SL possibly in order to avoid a chromatic repetition in the TL. The colour emphasis in the ST is expressed by a simile in the TT.

- SL: "…great beef-fed men, *red-faced* and *red-coated*" [8, p.5].
- TL: "…uriaşi hrăniţi cu carne de vită, *cu feţele tot atât de roşii ca hainele*" [9, p.8].

In this case, the Romanian for "*red-faced*" and "*red-coated*" is '*cu feţele tot atât de roşii ca hainele*", i.e. 'with faces as red as their clothes'. This is not a way of achieving compensation on a stylistic level, because the rest of the sentence was translated faithfully. Hence, the translator modifies the code of the writer's style characterized by highlighting the chromatic element with the help of repetition. The speculative aesthetic played upon by the translator is used in order to leave a different impression about Orwell's way of expressing ideas in a literary context.

The translator creates another simile in the following short fragment. The sentence of the original text does not contain any figure of speech; it is much shorter and simpler. Orwell's style is generally known as being rather unimaginative with few figures of speech, although, in this book, he sometimes contradicts this belief.

- SL: "They left *little pits* in his skin…" [8, p.65].
- TL: "Îi lăsaseră pe piele *nişte urme minuscule ca nişte ciupituri de vărsat*…" [9, p.83].

The translator renders the construction "*little pits*" by "*nişte urme minuscule ca nişte ciupituri de vărsat*", i.e. 'some fine marks like some pockmarks'. Still, the Romanian variant lacks the repetition of the noun 'mark' required by the English language. The paraphrase used is unnecessary, especially since the translator could have employed the noun 'gropiţe' which means "little pits". The original is again neglected and the text is figuratively enriched. There is another simile created as part of the TT, where the reader can find none in the original. It is obvious that Orwell's simpler style encouraged the translator's natural need of artistry in the TL. Still, this is against the rules of proper translation.

- SL: "*The heat*'s going to be *devilish* this year…" [8, p.42].

- TL: "Anul ăsta o să fie *o arşiţă ca de iad...*" [9, p.55].

The simile created in the TL "*o arşiţă ca de iad*", i.e. 'heat similar to that of hell', contributes to the development of the aestheticism characterizing Orwell's style. There is some implied comparison in the subtextual stratum of the SL, but bringing it to the level of the text is wrong when translating literary works. Generally, the functional aspect should not prevail to the loss of the aesthetic aspect or vice versa.

C. Explicitations

Sometimes the translated version contains explicitations which are meant to clarify the ST in a paraphrastic way, although this is not an imperative. The explicitations may offer explanations for example, as to the reason of a particular issue of the text, in which case adaptation is also considered. There are quite a few such instances in the TL where the SL is needlessly explained. This is a problem of style because, as discussed earlier in the paper, Orwell does have a simpler style and its further simplification is not necessary.

The first example refers to the movement of meaning from the subtextual stratum to the textual stratum by formulating the TL message in such a way as to contain the implications of the SL. As the reader will see, the short fragment is easily understandable even without this transformation.

- SL: "He was chewing betel *from* a lacquered box in the table" [8, p.5].
- TL: "Mesteca betel *pe care-l lua dintr*-o cutie lăcuită aflată pe masă" [9, p.8].

The preposition "*from*" is translated by "*pe care-l lua dintr-*", i.e. 'which he took from'. As a result, the short sentence written by Orwell becomes needlessly longer in order for the translator to exaggeratedly clarify the text. Thus, the translator must resist this creative urge of developing the TT, so that s/he may be able to produce a good translation. Another example of a similar kind refers to the verb 'to enumerate', that in the Romanian language, can be translated by its close equivalent verb 'a enumera'. They probably were derived from the same language, which explains the great similarity of form. Nevertheless, the translator chose to explain the meaning of the verb rather than use the Romanian close equivalent.

- SL: "Ba Taik *enumerated* the visitors upon his fingers" [8, p.8].
- TL: "Ba Taik *trecu în revistă* vizitatorii *numărându*-i pe degete" [9, p.11].

The translated variant includes the explanation 'a trece în revistă numărând", i.e. 'to survey while counting' with reference to the visitors. The TT sentence is again longer than the original one, which alters the writer's style. As explicitations are generally employed for lexical items that are not part of a target language and which must be explained, in this case, the superfluous explanation corrupts the text and contributes to its speculative aesthetics.

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