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Tesi di Laurea

From English to Romanian:
Bob Dylan
translated by
Mircea Cărtărescu

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Annotation	Meaning
ST	It stands for *source text*, that is Bob Dylan's lyrics of the song (or poem) *A hard rain's a-gonna fall*.
SL	It stands for *source language*, that is English.
TT	It stands for *target text*, that is Mircea Cărtărescu's Romanian translation of Bob Dylan's lyrics of the song (or poem) *A hard rain's a-gonna fall*.
TL	It stands for *target language*, that is Romanian.
/text/	The text contained in between slashes represents the phonetic transcription of the TT, which was introduced in order to render the pronunciation of Romanian accessible to any professional reader of language studies.
Italic text	It represents my literal translation of the TT back into English, which is introduced for contrastive purposes, namely in order to point out the differences and similarities in the transition from English to Romanian. Some elements in this section also include specific grammatical tagging such as gender (M/F), number (SG/PL), person (1,2,3, etc.), case (ACC accusative, DAT dative, GEN genitive), special pronoun tags (CL "clitic", REFL. "reflexive"), verbs description labels (AUX "auxiliary", PPLE "past participle", FUT. Future, IND.PRES. indicative present, SUBJ subjunctive, etc.). These annotations were introduced where relevant in order to emphasize the additional grammatical features of Romanian compared to English.
Text highlighted in blue	It represents parts of text that are repeated mainly in each verse taken individually and, in the case of the first two beginning and ending lines of each verse, in all of the five verses taken collectively.
Text highlighted in yellow	It represents parts of text that are repeated mainly at verse level (and at song level in the case of the first two beginning and ending lines of each verse), which instead of repeating themselves entirely, they

	enclose small variations.
Text highlighted in pink	It represents the remaining text which is not regularly repeated in each verse.
Text highlighted in orange	It signals end rhyme where present in either text (ST and/or TT).
Fuchsia text	It emphasizes elements that are present in one language and absent in the other (ST or TT). With refrence to the ST, on the one hand, if a certain element is omitted in the TT, then it is part of a category called explicitly *what is omitted*, whereas, on the other hand, if a given element is not present in the ST, but it is introduced by the translator in the TT, then it is part of a category called unambiguously *what is added*. These two categories represent two of the criteria used in analyzing the translation that makes the subject of this master dissertation (see Chapter I. Introduction).
Fuchsia borders	It signals the absence of the elements present in one of the two languages (ST or TT).
Purple text	Elements that are different in the transition from the ST to the TT. It generally represents those elements that are part of a category called *what is substituted*, which is another criteria used in analyzing the translation that makes the subject of this master dissertation. (see Chapter I. Introduction)
Single underline:	It signals the use of different tenses in the two languages (ST versus TT).
Thick single underline	It signals a type of grammatical difference in the transition from the ST to the TT, such as the transition from singular to plural.
Double underline	It signals a different word order in the two languages (ST versus TT) and therefore it falls under a category called straightforwardly *a different word order*, yet another criteria used the analysis of the translation making the subject of this master dissertation (see Chapter I. Introduction).
Dotted underline	It encodes grammatical information, such as a specific past participle ending (for instance, "-at" in "purtat" and "-ed" in "stepped").
DIM.	It stands for *diminutive*.

CHAPTER I.

INTRODUCTION

This master dissertation focuses on analyzing the translation – from English into Romanian – of Bob Dylan's lyrics of the song *A hard rain's a-gonna fall*[1]*,* drawn from the book titled *Bob Dylan. Suflare în vânt. 100 de poeme traduse de Mircea Cărtărescu*[2], which contains a selection of one hundred Dylan song lyrics – or poems, as the Romanian author, as many others, rightfully qualifies them – translated by *Mircea Cărtărescu*, himself a writer of both poetry and prose.

Regarding my choice of this text, I can affirm – as *Cărtărescu* does, as well (see § 2.2) – that it immediately fascinated me – most probably for its lyrical structure and poetical feel – representing therefore a choice prompted primarily by instinct. Nonetheless, in exploring it by observing the various translation choices that it included, it turned out to be both interesting and relevant to make the subject of this analysis.

Regarding the approach, this study does not rely on any theory of translation – which are often unnecessarily complicated – but it is rather conducted empirically on the basis of linguistic and stylistic principles, following the song text in minute detail, from the first to the last line of verse, in what could be called a *vertical* approach. Moreover, a list of the guiding criteria used in analyzing this translation – which have the great advantage of being intuitive and easy-to-understand – follows here below:

1. *what remains the same*, namely elements that are translated literally in the TL[3], using equivalent terms (more rarely, structures).

    For example, the English qualifying adjective ***young*** (*son*) is translated with the Romanian equivalent term ***tânăr*** /ˈtɨ.nər/ 'young.MSG' in reference to *fiu* /fiw/ 'son.MSG'. (Verses I-V, lines 2, 11, 22, 32, 42)

2. *what is omitted*, namely elements present in the SL[4], which are completely removed from the translation in the TL

    i) either because norms in the TL require an omission of such elements (linguistic constraints)

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[1] Bob Dylan's song *A hard rain's a-gonna fall* was written and recorded in 1962, whereas it was released in 1963 on the album Freewheelin'.

[2] *Suflare în vânt* /suˈfla.re ɨn vɨnt/ is the equivalent Romanian title of the Bob Dylan's song *Blowing in the wind*, whereas *100 de poeme traduse de Mircea Cărtărescu* stands for *100 poems translated by Mircea Cărtărescu*. Cărtărescu published it in 2012.

[3] TL stands for target language.

[4] SL stands for source language.

A good example of this instance is the omission of the subject pronoun in Romanian, which, unlike English, is a pro-drop[5] language (like most Romance languages), due to it having a highly inflected verbal morphology that allows for the expression of the subject pronouns to be optional, while the common practice is not to express them.

    ii) or because the translator – in this case, Mircea Cărtărescu – chooses to eliminate certain elements in the TT, at his discretion (stylistic choice).

    For instance, the English qualifying adjective *misty* in **twelve *misty* mountains** is omitted in the Romanian translation ***doisprezece munți*** /ˈdoj.spre.ze.ʧe ˈmunʦʲ/ 'twelve mountains'. (Verse I, line 3)

3. *what is added*, specifically elements inserted in the TT, which are originally absent in the ST,

    i) either because norms in the TL require an addition of such elements (linguistic constraints)

    ii) or because the translator chooses to insert extra elements in the TT (stylistic choice).

    For example, the English item *a dozen dead oceans* is rendered into Romanian with the item *o duzină **de**-oceane **reci şi** moarte* /o duˈzi.nə dɛoˈʧ̦ane ˈre.ʧʲ ʃi ˈmo̯ar.te/, literally 'a dozen **of** oceans **cold and** dead', where, on the one hand, the preposition *de* /de/ 'of' is required by the Romanian norm to follow the noun *duzină* /duˈzi.nə/ in 'o duzină de + something' (unlike in English, where the structure is 'a dozen + something'); however, on the other hand, Mircea Cărtărescu chooses at his discretion to insert an extra qualifying adjective – reci /ˈre.ʧʲ/ 'cold.FPL'– and to link it by means of the copulative coordinating conjunction şi /ʃi/ 'and' to the other adjective that already exists in the ST, which is simply translated with the Romanian equivalent term *moarte* /ˈmo̯ar.te/ 'dead.FPL' in reference to the feminine plural noun *oceane* / oˈʧ̦ane/ 'oceans'. (Verse I, line 6)

4. *what is substituted* – completely or in part – by other elements

    i) either because there are no equivalent terms (or structures) for them in the TL (linguistic constraints)

    ii) or because the translator makes a different choice of terms (or structures) in the TL (stylistic choice).

    For example, the English phrase ***blue-eyed*** (*son*), which is translated by Cărtărescu with the Romanian phrase ***cu ochi de azur*** /ku okʲ de aˈzur/, literally 'with eyes of azure', on the one hand, because the English structure 'color + noun (*eye*) + ed' does not exist in

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[5] *Pro-drop* means *pronoun-doppping*.

Romanian, therefore he uses the Romanian structure '*cu ochi* + *de* + noun (alluding to color)', and, on the other hand, instead of translating *blue* with the equivalent term *albaştri* /al.bəs'tri/ 'blue.MPL', he substitutes it with *de azur* /de azur/ 'of azure', that is *sky-blue* [*eyes*]. (Verses I-V, lines 1,10, 21, 32, 42)

5. *a different word order*

   i) either imposed by the structure of each language (grammatical inversion)

      For example, the sequence between the adjective and the noun, namely 'adjective + noun' in English and 'noun + adjective' in Romanian: the English item ***sad forests*** is translated with the Romanian item ***păduri triste*** /pə.ˈdurʲ triste/, literally 'forests sad'. (Verse I, line 5)

   ii) or because the translator chooses at his discretion a different word order in the TT (stylistic inversion):

      For example (*the executioner's face*) ***is*** […] ***hidden*** is translated with (*faţa călăului*) ***ascunsă-i*** […], literally '(face-the.FSG executioner-the.GEN) hidden.FSG is', therefore the standard word order 'linking verb + adjective' is reversed and, more specifically, *este* [or] *e ascunsă* /ˈje.ste [or] je as'kunsə/ 'is hidden' becomes *ascunsă-i* /as'kunsəj/ 'hidden is' (where *-i* 'is' represents the short form of *este* /ˈje.ste/ or *e* /je/ 'is', graphically being written with a hyphen – since it follows a word ending in a vowel – while it merges phonetically with it). (Verse V, line 49)

In addition to the guiding criteria listed above, the lyrics under analysis – both the source text (ST) and the target text (TT) – contain interesting instances of sound devices – such as *alliteration*, *rhyme, repetition*, etc. – which are also included in this study – where relevant.

Regarding the lyrical structure of the song, the text is constructed in a particular and intriguing way – as briefly mentioned at the beginning of this chapter. In fact, when writing *A hard rain's a-gonna fall*, Dylan follows the structure of a medieval[6] Anglo-Scottish traditional ballad called *Lord Randal(l)*[7], which is written in the form of a dialogue – hence with questions and answers – between a young Lord and his mother (see the original text in Table 10 in § Annex) and similar ballads can be found across Europe in many languages – in Italian, for example, the different existing versions of this ballad are titled *L'avvelenato* [*The Poisoned Man*] or *Il testamento dell'avvelenato* [*The Poisoned Man's Will*]. In short, the narrative of the poem is about the

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[6] Lord Randal (13th–15th centuries) is *a traditional ballad, a folk narrative poem which was very popular in the late Middle Ages and was originally adapted for singing and dancing*: http://www.liceogalileogalilei.it/old/sites/default/files/materiale_didattico/2013/04_tb_sp2_medieval_ballads_pdf_15349.pdf, last accessed 26/05/2022.

[7] https://en.wikipedia.org/wiki/Lord_Randall, last accessed 26/05/2022.

protagonist, Lord Randal, who returns home feeling sick after being gone to find his lover where he had been served food (more precisely, fried eels). From the information gathered from the dialogue that they have, his mother understands that he must have been poisoned and he is therefore about to die. In the last part of the dialogue in the poem, he and his mother talk about his will, namely how he wishes to distribute what he owns among the members of their family (his mother, his sister and his brother), as well as what he would leave to the one that murdered him (to which his answer is *hell and fire*). Folklorists and ethnomusicologists have recorded many traditional versions of *Lord Randal(l)*: for example, one significant English version of this ballad is by a simple woman named Louisa Hooper of Somerset, who was recorded by the pioneering BBC producer Douglas Cleverdon in 1942. This recording is broadcasted again in March 2022, on the BBC Radio 4 programme *Past Forward: A Century of Sound*, in an episode titled *Louie Hooper sings Lord Rendall*[8], in which Louisa Hooper is honoured in the following way:

> Forty years before this recording, in 1903, she'd been one of the main sources for the folk song collector Cecil Sharp […].

> I think [playwright Nell Leyshon speaking as guest in the programme] that it is fair to say that the clip that you just played [adressing the host of the programme, Greg Jenner – British author and public historian] led to the music of Vaughan Williams[9] […] I think it led to the first massive folk revival: Joan Baez, Bob Dylan […].

Dylan's *A hard rain's a-gonna fall* is organized in five dense verses (see full text in Table 9 in § Annex), unlike *Lord Randal(l)*, which is arranged in ten condensed verses. Like in *Lord Randal(l)*, each verse begins with a question repeated a second time – with small variations – which varies from verse to verse, as follows: *Oh, where have you been, my blue-eyed son?/ Oh, where have you been my darling young one?* (Verse I, lines 1-2); *Oh, what did you see, my blue-eyed son?/ Oh, what did you see, my darling young one?* (Verse 2, lines 10-11); *And what did you hear, my blue-eyed son?/ And what did you hear, my darling young one?* (Verse 3, lines 21-22); *Oh, who did you meet, my blue-eyed son?/ Who did you meet my darling young one?* (Verse IV, lines 32-33); and *Oh, what'll you do now, my blue-eyed son?/ Oh, what'll you do now, my darling young one?* (Verse

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V, lines 42-43), respectively. Also in line with the structure of *Lord Randal(l)*, each verse ends with the same two lines – with small variations – as follows: *And it's a hard, and it's a hard, it's a hard, and it's a hard/ And it's a hard rain's a-gonna fall* (Verse I, lines 8-9); *And it's a hard, and it's a hard, it's a hard, it's a hard/ And it's a hard rain's a-gonna fall* (Verse II, lines 19-20); *And it's a hard, and it's a hard, it's a hard, it's a hard/ And it's a hard rain's a-gonna fall* (Verse III, lines 30-31); *And it's a hard, it's a hard, it's a hard, it's a hard/ And it's a hard rain's a-gonna fall* (Verse IV, lines 40-41); *And it's a hard, it's a hard, it's a hard, it's a hard/ And it's a hard rain's a-gonna fall* (Verse V, lines 56-57). In the middle of these two sections of each verse, there is a different number of lines – five lines in Verse I, seven lines in Verse II and III, six lines in Verse IV, and twelve lines in Verse V, respectively – that represent the various answers to the questions posed in the two beginning lines of each verse and – unlike in *Lord Randal(l)* – this section in each verse of Dylan's song (or poem) stretches on many more lines, thus: *I've stumbled on the side of twelve misty mountains/ I've walked and I've crawled on six crooked highways/ I've stepped in the middle of seven sad forests/ I've been out in front of a dozen dead oceans/ I've been ten thousand miles in the mouth of a graveyard* (Verse I, lines 3-7*); I saw a newborn baby with wild wolves all around it/ I saw a highway of diamonds with nobody on it/ I saw a black branch with blood that kept drippin'/ I saw a room full of men with their hammers a-bleedin'/ I saw a white ladder all covered with water/ I saw ten thousand talkers whose tongues were all broken/ I saw guns and sharp swords in the hands of young children* (Verse II, lines 12-18); *I heard the sound of a thunder, it roared out a warnin'/ Heard the roar of a wave that could drown the whole world/ Heard one hundred drummers whose hands were a-blazin'/ Heard ten thousand whisperin' and nobody listenin'/ Heard one person starve, I heard many people laughin'/ Heard the song of a poet who died in the gutter/ Heard the sound of a clown who cried in the alley* (Verse III, lines 23-29); *I met a young child beside a dead pony/ I met a white man who walked a black dog/ I met a young woman whose body was burning/ I met a young girl, she gave me a rainbow/ I met one man who was wounded in love/ I met another man who was wounded with hatred* (Verse IV, lines 34-39); and finally *I'm a-goin' back out 'fore the rain starts a-fallin'/ I'll walk to the depths of the deepest black forest/ Where the people are many and their hands are all empty/ Where the pellets of poison are flooding their waters/ Where the home in the valley meets the damp dirty prison/ Where the executioner's face is always well hidden/ Where hunger is ugly, where souls are forgotten/ Where black is the color, where none is the number/ And I'll tell it and think it and speak it and breathe it/ And reflect it from the mountain so all souls can see it/ Then I'll stand on the ocean until I start sinkin'/But I'll know my song well before I start singin'*(Verse V, lines 44-55).

In analyzing the translation of this song (or poem), the lyrics are divided into four main parts: *the title* (see § 3.1 and related sections); *the two initial lines of each verse* (see § 3.2 and related sections); *the two final lines of each verse* (see § 3.3 and related sections); and *the central lines of each verse* (see § 3.4 and related sections and subsections). Naturally, this division follows the structural composition of the song's text, as described in the previous paragraph. What is more, the text thus divided is illustrated by means of *tables* which include *Bob Dylan's song lyrics* – that is, the *source text*, abbreviated to *ST* – together with the *corresponding translation into Romanian by Mircea Cărtărescu* – that is, the *target text*, abbreviated to *TT* – to which the *phonetic transcription* and my *literal translation of the target text back into English* are also added: the former, in order to make the pronunciation of Romanian accessible to any language expert, and, the latter, in order to display, as straightforward as possible, the differences and the similarities that result from the translation process from one language (English) to the other (Romanian). Additionally, some elements of the literal translation of the TT into English display *grammatical tagging* such as gender (M/F), number (SG/PL), person (1,2,3, etc.), case (ACC *accusative*, DAT *dative*, GEN *genitive*), DIM diminutive, pronoun tags (such as CL *clitic* and REFL. *reflexive*) and verb description labels (such as AUX *auxiliary*, PPLE *past participle*", FUT. *future*, IND.PRES. *indicative present* and SUBJ *subjunctive*). These annotations are inserted when relevant in order to emphasize the additional grammatical features of Romanian in contrast to English. Other annotations that concern the text illustrated in these tables are: *text highlighted in light blue*, which represents parts of text that are repeated regularly in the section in which they occur (rather as an exception, the text in the song title is also highlighted in light blue: although it constitutes a separate section by itself, it also appears in another section of the song, representing, after all, repeated text); *text highlighted in yellow*, which represents parts of text that are repeated with small variations in the section in which they occur; *text highlighted in pink*, which represents the remaining text that is not repeated regularly in the section in which it occurs; *fuchsia text*, which emphasizes elements that are present in one language (ST or TT) and absent in the other (ST or TT); *fuchsia cell borders*, which visually signal the absence, in the ST or TT, of elements which are present in one of the two languages (ST or TT); *purple text*, which stands for elements that are different in the transition from the ST to the TT; "double underline", which indicates a different word order in the two languages (ST versus TT).

CHAPTER II.
BOB DYLAN AND MIRCEA CĂRTĂRESCU: A SHORT PRESENTATION

2.1 Robert Allen Zimmerman aka Bob Dylan

Born in Duluth (Minnesota), in 1941, as Robert Allen Zimmerrman, he takes the pseudonym Bob Dylan as his stage name, inspired, on the one hand, by the Welsh writer Dylan Thomas – turning the poet's name into his surname – and, on the other hand, by the name Bob, which simply represents a popular name in the folk music of his day.

Bob Dylan is one of the most influential artists in popular music and culture of all time. He is a living legend with a lifelong career[10] who has constantly reinvented himself and his art. What is more, Dylan is an acknowledged singer-songwriter, as well as an exceptional performer and storyteller, whose music is impossible to ascribe to any genre, since it is precisely the artist's ability to combine different genres – namely rock, folk, blues, (old) country and gospel, with special reference to some of the most significant and inflential American singers and songwriters, such as Woody Guthrie (folk), Robert Johnson (blues) and Hank Williams (country and rock 'n' roll) – drawing on different sources from the past – be it ancient folk ballads; the Bible; or English and American poetry, from Shakespeare to Ginsberg – in order to create new and meaningful songs.

In the five-part BBC Radio 4 series 'It Ain't Me You're Looking For: Bob Dylan at 80', Sean Latham[11] pays homage to Dylan's creative genius and the artist's ability to draw inspiration from history, while, at the same time, he himself becomes part of history through the remarkable work that he has created throughout his career. A selection of some of Latham's most significant statements in this regard follow here below:

> History, in all its wonder and brokenness, is the engine that drives Dylan's genius […] he pieces together the fragments of faded stories, sounds and melodies bringing new meaning from the shattered past to create something that can speak to the present through an uncanny combination of old and new. […]

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[10] His latest album 'Rough and Rowdy Ways' was released in the summer of 2020 at the venerable age of 79.

[11] Director of the Institute for Bob Dylan Studies at the University of Tulsa, and editor of 'The World of Bob Dylan'

As the twentieth century drew close, it became clear that Dylan had invented not just great songs, but an enduring way of making music by bringing new meaning from a shattered past. […]

Dylan is a man of genius, because he made the past sing into the present, building out world after world from the fragments of a history to which he has devoted himself and his talents. In folk and gospel, rock and country, he found deep mysteries and hard truths and crafted them into a vernacular mode of poetry that we too can now make and unmake for generations. […]

Dylan, I think, is right: great songwriting, great art is always an act of love and theft, the meticulous assembly of our tortured past into the dream of a livable future. […]

In his now eight extraordinary decades, he's given us far more than just a dazzling songbook. He found the poetry in pop, creating a new mode for making song and for making song matter.

Furthermore, the lyrics of Dylan's songs have always aroused considerable interest and have been studied as noteworthy poetry. In this regard, in October 2016, the artist is awarded by the Swedish Academy, the Nobel prize in Literature "for having created new poetic expressions within the great American song tradition"[12] and Patty Smith – herself a singer-songwriter, musician, and poet – perfoms Bob Dylan's song *A hard rain's a-gonna fall* at the ceremony in Stockholm that she attends on behalf of the artist. Leaving aside the debate in the world of culture in which "some have criticized the decision to award Dylan the prize, saying that it takes away from traditional writers of poetry and prose"[13], Dylan himself is initially uncertain about the label of *writer of literature* that he is thus assigned, as he later declares in the opening of his Nobel lecture, held in June 2017, during a private ceremony in Stockholm – well-known, as he is, for wanting to avoid media attention, insofar as possible – as he collents his Nobel prize:

When I first received this Nobel Prize for Literature, I got to wondering exactly how my songs related to literature. I wanted to reflect on it and see where the connection was. I'm going to try to articulate that to you.

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[12] The Nobel Prize in Literature 2016 https://www.nobelprize.org/prizes/literature/2016/summary/, last accessed 19/05/2022.
[13] Bob Dylan collects Nobel Prize award https://www.youtube.com/watch?v=bZcW-K6HTa4, last accessed 19/05/2022.

He then refers to some literature books – with particular attention to three of them, namely *Moby Dick*, *All Quiet on the Western Front* and *The Odyssey* – that had an impact on him for the themes that they dealt with and which also influenced him as a songwriter. Regarding the meaning of these themes and the nature of songs in general, he concludes his speech in the following way:

So what does it all mean? Myself and a lot of other songwriters have been influenced by these very same themes. And they can mean a lot of different things. If a song moves you, that's all that's important. I don't have to know what a song means. I've written all kinds of things into my songs. And I'm not going to worry about it – what it all means. […]

Our songs are alive in the land of the living. But songs are unlike literature. They're meant to be sung, not read. The words in Shakespeare's plays were meant to be acted on the stage. Just as lyrics in songs are meant to be sung, not read on a page. And I hope some of you get the chance to listen to these lyrics the way they were intended to be heard: in concert or on record or however people are listening to songs these days. I return once again to Homer, who says, "Sing in me, oh Muse, and through me tell the story."

Therefore, although Bob Dylan ultimately finds a connection between his song texts and literature, he is nevertheless keen to emphasize that songs – by their very nature – are intrinsically related to musical performace and are therefore meant to be listened to, unlike literature, which is primarily meant to be read on page.

2.2 Mircea Cărtărescu

Mircea Cărtărescu is one of the major writers of the so-called Romanian *Eighties Generation* or the *Jeans Generation*, as they were also referred to. Born in Bucharest, in 1956, he attends the Faculty of Letters of the University of Bucharest, specializing in Romanian Language and Literature. During his student years, he is a prolific member of two literary groups – *Cenaclul de Luni* [The Monday Cenacle], for poetry, and *Cenaclul Junimea* [The Youth Cenacle], for prose – which represent the core of the literature of the new generation of those times. The young writers of the *Eighties Generation* are characterized by a different mentality, because they move the interest from the French cultural field to the American one. They are, for example, influenced by the writers of the *Beat Generation*, such as Allen Ginsberg, Lawrence Ferlinghetti, and, by iconic musical artists of the same period, such as Bob Dylan, Leonard Cohen, The Beatles, and so on. The literary work of the *Jeans Generation* disturbs the communist authorities because it does not embellish reality in a convenient way for the regime, all on the contrary, their poetry and prose is close to concrete daily reality.

Moreover, Mircea Cărtărescu is one of the most important writers of contemporary Romanian literature and one of the most awarded and translated Romanian writers from the post-communist period. His literary work includes poetry, novels, short-stories, literary criticism and essays.

In the beginning of his book *Bob Dylan, Suflare în vânt:100 de poeme traduse de Mircea Cărtărescu*[14], which contains one hundred poems translated by the Romanian author, Cărtărescu states that he probably comes into contact with Bob Dylan's music, for the first time, in the seventies, in high school, when he takes part in a couple of house parties[15] with some of his schoolmates, where they played some of Bob Dylan's songs (among other artists' songs, such as John Lennon's, Janis Joplin's, Led Zeppelin's, etc.), with the purpose of listening to music, rather than dancing to it, as he explains. Cărtărescu remembers those high school years, which he labels as being a more open period of Romanian communism, as a time when young people – like him and his peers – wore jeans and colorful shirts, listened to rock and roll music – both local and foreign – and experienced insofar as possible a little of the *Flower Power* culture of 1968.

Upon starting university, two iconic objects have a large impact on Cărtărescu's life: a typewriter and a cassette player (that his family buys for him despite the little money that they

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[14] *Suflare în vânt* /suˈfla.re in vint/ is the equivalent title of the song *Blowing in the wind.*
[15] Against this background, it is interesting to note that Mircea Cărtărescu is a literary student who usually participates in cenacles of poetry and prose instead of attending parties. However – as he states in his book – he is thrilled by the rock and roll music that his schoolmates listen to.

have). He uses the typewriter – which he calls *Erika* – to type all the poems that he publishes until 1989, whereas he uses the cassette player to finally start listening more seriously to Bob Dylan's music (among other rock and roll artists of the time, such as the Beatles, Pink Floyd, etc). In doing so, music and poetry intertwine in young Mircea Cărtărescu's life, given that those songs represent not only the music that he is so ecstatic to listen to, but also the poetry that he wants to write: they represent *aromele psihedelice* [the psychedelic aromas] that his intellect enjoys.

Regarding Bob Dylan's song *A hard rain's a-gonna fall*, Cărtărescu specifies that it is one of the first Dylan classic songs that he listens to on his cassette player and he is greatly captivated by it. Moreover, although, at that age, he does not master the English language well enough to clearly understand the meaning of each word in the song, *torentul de viziuni surrealiste şi apocaliptice mă purta ca un covor magic peste toate peisajele lumii* [the torrent of surreal and apocalyptic visions carried me on a magical carpet all over the landscapes of the world] – he declares so poetically.

As to publishing a selection of Bob Dylan lyrics (or poems) translated into Romanian, Cărtărescu reveals that he accepts the project especially because he does not want to refuse the general manager – Denisa Comănescu – of his publishing house – Humanitas – who is the one who puts forward this idea to him. As a translator, Cărtărescu considers himself an amateur: a talented one, he hopes – at least that is the intention and the effort that he puts into his work. Additionally, he states that his translation approach is that of trying to be absolutely faithful to the original text and, although, he is aware that his writing style is inevitably present in his translated text, he claims that he wishes for it to be seen only as a background element – perhaps *o umbră necesară* [a necessary shadow], as he puts it – in the final result that he aims to achieve, which is to render, as best as possible, the brilliance of Dylan's text into Romanian.

Referring to the connection between music and poetry, Cărtărescu affirms that the two elements are inseparable in the best rock or folk compositions and that translation artificially breaks this connection, which inevitably results in an impoverishment of both the poetic text and the music – *orice traducător are conştiinţa mai încărcaăt decât un ucigaş în serie* [any translator has a more guilty conscience than a serial killer] – he suspects. Nonetheless, he points out that translating the lyrics of an acknowledged great poet as Bob Dylan is an invaluable process, because the lyrics of folk-pop-rock music are very powerful on paper; they are also in tune with contemporary poetry, which is stripped of conventional ornaments; and, ultimately, by the very fact that the music is absent, they become more enigmatic and they can even be stunning in their impoverishment condition, which is often only apparent and therefore deceptive.

By way of conclusion, below follows an original fragment[16] from Mircea Cărtărescu's book, in which the Romanian author explains his approach regarding his translation of a great singer-songwriter like Bob Dylan (as outlined in the previous two paragraphs):

Am tradus cu o bucurie care sper că se vede în texte. Am încercat să fiu absolut fidel textului original, dar să-i dau şi o anume flexibilitate în româneşte. Nu e Cărtărescu, e Dylan. Iată ce-am avut minut de minut în minte pe când traduceam. Cărtărescu e doar instrumentul prin care Dylan poate străluci în limba română, îmi spuneam. Şi totuşi cititorul foarte familiarizat cu frazarea mea o va putea recunoaşte şi în aceste o sută de poeme din Dylan, căci e inevitabil să fie aşa. Tot ce pot să sper e că ea nu supără, că e doar un element de fundal, poate o umbră necesară. [...] Să traduci lyrics, chiar cele ale unor compozitori recunoscuţi ca (mari) poeţi precum Bob Dylan, Lennon-McCartney, Paul Simon sau Frank Zappa, ar putea părea o acţiune deznădăjduită dacă......dacă versurile muzicii folk-pop-rock nu ar da atât de bine când sunt puse pe hârtie. Dacă nu ar apărea atât de consonante cu poezia de azi, scuturată de podoabe. Dacă însuşi faptul că le lipseşte muzica nu ar face textele mai enigmatice. Dacă, lipsite de splendoarea hainei muzicale, n-ar fi atât de impresionante în sărăcia lor de multe ori înşelătoare. Dacă, în cazul de faţă, textele n-ar fi de Bob Dylan, un poet uriaş, chiar şi-n lipsa muzicii, cum sper că vă veţi convinge.

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[16] Available online at https://humanitas.ro/humanitas-fiction/carte/suflare-%C3%AEn-v%C3%A2nt, last accessed 26/05/2022.

CHAPTER III.

A LINGUISTIC AND STYLISTIC ANALYSIS
OF *MIRCEA CĂRTĂRESCU*'S TRANSLATION (*Target Text*)
OF *BOB DYLAN*'S SONG LYRICS *A HARD RAIN'S A-GONNA FALL* (*Source Text*)

3.1 The Song Title

3.1.1 Structure: Sections A and B

The title of the song, *A hard rain's a-gonna fall,* and the corresponding translation by Mircea Cărtărescu, *O ploaie mare va veni* /o ˈplo̦a.je ˈma.re va veˈni/ 'A big rain will come', are illustrated in the table below. In order to facilitate the analysis, the title is divided into two sections, namely A and B. The analysis of section A (see § 3.1.1) focuses on the collocation *hard rain* (in the ST) and *ploaie mare* /ˈplo̦a.je ˈma.re/ 'big rain' (in the TT), whereas the analysis of section B (see § 3.1.2) focuses on the remaining verbal structures *'s a-gonna fall* (in the ST) and *va veni* /va veˈni/ 'will.AUX.FUT.3SG come' (in the TT).

Table 2. Song Title: *A HardRrain's A-Gonna Fall/ O Ploaie Mare Va Veni*

Song title				
	A		**B**	
TT[17]:	**O** **ploaie** **mare**		va veni	
	/o ˈplo̦a.je ˈma.re		va veˈni/	
	A.FSG *rain*.FSG *big*.FSG		*AUX.FUT.3SG* *come*	
ST[18]:	**A** **hard** **rain**		**'s a-gonna** **fall**	

The text in the table above (highlighted in light blue), appears in another section of the song, namely in the two final lines of each verse, where, in the ST, *(and)*[19] *it's* is added before some instances of *a hard* – in the first of the two final lines of each verse – and before *a hard rain's a-*

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[17] TT stands for 'target text', that is, Mircea Cărtărescu's translation into Romanian
[18] ST stands for 'source text', that is, Bob Dylan's song lyrics
[19] The round brackets indicate that the text in between them is an optional element, that is, it may be present in the section to which it belongs in some verses, but not in others.

gonna fall – in the second of the two final lines of each verse – whereas, in the TT, the coordinating conjunction *şi* /ʃɨ/ 'and' is added before two instances of *va veni* 'will come' – in the first of the two final lines of each verse – and *o ploaie mare va veni* constitutes the second of the two final lines of each verse, as follows: *And it's a hard, (and) it's a hard, it's a hard, (and) it's a hard* (line 8, 19, 30, 40, 56)/ *And it's a hard rain's a-gonna fall* (line 9, 20, 31, 41, 57) and *Şi va veni, şi va veni, va veni, va veni* (line 8, 19, 30, 40, 56)/ *O ploaie mare va veni* (line 9, 20, 31, 41, 57), respectively.

3.1.2 Translation Analysis (Section A): Dictionaries and Corpora Search of the Collocations *Hard/ Other Similar Adjectives + rain* **(Source Text) and** *Ploaie + Mare/ Other Similar Adjectives* **(Target Text)**

The table below illustrates the first part of the song title. In this section, particular attention is given to the collocations *hard* rain (ST) and *ploaie mare* /ˈplo̯a.je ˈma.re/ 'big rain' (TT), in which both adjectives – namely, *hard* and *mare* /ˈma.re/ 'big' – represent distinctive instances of collocates for the nominal bases to which they are attached – namely, *rain* and *ploaie* /ˈplo̯a.je/.

Table 3 The Song Title, Section A: A Hard Rain/ O Ploaie Mare /o ˈplo̯a.je ˈma.re/

Song title, section A		
TT: **O**	**ploaie**	**mare**
/o	*ˈplo̯a.je*	*ˈma.re/*
A.FSG	*rain.FSG*	*big.FSG*
ST: **A**	**hard**	**rain**

The basic, concrete meaning of the two collocations introduced above is that of *a great amount of rain of a certain intensity*. From this perspective, both English and Romanian have other more commonly used collocates expressing this concept, as confirmed by an investigation of quasi-synonymous collocations of the type *adjective + rain* (in English) and *ploaie + adjective* (in Romanian) explored in online dictionaries, on the one hand, and, electronic corpora, on the other.

The online dictionaries examined in this survey are, on the one hand, the five major monolingual leraner's dictionaries of English, also called the *Big Five* – namely, *Macmillan*, *Cambridge*, *Collins*, *Longman* and *Oxford* – and, on the other hand, the main Romanian electronic dictionary – namely, the *DexOnline*, which represents the transposition on the internet of various prestigious dictionaries of the Romanian language. As for the electronic corpora used, these are, on the one hand, the *Corpus of Contemporary American English* (*COCA*), and, on the other hand, the *Romanian Web 2016* corpus available on the *Sketch Engine* website (an online corpus management system). The key collocates resulting from this investigation are four in English – namely, *heavy*, *pouring*, *torrential* and *hard* (which appear in the *COCA* corpus and in all or in some of the *Big Five* dictionaries) – and four in Romanian – namely, *torențial-ă /* to.rentsiˈalə/ 'torrential.FSG'and

mare /ˈma.re/ 'big.FSG' (which appear both in the *DexOnline* dictionary and in the *Romanian Web 2016* corpus), to which other two collocates are added, namely the lexemes *abundant-e* /a.bunˈdente/ 'abundant.FPL' and *puternic-e* / puˈter.niʧe/ 'strong.FPL' (which appear only in the *Romanian Web 2016* corpus). Bearing in mind that collocations represent culture-specific associations of words, the following paragraphs describe these findings in greater detail, with the aid of tables used for illustrative purposes.

The Macmillan dictionary[20] contains the adjectives *heavy*, *torrential* and *pouring* as collocates for the noun *rain* and defines all three collocations with the phrase *a lot of rain* (see table below). This dictionary also includes an example of a sentence containing the collocation *heavy rain* (more precisely, '*Heavy rain* has been forecast for Saturday and Sunday.'), but it does not include any examples of the collocations *pouring rain* nor *torrential rain*. Most importantly, this source does not include any mention of the collocation *hard rain*.

Table 4. *Heavy Rain*, *Pouring Rain*, *Torrential Rain* and *Hard Rain* in the Macmillan Dictionary

SOURCE	COLLOCATION	Heavy Rain	Pouring Rain	Torrential Rain	Hard Rain
MACMILLAN ENGLISH DICTIONARY	listed:	✓	✓	✓	–
	definition:	a lot of rain			–
	example:	*Heavy rain*[21] has been forecast for Saturday and Sunday.	–	–	–

The Cambridge dictionary includes the collocations *heavy rain*, *pouring rain* and *torrential* rain, as illustrated in the table below. Initially, these collocations are submitted directly in example sentences in the section in which the noun *rain* is defined (examples (1) and (2) in the table below: 'We had *heavy* […] *rain* all day.' and 'We got caught in *pouring/torrential* […] *rain* […].'). Also in this section, the short definition *a lot of rain* is provided as supplementary information for the collocations *pouring/torrential rain*. A second instance of *heavy rain* occurs in a section called *More examples* (example (3) in the table below: 'The water level in the lake is much higher after *heavy rain*.'). Additionally, this dictionary has a section called *Collocations with rain* in which it

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[20] https://www.macmillandictionary.com/us/dictionary/american/rain_1, last accessed 24/04/2020.
[21] The collocation under analysis is marked by italics.

lists, once more, the three aforementioned collocations, including one example for each of them (examples (4), (5) and (6) in the table below: 'The secondary streams had small catchment areas and -owed relatively slowly, except after *heavy rain*.', 'They stand in *pouring* rain, in snow and in fog.' and '*Torrential rain* helped to disperse the large crowd [...].'). Moreover, by clicking on each collocation, further examples are provided: twenty-one sentences with the collocation *heavy rain* and twenty-four sentences with the collocations *pouring rain* and *torrential rain*[22].

Table 5. *Heavy Rain*, *Pouring Rain*, *Torrential Rain* and *Hard Rain* in the Cambridge Dictionary

SOURCE	COLLOCATION	Heavy Rain	Pouring Rain	Torrential Rain	Hard Rain
CAMBRIDGE ENGLISH DICTIONARY	listed in the section 'Collocations with rain':	✓	✓	✓	–
	definition:	–	a lot of rain		–
	examples (1) and (2) in the section in which the noun *rain* is defined	(1) We had *heavy [...] rain* all day.	(2) We got caught in *pouring/torrential* […] *rain* […].		–
	example (3) in the section 'More examples':	(3) The water level in the lake is much higher after *heavy rain*.			
	examples (4), (5) and (6) in the section 'Collocations with rain':	(4) The secondary streams had small catchment areas and -owed relatively	(5) They stand in *pouring rain*, in snow and in fog.	(6) *Torrential rain* helped to disperse the large crowd [...].	

		slowly, except after *heavy rain*.			

The Collins dictionary lists *heavy rain* and *torrential rain* in a category called *Related word partners* and defines *heavy rain* as *great in amount, degree, or intensity*[23], and *torrential rain* as *rain that pours down very rapidly and in great quantities*[24] (see table below). Furthermore, this dictionary includes a section called *Examples sentences* in which it displays examples selected automatically from the Collins corpus[25] and, in this section, there are three instances of the collocation *heavy rain* (examples (1), (2) and (3) in the table below: '*Heavy rain* is also forecast.' from the Times, Sunday Times (2011); 'One day of cold and *heavy rain* has followed another.' from the Times, Sunday Times (2012); 'Days of *heavy rain* had left them worried the camp would be washed away.' from The Sun (2010)), four instances of the collocation *torrential rain* (examples (4), (5), (6) and (7) in the table below: '[…] they had to call off the exercise owing to *torrential rain*.' from the Times, Sunday Times (2017); 'The front will move eastwards across Britain today and tomorrow, bringing more *torrential rain* […].' from the Times, Sunday Times (2014); 'Driving conditions […] have been horrendous in the *torrential rain*.' from the Times, Sunday Times (2014); 'We have also had difficulty with *torrential rain* on site […].' from the Times, Sunday Times (2014)) and, most importantly, two instances of the collocation *hard rain* (examples (8) and (9) in the table below: 'Experts have linked the *harder rains* to the warming of the Mediterranean […].' from the Sunday Times (2016); 'It looked *hard-rain* just before kick off did not help.' from The Sun (2016),). As a final remark, this dictionary does not register the collocation *pouring rain*.

Table 6. *Heavy Rain*, *Pouring Rain*, *Torrential Rain* and *Hard Rain* in the Collins Dictionary

SOURCE	COLLOCATION	Heavy Rain	Torrential Rain	Hard Rain	Pouring Rain
COLLINS ENGLISH DICTIONARY	listed in the section 'Related word partners':	✓	✓	✓	–

	definition:	great in amount, degree, or intensity	pours down very rapidly and in great quantities	–	–
	examples (1), (4) and (8) in the section 'Examples sentences':	(1) *Heavy rain* is also forecast. Times, Sunday Times (2011)	(4) […] they had to call off the exercise owing to *torrential rain*. Times, Sunday Times (2017)	(8) Experts have linked the *harder rains* to the warming of the Mediterranean […]. Sunday Times (2016)	–
	examples (2), (5) and (9) in the section 'Examples sentences':	(2) One day of cold and *heavy rain* has followed another. Times, Sunday Times (2012)	(5) The front will move eastwards across Britain today and tomorrow, bringing more *torrential rain* […]. Times, Sunday Times (2014)	(9) It looked *hard-rain* just before kick off did not help. The Sun (2016)	
	examples (3) and (6) in the section 'Examples sentences':	(3) Days of *heavy rain* had left them worried the camp would be washed away. The Sun (2010)	(6) Driving conditions […] have been horrendous in the *torrential rain*. Times, Sunday Times (2014)		

	example (7) in the section 'Examples sentences':		(7) We have also had difficulty with *torrential rain* on site […]. Times, Sunday Times (2014)		

In the Longman dictionary[26], the collocation *heavy rain* is first introduced in an example sentence directly in the section in which the noun *rain* is defined (example (1) in the table below: 'There will be *heavy rain* in most parts of the country.'). This collocation is also found in a section called *Phrases*, inside the definition for *sheets of rain* (example (2) in the table below: 'large moving masses of *heavy rain*').

Moreover, this dictionary has a section called *Collocations*, which is divided into different types of collocations. The collocation type *adjective + rain* lists, shortly defines and gives one example sentence for the following collocations: *heavy rain*, defined as *with a lot of water coming down* (example (3) in the table below, in which *heavy* is used as a predicative adjective with the linking verb *to become*: 'The *rain* became more *heavy*.'); *pouring rain*, defined as *very heavy rain* (example (4) in the table below: 'He left us standing in the *pouring rain*.'); *torrential rain*, which is also defined as *very heavy rain* (example (5) in the table below: 'I woke to the sound of *torrential rain*.'). It is worth observing that, according to these definitions, *pouring rain* and *torrential rain* are more intense than *heavy rain*.

This dictionary also has a section called *Thesaurus*, in which there are five instances of the collocation *heavy rain*, as follows: the first one occurs in an example sentence under the entry *rain* (example (6) in the table below: 'There had been *heavy rain* during the night.'); the second one occurs as part of the definition for *shower* (example (7) in the table below, in which, once more, *heavy* is used as a predicative adjective with the linking verb *to b*e: *a short period of rain that can be heavy or light*), the third one occurs as part of the definition for *downpour* (example (8) in the table below; *a short period of very heavy rain that starts suddenly*); the fourth one occurs when defining the plural noun phrase *the rains* (example (9) in the table below: *heavy rain that falls during a particular period in the year in tropical countries*); the fifth – and last one – occurs inside

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[26] https://www.ldoceonline.com/dictionary/rain, last accessed 15/05/2020.

the definition for the noun *monsoon* (example (10) in the table below: *the heavy rain that falls between April and October in India and other southern Asian countries*).

Finally, Longman has a section called *Examples from the Corpus*, in which there is one example sentence of *heavy rain* (example (11) in the table below: 'The roads are flooded after a period of […] *heavy rain*.') and one example sentence of *torrential rain* (example (12) in the table below: 'The coast has been battered by *torrential rain* all week.').

Table 7. *Heavy Rain*, *Pouring Rain*, *Torrential Rain* and *Hard Rain* in the Longman Dictionary

SOURCE	COLLOCATION	Heavy Rain	Pouring Rain	Torrential Rain	Hard Rain
LONGMAN ENGLISH DICTIONARY	listed in the 'Collocations' section in the *adjective + rain* category:	✓	✓	✓	–
	definition:	with a lot of water coming down	very heavy rain		–
	example (1) in the section defining the noun *rain*:	(1) There will be *heavy rain* in most parts of the country.			–
	example (2) in the section 'Phrases' defining *sheets of rain*:	(2) large moving masses of *heavy rain*			
	examples (3), (4) and (5) in the 'Collocations' section:	(3) The *rain* became more *heavy*.	(4) He left us standing in the *pouring rain*.	(5) I woke to the sound of *torrential rain*.	

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example (6) in the 'Thesaurus' section, defining *rain*:	(6) There had been *heavy rain* during the night.			
example (7) in the 'Thesaurus' section, defining shower:	(7) a short period of rain that can be *heavy* or light			
example (8) in the 'Thesaurus' section, defining *downpour:*	(8) a short period of very *heavy rain* that starts suddenly			
example (9) in the 'Thesaurus' section, defining the plural noun phrase *the rains*:	(9) *heavy rain* that falls during a particular period in the year in tropical countries			
example (10) in the 'Thesaurus' section, defining *monsoon:*	(10) the *heavy rain* that falls between April and October in India and other southern Asian countries			
examples (11) and (12) in the section 'Examples from the Corpus':	(11) The roads are flooded after a period of […] *heavy rain*.		(12) The coast has been battered by *torrential rain* all week.	

The Oxford dictionary[27] lists the collocations *heavy rain*, *torrential rain* and *pouring rain* directly in the section in which the noun *rain* is defined, without providing any definitions or examples (see table below). Moreover, this dictionary includes three instances of the collocation *heavy rain*, as follows: the first one, in a section in which the plural noun phrase *the rains* is defined (example (1) in the table below: *the season of heavy continuous rain in tropical countries*); the second one, in a section called *Vocabulary building*, as part of the definition for *monsoon* (example (2) in the table below: '[...] *a period of very heavy rain in particular countries, or the wind that brings this rain*); the third – and last one – in a section called *Extra examples* in an example sentence (example (3) in the table below: '*Heavy rain* drenched us.').

Finally and most importantly, in a section called *Oxford collocations dictionary*, which is divided into different types of collocations, the collocate *hard* is listed under the adjective category. Even though no other information is provided about this entry, this is one of the two dictionaries – the other one is Collins – that includes the collocation *hard rain*. Additionally, it is worth mentioning that Oxford inserts the adjective *hard* under a specific section of collocations – namely, the *Oxford collocations dictionary* – unlike Collins, where the adjective *hard* occurs in two sentences in the generic category called *Example sentences*.

Table 8. *Heavy Rain*, *Pouring Rain*, *Torrential Rain* and *Hard Rain* in the Oxford Dictionary

SOURCE	COLLOCATION	Heavy Rain	Pouring Rain	Torrential Rain	Hard Rain
OXFORD ENGLISH DICTIONARY	(a) listed in the section which the noun *rain* is defined:	✓	✓	✓	
	(b) listed in the section 'Oxford collocations dictionary':				✓
	definition:	–	–	–	–
	example (1) in the	(1) the season of		–	–

section in which the plural noun phrase *the rains* is defined:	*heavy* continuous *rain* in tropical countries			
example (2) in the 'Vocabulary building' section, defining the noun *monsoon*:	(2) A monsoon is a period of very *heavy rain* in particular countries, or the wind that brings this rain.			
examples (3) and (4) in the section 'Extra examples':	(3) *Heavy rain* drenched us.	(4) We found her sitting in the *pouring rain*.		

In concluding, the table below illustrates the presence or absence of the collocations *heavy rain*, *pouring rain*, *torrential rain* and *hard rain* in the five major monolingual leraner's dictionaries of English – *Macmillan*, *Cambridge*, *Collins*, *Longman* and *Oxford*. By reading the table below horizontally, the following can be observed: *heavy rain* and *torrential rain* appear in all five dictionaries; *pouring rain* appears in almost all dictionaries (except Collins); last but not least, *hard rain* appears only in two out of the five dictionaries (namely, in Collins and Oxford). By reading the table below vertically, the following can be noted: Oxford is the only dictionary that includes all of the four collocations discussed in this section; Macmillan, Cambridge and Longman include only three of the collocations discussed in this section (omitting *hard rain*); Collins also includes three of the collocations discussed in this section (omitting *pouring rain*).

Table 9. *Heavy Rain*, *Pouring Rain*, *Torrential Rain* and *Hard Rain* in Macmillan, Cambridge, Collins, Longman and Oxford Dictionaries

		1	2	3	4	5
	COLLOCATION	MACMILLAN	CAMBRIDGE	COLLINS	LONGMAN	OXFORD
1	**heavy rain**	✓	✓	✓	✓	✓
2	**pouring rain**	✓	✓	–	✓	✓

3	torrential rain	✓	✓	✓	✓	✓
4	hard rain	–	–	✓	–	✓

As to the Romanian search in the dictionary of the set of collocates typically associated with the noun *ploaie* /ˈplo̯a.je/, meaning *a large amount of rain of a certain intensity*, the DexOnline dictionary only briefly includes *ploaie mare* /ˈplo̯a.je 'ma.re/ and *ploaie torenţială* /ˈplo̯a.je to.rentsiˈalə/. On the one hand, the collocation *ploaie mare* /ˈplo̯a.je 'ma.re/ occurs only once (example (1) in the table below) as part of the definition *ploaie mare și de scurtă durată* /ˈplo̯a.je 'ma.re ʃi de 'skur.tə duˈra.tə/ (literally, 'big rain and of short duration') for the Romanian idiomatic expression *ploaie cu bulbuci (sau băşici)* /ˈplo̯a.je ku bul.buˈʧi (sau bə.ˈʃiʧi)/ (literally 'rain with bubbles (or blisters)'). On the other hand, the collocation *ploaie torenţială* /ˈplo̯a.je to.rentsiˈalə/ 'torrential rain', occurs twice: once as part of a list of words and idiomatic expressions that relate to the noun *ploaie* /ˈplo̯a.je/ 'rain' and once (example (2) in the table below) as the definition for the already mentioned Romanian idiomatic expression 'ploaie cu băşici' (literally, 'rain with blisters').

Table 10. *Ploaie mare* /ˈplo̯a.je 'ma.re/ 'Big Rain' and *Ploaie Torenţială* /ˈplo̯a.je to.rentsiˈalə/ 'Torrential Rrain' in the DexOnline Dictionary

SOURCE	COLLOCATION	ploaie mare /ˈplo̯a.je 'ma.re/	ploaie torenţială /ˈplo̯a.je to.rentsiˈalə/
DEX ONLINE DICTIONARY	listed:	✓	✓
	definition:	–	–
	examples (1) and (2) when defining the idiomatic expression *ploaie cu bulbuci (sau băşici)* /ˈplo̯a.je ku bul.buˈʧi (sau bə.ˈʃiʧi)/, (literally, 'rain with bubbles (or blisters)')	(1) *ploaie mare* și de scurtă durată /ˈplo̯a.je 'ma.re ʃi de 'skur.tə duˈra.tə/ (literally, 'big rain and of short duration')	(2) *ploaie torenţială* /ˈplo̯a.je to.rentsiˈalə/ ('torrential rain')

Proceeding with the second part of the collocates search, namely by examining the corpora, the English collocation is set as *adjective + rain*, leaving the choice of the adjective free, with the aim of obtaining less restricted results. The figure below illustrates the search settings for the collocation thus defined in the *Corpus of Contemporary American English*[28] (*COCA*).

Figure 1. The Settings for the Search of the Collocation *adjective + rain* in COCA
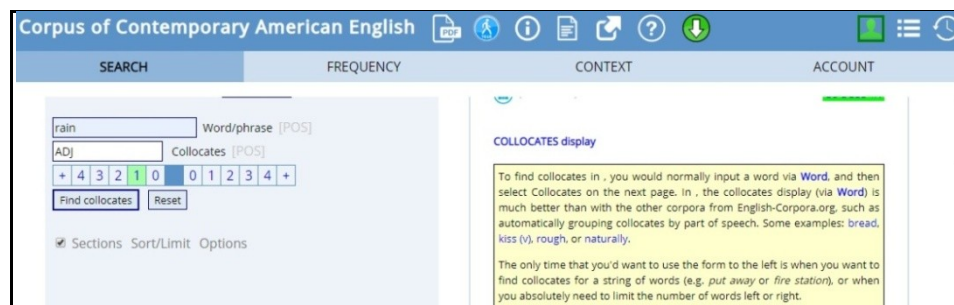
The results of the above search are illustrated in the figure below, which displays the first thirteen adjective collocates for the noun *rain* listed in the *COCA* frequency section. Only four of these adjectives have the meaning of *a large amount of rain of a certain intensity* and it is important to point out that they are the same collocates that arose from the previously illustrated investigation of the dictionaries, more exactly *heavy* (which ranks first, with 1195 occurences), followed by *pouring* (in second place, with 439 occurences), *hard* (in eleventh place, with 164 occurences) and *torrential* (in thirteenth place, with 152 occurences). It can thus be noted that the collocations *heavy rain* and *pouring rain* appear in a much higher position than the collocation *hard rain* – appearing in Dylan's song – whereas *torrential rain* appears in a slightly lower position than *hard rain*.

Figure 2. The Adjectives *Heavy, Pouring*, *Hard* and *Torrential* in the Top 13 Collocates for the Noun *Rain* Ranked by Frequency in *COCA*

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[28] https://www.english-corpora.org/coca/, last accessed 24/04/2020.

As to investigation in the Romanian language, the figure below illustrates the selection of the corpus – marked by a red rectangle – from a list of available corpora on the *Sketch Engine* website, namely the *Romanian Web 2016* (*roTenTen16*) corpus, which ranks first out of the six corpora available, for the reason that it cosists of 2.6 billion words compared to significantly lesser amounts of words in the other five corpora.
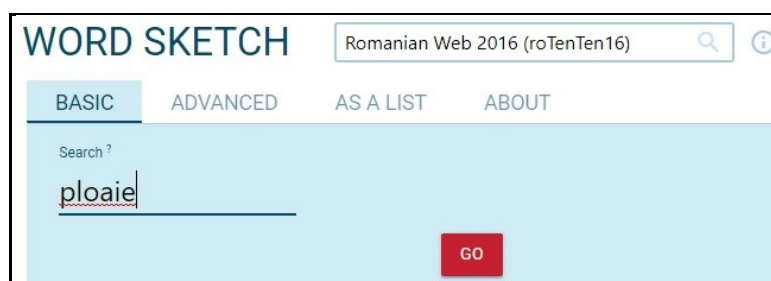
Figure 3. The *Romanian Web 2016* (*roTenTen16*) Corpus in the List of Available Romanian Corpora on the *Sketch Engine* Website

The basic search of the lemma "ploaie" /ˈplo̯a.je/ 'rain' in the *Word Sketch* tool (part of the *Sketch Engine* system) is illustrated in the figure below. This tool provides a corpus-derived summary of a word's grammatical and collocational behavior.

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Figure 4. The Search of the Lemma *Ploaie* /ˈplo̯a.je/ 'Rain' with the *Word Sketch* Tool

The figure below illustrates the results generated with the *Word Sketch* search tool, for the grammatical category *substantiv determinat de atributul adjectival* (that is, 'noun determined by the attributive adjective'). The results are displayed by frequency (how many times each collocate occurs in the corpus) and by typicality score (which indicates the strength of each collocation: a higher typicality score means a stronger collocation). Although there are six adjectives in the list in

the figure below, three of them are inflected forms of the same lexeme, namely *torențial* /to.ren.ʦi'al/, 'torrential.MSG'. In detail, these three forms are: *torențială* /to.ren.ʦi'alə/ 'torrential.FSG' in reference to *ploaie* /ˈplo̯a.je/ 'rain.FSG', in first place (with 4,265 occurrences and a typicality score of 11.82); *torentiale*[29] /to.ren.ʦi'ale/ 'torrential.FPL' in reference to *ploi* /ˈploj/ 'rains.FPL', in third place (with 1,898 occurrences and a typicality score of 10.75); and, once more, *torentiala*[30] /to.ren.ʦi'alə/ 'torrential.FSG' in reference to *ploaie* /ˈplo̯a.je/ 'rain.FSG', in fourth place (with 1,306 occurrences and a typicality score of 10.24). The remaining adjectives in the list of collocates in the figure below are: *abundente* /a.bun'dente/, 'abundant.FPL' in reference to *ploilor* /ˈploj.lor/ 'rains.GEN/DAT.FPL', in second place (with 3,414 occurrences and a typicality score of 10.82); *puternice* /pu'ter.niʧe/ 'strong.FPL' in reference to *ploi* /ˈploj/ 'rains.FPL', in fifth place (with 1,051 occurrences and a typicality score of 6.17); and, last but not least, *mare* /ˈma.re/ 'big.FSG' in reference to *ploaie* /ˈplo̯a.je/ 'rain.FSG', in sixth – and last – place (with 420 occurrences and a typicality score of 1.81).

Figure 5. A List Generated by the *Word Sketch* Tool of the Attributive Adjectives that Co-Occur with the Lemma "Ploaie" /ˈplo̯a.je/, Having the Meaning of *a Large Amount of Rain of a Certain Intensity'*, Displayed by Frequency and Typicality Scores

WORD SKETCH — Romanian Web 2016 (roTenTen16)

Sorted by frequency

substantiv_determinat_de_atributul_adjectival

	Frequency	Typicality score	
torențial — ploaie torențială	4,265	11.82	•••
abundent — ploilor abundente	3,414	10.82	•••
torentiale — ploi torentiale	1,898	10.75	•••
torentiala — o ploaie torentiala	1,306	10.24	•••
puternic — ploi puternice	1,051	6.17	•••
mare — ploaie mare	420	1.81	•••

___

[29] Even if the second -*t*- is written without the conventional diacritic mark, a native speaker knows without a doubt that it stands for the letter *ț* /ts/ and therefore the word is read /to.ren.ʦi'ale/ and not /to.ren.ti'ale/.
[30] In addition to the second -*t*- that stands for the letter *ț* /ts/, the final letter -*a* stands for the letter -*ă* /ə/ and therefore the word is read /to.ren.ʦi'alə/ and not /to.ren.ti'ala/. As a matter of fact, this is the same form as the one that ranks first, the only difference is that it is written without the diacritical marks on the letters -t- and -a, as explained in this footnote.

As a final remark, the meaning of *hard rain* in Bob Dylan's song *A hard rain's a-gonna fall* is not prototypical, because it does not refer to actual rain, in a meteorological sense. The meaning of this collocation in Dylan's song is undoubtedly metaphorical, however it does not refer to radioactive rain, either, as it has been incorrectly interpreted in association with the Cuban missile crisis[31], which represented the most tense period during the Cold war, when the world was on the verge of full-scale nuclear war. In a radio interview[32] with Studs Terkel, in 1963, when the interviewer mentions to Dylan that the song *A hard rain's a-gonna fall* may have come out of his [Dylan's] feelings about atomic rain, the latter replies:

> No, no, it wasn't atomic rain. Somebody else thought that too. It's not atomic rain, it's just a hard rain. It's not the fallout rain, it isn't that at all. I just mean some sort of end that's just gotta happen which is very easy to see but everybody doesn't really think about [everybody] is overlooking it. It's bound to happen. Although I'm not talking about that hard rain meaning atomic rain, it seems to me like the bomb is a God in some sort of a way, more of a God and people will worship it actually. You have to be nice to it, you know. You have to be careful what you say about it. People work on it, they go six days a week and work on it, you have people designing it, you know, it's a whole new show.

And, subsequently, when the interviewer asks Bob Dylan what it is that it is going to happen, the latter replies:

> What's gonna happen, there's got to be an explosion of some kind. The hard rain that's gonna fall. In the last verse when I say, "When the pellets of poison are flooding the waters," that means all the lies, you know, all the lies that people get told on their radios and in their newspaper. All you have to do is think for a minute. They're trying to take people's brains away. Which maybe has been done already. I hate to think it's been done. All the lies I consider poison.

In light of the fact that *hard rain* is used figuratively in Dylan's song to signify some kind of ending that is bound to happen (expressing a sense of certainty or inevitability), Cărtărescu's choice of *ploaie mare* /ˈplo̯a.je ˈma.re/ 'big rain' aligns brilliantly with the apocalyptic tone of the

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[31] The Cuban missile crisis (16 October -20 November, 1962).
[32] Cott, Jonathan, Bob Dylan: The Essential Interviews, Wenner, 2006 (available online at: https://books.google.it/), last accessed 24/04/2020.

collocation in the ST. Particularly, it is worth noting that the collocation *ploaie mare* /ˈplo̯a.je 'ma.re/ 'big rain' occurs most frequently in religious contexts in Romanian, as it is demonstrated by the highest number of occurrences on websites on religion, more exactly: thirty-six occurrences on 'sarbatori-crestine.ro' (literally, 'christian-holidays.ro'), which ranks first in the list of websites in which this collocation occurs, and nineteen occurrences on 'resurse-ortodoxe.ro' (literally, 'orthodox-resources.ro'), which ranks second on the same list (see figure below).

Figure 6. The Concordance Frequency (on Sketch Engine) of *Ploaie Mare* /ˈplo̯a.je 'ma.re/ 'Big Rain' in the Top Ten Websites in which this Collocation Occurs

		Website (e.g. cnn.com)	Frequency ↓
1	☐	sarbatori-crestine.ro	36
2	☐	resurse-ortodoxe.ro	19
3	☐	blogspot.cz	12
4	☐	formula-as.ro	11
5	☐	hotnews.ro	7
6	☐	cimec.ro	6
7	☐	istorielocala.ro	5
8	☐	e-referate.ro	4
9	☐	opiniastudenteasca.ro	4
10	☐	monitoruljuridic.ro	4

3.1.3 Translation Analysis (Section B): the Future Tense Structures *'S A-Gonna Fall* (Source Text) and *Va Veni* (Target Text)

The table below illustrates the second part of the song title, more exactly the verb structures *'s a-gonna fall* (ST) and *va veni* 'will.AUX.FUT.3SG come' (TT), which are future tense structures typical of the languages to which they belong.

Table 11. (*A Hard Rain*)*'s A-Gonna Fall*/ (*O Ploaie Mare*) *Va Veni*

Song title, Section B	
TT:	**va veni**
	/va ve'ni/
	AUX.FUT.3SG come
ST:	(rain)**'s a-gonna fall**

In further detail, the *going-to future* is used in the ST. This typical English tense is constructed with *the present simple forms of the auxiliary verb to be + going to + the bare infinitive of the main verb* and it is commonly used in informal styles. As it can be noted, the structure *'s a-gonna fall* is slightly different from the standard form illustrated above, more exactly, it is composed of:

- *'s*, which represents the contracted form (also informal) of *is*;
- the prefix *a-*, which represents an archaic form of the preposition *on* indicating that something is in progress and it only persists today in remote dialects, such as the English of the Appalachians, which is an area that was a source for folk music in 1960s;
- *gonna,* which represents the colloquial form of *going to*;
- and the main verb *fall*.

Thus, the future tense used by Bob Dylan in the ST has the colloquial and archaic tone typical of folk music.

The tense in the TT is one of three Romanian future tense forms, namely the *literary future* (referred to as *future 1*), representing the standard Romanian future. This type of future consists of 'the specific forms of the auxiliary verb *a vrea* 'to want' + the bare infinitive of the main verb' and it is used in Romanian in official or formal written texts and speech. Consequently, both the

colloquial and the archaic aspects of the verbal structure in the ST are lost in the TT. Yet, in Romanian, there also exists another type of future called *viitor popular* 'popular future' (referred to as *future 2*) formed with the informal and archaic form *o* /o/ (a contracted form of *va* /va/ 'will. AUX.3SG'), which is used especially in dialectal speech in rural areas, but which has a more hesitant future temporal reference, therefore it is not appropriate in the context of this song, where the event evoked with the *going-to future* in the ST expresses a prediction based on present evidence, and therefore it is felt to be bound to happen (expressing a sense of certainty or inevitability).

Last but not least, it is interesting to note that Cărtarescu does not translate the main verb *fall* – which represents a suitable collocate for the noun *rain* in English – with the Romanian equivalent verb *a cădea* /a kə'dea/, but he substitutes it with the verb *a veni* /a ve'ni/ 'to come' instead, as both *cădea* /kə'dea/ and *veni* /ve'ni/ are in fact valid collocates for the noun *ploaie* /plo̯a.je/ 'rain' in Romanian. The figure below illustrates the results generated by the *Word Sketch* search tool (available online on the *Sketch Engine* website) for a query of verbs that occur with the noun *ploaie* /plo̯a.je/ 'rain'. Thus, in terms of frequency, *veni* /ve'ni/ 'come' comes first – with 311 occurrences – and *cădea* /kə'dea/ 'fall' follows it closely – with 300 occurrences – whereas, in terms of typicality score, which indicates how strong a collocation is, the ranking is reversed as *cădea* /kə'dea/ 'fall' has the higher score (7.8 compared to 4.61 for *veni*), meaning that *cădea* /kə'dea/ 'fall' is a stronger collocate for the noun *ploaie* /plo̯a.je/ 'rain' than *veni* /ve'ni/ 'come'. As a matter of fact, *cădea* /kə'dea/ 'fall' is highly typical of the field of meteorology, as it is consistently used in announcing the weather forecast, for example.

Figure 7. Frequency and Typicality Scores of the Romanian Verbs *Veni* /ve'ni/ 'Come' and *Cădea* /kə'dea/ 'Fall' when Occuring with the Noun *Ploaie* /plo̯a.je/ 'Rain' (Results Generated by the *Word Sketch* Tool, on the *Sketch Engine* website)

3.2 The Two Initial Lines of Verses I-V: Lines 1-2, 10-11, 21-22, 32-33, 42-43

3.2.1 Structure: Sections A, B and C

The two initial lines of verses I-V are illustrated in the table that follows on the next page. Furthermore, the text in these tables is divided into three sections, namely A, B and C.

Section A consists of text repeated regularly (highlighted in light blue), namely the interjection *oh* (both in the ST and in the TT) and text that represents small variations (highlighted in yellow), namely the coordinative conjunction *and* (in the ST) and its Romanian equivalent *şi* /ʃi/ 'and' (in the TT) or Ø (that is, the lack of any element, which occurs once in the ST and once in the TT), whereas their distribution in the song is the following: on the one hand, there is the sequence of equivalent terms in both languages *oh* (ST)/*oh* (TT) in verse I (lines 1-2) and verse II (lines 10-11), *and* (ST)/*şi* 'and' (TT) in verse III (lines 21-22); on the other hand, there is the asymmetric sequence *oh* (ST)/ – (TT) in verse IV (line 32), – (ST)/*oh* (TT) in verse IV (line 33) and *oh* (ST)/*şi* 'and' (TT) in verse V (lines 42-43).

Section B (highlighted in pink) consists of a core wh-question in the ST (and its translation in the TT), which is repeated in the two initial lines of each verse, while each verse comprises a different wh-questions, as follows: *where have you been* (ST)/ *unde ai fost* 'where have [you] been' (TT) in verse I (lines 1-2); *what did you see* (ST)/ *ce ai văzut* 'what have [you] seen' (TT) in verse II (lines 10-11); *what did you hear* (ST)/ *ce-ai auzit* 'what have [you] heard' (TT) in verse III (lines 21-22); *who did you meet* (ST)/ *cu cine-ai vorbit* 'to whom have [you] talked' (TT) in verse IV (lines 32-33); and *what'll you do now* (ST)/ *ce-ai să faci* 'what'll [you] do' (TT) in verse V (lines 42-43). The translation of these questions will be analyzed subsequently, in section 3.2.3.

Section C consists of text highlighted in light blue, more exactly *my blue-eyed son* (ST)/ *fiul meu cu ochi de azur* 'my son with azure eyes' (TT) in the first line of each verse (verses I-V; lines 1,10, 21, 32, 42) and *my darling young one* (ST)/ *fiul meu tânăr şi pur* 'my young and pure son' (TT) in the second line of each verse (verses I-V; lines 2, 11, 22, 33, 43). The translation of this text will be analyzed subsequently, in section 3.2.4.

Table 12. The Two Initial Lines of Verses I-V: 1-2, 10-11, 21-22, 32-33, 42-43

Verse I, Line 1							

	A	B			C				
TT:	Oh,	unde	ai	fost,	fiul	meu	cu	ochi	de	azur?
	/oh	ˈun.de	aj	ˈfost	ˈfiwl	mew	ku	okʲ	de	aˈzur/
	Oh,	where	have.AUX.2SG	been.PPLE	son-the. MSG	my.1 MSG	with	eyes	of	azure?
ST:	Oh,	where	have you	been,	my		blue-eyed		son?	

Verse I, Line 2						

	A	B	C				
TT:	*Like Line 1*	*Like Line 1*	fiul	meu	tânăr	şi	pur?
			ˈfiwl	mew	ˈtɨ.nər	ʃi	pur/
			son-the. MSG	my.1msg	young. MSG	and	pure. MSG?
ST:			my	darling	young		one?

Verse II, Line 10			

	A	B			C
TT:	*Like Line 1*	ce	ai	văzut,	*Like Line 1*
		ʧe	aj	vəˈzut	
		what	have.AUX.2SG	seen.PPLE	
ST:		what	did you	see,	

Verse II, Line 11			

	A	B	C
TT:	*Like Line 1*	*Like Line 10*	*Like Line 2*
ST:			

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	Verse III, Line 21		
	A	**B**	**C**
TT:	**Şi**	**ce-<u>ai</u>** **<u>auzit</u>,**	*Like Line 1*
	/ʃi	*ʧe̯aj* *a.uˈzit/*	
	And	*what have.AUX.2SG* *heard.PPLE,*	
ST:	**And**	**what <u>did</u> you** **<u>hear</u>,**	

	Verse III, Line 22		
	A	**B**	**C**
TT:	*Like Line 21*	*Like Line 21*	*Like Line 2*
ST:			

	Verse IV, Line 32		
	A	**B**	**C**
TT:		**Cu** **cine-<u>ai</u>** **<u>vorbit</u>,**	*Like Line 1*
		/ku ˈʧi.ne̯aj* *vorˈbit/*	
		With whom have.2SG *talked.PPLE,*	
ST:	**Oh,**	**who <u>did</u> you** **<u>meet</u>,**	

	Verse IV, Line 33		
	A	**B**	**C**
TT:	**Oh,**	*Like Line 32*	*Like Line 2*
	/oh		
	Oh		
ST:			

	Verse V, Line 42		
	A	**B**	**C**

TT:	Şi	ce-<u>ai</u>	<u>să</u>	<u>faci</u>,		*Like Line 1*
	/ʃi	ʧ̡eaj	sə	ˈfaʧʲ/		
	And	what have.2SG	SUBJ	do. 2SG		
ST:	Oh,	what'<u>ll</u>	you	<u>do</u>	now,	

			Verse V, Line 43		

	A	B		C
TT:	*Like Line 42*	*Like Line 42*		*Like Line 2*

3.2.2 Translation Analysis (Section A): *Oh*/*And* **(Source Text) and** *Oh*/ *Şi* **(Target Text)**

       There is little to remark regarding the translation process in this section, as the ST includes only the interjection *oh* and the coordinative conjunction *and*, which are translated into Romanian with the equivalent terms *oh* and *şi* 'and' (see Table ? in § 3.2.1) . However, a note about the interjection *oh* /oh/ 'oh' in Romanian could perhaps be added, since, in this context, it appears to be a calque of the English interjection *oh* rather than the proper Romanian interjection *oh* /oh/, which also exists in the language and it is principally used to expresses pain. As a matter of fact, the English interjection *oh* is commonly used in songs mostly as a space filler or extra syllable and, to some extent, it is devoid of its dictionary meaning, which might as well be the case in these lyrics.

3.2.3 Translation Analysis (Section B): a Series of Wh-Questions

The table below illustrates a wh-question which is repeated in both initial lines of each verse (verses I-V), while each verse introduces a different wh-question. The main aspect to analyze in this section is the tense, which is typical of each language, and which is hence negotiated in the transition from one language to the other. The action or state expressed by the verbs in verses I-IV is set in the past, whereas the action of the verbs in verse V is set in the future.

Table 13. Verses I-V, lines 1-2, 10-11, 21-22, 32-33, 42-43; section B

	Verse I, lines 1-2, section B		
TT:	**unde**	**ai**	**fost,**
	ˈun.de	*aj*	*ˈfost*
	where	*have.AUX.2SG*	*been.PPLE*
ST:	**where**	**have you**	**been,**
	Verse II, lines 10-11, section B		
TT:	**ce**	**ai**	**văzut,**
	ʧe	*aj*	*vəˈzut*
	what	*have.AUX.2SG*	*seen.PPLE*
ST:	**what**	**did you**	**see,**
	Verse III, lines 21-22, section B		
TT:	**ce-ai**	**auzit,**	
	ʧe̯aj	*a.uˈzit/*	
	what have.AUX.2SG	*heard.PPLE,*	
ST:	**what did you**	**hear,**	
	Verse IV, lines 32-33, section B		
TT:	**Cu cine-ai**	**vorbit,**	
	/ku ˈʧi.ne̯aj	*vorˈbit/*	
	With whom have.2SG	talked.PPLE,	
ST:	**who did you**	**meet,**	

Verse V, lines 42-43, section B			
TT: **ce-<u>ai</u>**	**<u>să</u>**	**<u>faci</u>,**	
ʧe̯aj	*sə*	*ˈfaʧ/*	
what have.2SG	*SUBJ*	*do. 2SG*	
ST: **what'<u>ll</u>**	**you**	**<u>do</u>**	**now,**

On the past timeline, in verse I, in the ST, the verb *to be* in the corresponding wh-question *where have you been* is conjugated at the present perfect tense, whereas the verbs *to see*, *to hear*, and *to meet* in the corresponding wh-questions *what did you see*, *what did you hear* and *who did you meet* – in the remaining verses II-IV – are all conjugated at the past simple tense. Although both the present perfect and the past simple set the action or state of the verb in the past, the primary difference in meaning between these two English tenses is that the former evokes *past actions [or states] with effects that continue up to the present time*[33], whereas the latter describes *an event that took place at a particular time in the past*[34]. In the TT, only one tense is used in all four verses, more exactly the verbs *a fi* /a fi/ 'to be', *a vedea* /a veˈde̯a/ 'to see', *a auzi* /a a.uˈzi/ 'to hear' and *a vorbi* /a vorˈbi/ 'to talk' in the corresponding questions *unde ai fost* /ˈun.de aj ˈfost/, *ce ai văzut* /ʧe aj vəˈzut/, *ce-ai auzit* /ʧeaj a.uˈzit/ and *cu cine-ai vorbit* /ku ˈʧi.neaj vorˈbit/, where they are conjugated at a typical Romanian tense called *perfect compus* /perˈfekt komˈpus/ 'compound perfect', which is the commonest Romanian past tense. This tense is composed of speficific short forms of the auxiliary verb *a avea* /a aˈve̯a/ 'to have' and the past participle[35] of the main verb. Moreover, the Romanian compund perfect is used to express a completed action in the past, corresponding in general to the past simple tense in English. However, *since Romanian has no present perfect [...] the Romanian 'compound perfect' can also correspond to the English present perfect*[36]. Furthermore, it can be observed that Cărtărescu substitutes the verb *to meet* from verse IV with the Romanian verb *a vorbi* /a vorˈbi/ 'to talk', remaining in a similar semantic field and perhaps bringing to the surface the rather logical assumption that when one meets somebody, one may as well talk to them.

On the future timeline, in verse V, in the ST, the verb *to do* in the corresponding wh-question *what'll you do now* is conjugated at the English future simple tense, whereas, in the TT,

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33 Biber, Douglas, Conrad, Susan, Leech, Geoffrey, Longman student grammar of spoken and written English, Harlow: Longman, 2002., p. 161.

34 Idem, p. 161.

[35] There is only one form of Romanian participle and this form is the equivalent of the English past participle.

[36] Cojocaru, Dana, Romanian Grammar, Slavic and East European Language Research Center (SEELRC), Duke University, 2003.

the corrrsponding Romanian verb *a face* /a ˈfat͡ʃe/ 'to do' in the question *ce-ai să faci* /t͡ʃeaj sə ˈfat͡ʃʲ/ is conjugated at a typical Romanian future tense called *viitor popular* /vi.iˈtor po.puˈlar/, literally 'popular future'. This type of future – referred to as *future 3* – is very colloquial, familiar and slightly archaic. It is formed with the auxiliary verb *a avea* /a aˈve̯a/ 'to have' and the present subjunctive of the actual verb. It is interesting to note that in Romanian, the subjunctive present forms are based on the present indicative forms, more precisely, the 1st and 2nd person (both singular and plural) forms of the subjunctive present are identical to the 1st and 2nd person forms of the indicative present, whereas the 3rd person singular of the subjunctive present (identical to the 3rd person plural of this tense) differs slightly from the 3rd person singular (and by extension, from the 3rd person plural) of the indicative present. In this instance, the *future 3* verbal construction *ai să faci* consists of the first element *ai* /aj/ 'have.AUX.2SG' and the second element *să faci* /sə ˈfat͡ʃʲ/ 'SUBJ do.2SG', where the conjunction *să* (representing the subjunctive marker) is followed by the 2nd person singular indicative verb form *faci*. Furthermore, the time adverbial *now*, which occurs in the ST at the end of the wh-question in this verse, is omitted in the TT. The Romanian equivalent of *now* /naʊ/ is *acum* /aˈkum/ and it can be oserved that introducing it in these two lines of verse (thus, *Ce-ai să faci (acum), fiul meu cu ochi de azur?/ Ce-ai să faci (acum), fiul meu tânăr si pur?*), it makes them longer by adding two syllables and it also obstructs their flow (especially in the pronounciation of the voiceless occlusive or stop consonant /k/).

Last but not least, an aspect which is present in all five verses in the TT is the omission of the subject pronoun, given that Romanian – unlike English – is a pro-drop[37] language (like most Romance languages). Since Romanian has a highly inflected verbal morphology – encoding useful grammatical information (such as the person, the number, etc.) in the verbal inflection – the expression of the subject pronoun is optional and the common practice is not to express it.

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[37] *Pro-drop* stands for *pronoun-dropping*.

3.2.4 Translation Analysis (Section C): the Rhyming Pairs <mark>Son</mark>-<mark>One</mark> /sʌn- wʌn/ (Source Text) and <mark>Tânăr</mark>-<mark>Pur</mark> /aˈzur-pur/ (Target Text)

In the text illustrated in the table below, the main aspect to analyze is the rhyme, whereas the different syntactic structure – more precisely, the different word order – in the two languages lays the foundations for Cărtărescu's choice of the rhyming pair *azur-pur* /aˈzur-pur/ 'azure-pure' in the TT in order to counterbalance the rhyming pair *son-one* /sʌn- wʌn/ in the ST.

Table 14. Verses I-V; lines 1-2, 10-11, 21-22, 32-33, 42-43; Section C

Verses I-V; lines 1, 10, 21, 32, 42; Section C					
TT: <u>fiu**l**</u>	<u>**meu**</u>	<u>cu</u>	<u>ochi</u>	<u>de</u>	<mark><u>azur</u></mark>?
/ˈfiwl	mew	ku	okʲ	de	aˈzur/
son-the. MSG	my.1MSG	with	eyes	of	azure?
ST: <u>**my**</u>	<u>**blue-eyed**</u>	<mark><u>son</u></mark>?			
Verses I-V; lines 2, 11, 22, 33, 43; Section C					
TT: <u>fiu**l**</u>	<u>**meu**</u>	<u>**tânăr**</u>	şi	<mark><u>pur</u></mark>?	
/ˈfiwl	mew	ˈtɨ.nər	ʃi	pur/	
son-the.MSG	my.1msg	young.MSG	and	pure. MSG?	
ST: <u>**my**</u>	<u>**darling**</u>	<u>**young**</u>	<mark><u>one</u></mark>?		

In English, the adjective precedes the noun it determines, whereas the order of the two parts of speech is reversed in Romanian. In the ST, on the one hand, the possessive adjective *my* and the compound adjective *blue-eyed* come before the noun *son*, in the first of the two initial lines of each verse (verses I-V; lines 1, 10, 21, 32, 42), and, on the other hand, the possessive adjective *my* and the qualifying adjectives *darling* and *young* precede the nominal substitute *one*, in the second of the two initial lines of each verse (verses I-V; lines 2, 11, 22, 33, 43). Conversely, in the TT, on the one hand, the noun *fiu*[38] /fiw/ *'son.MSG'* comes before the possessive adjective *meu*[39] /mew/ 'my.1MSG'

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[38] *fiul*, where *-ul* is the enclitic Romanian definite article for the singular masculine noun *fiu*, in which only one *u* is kept. A peculiar feature of the Romanian definite article is the fact that it is attached to the end of the noun being thus enclitic (as in Bulgarian, Macedonian, Albanian, and North Germanic languages), instead of being placed in front of the noun (as in all the other Romance languages). Moreover, the definite article in Romanian, unlike in English, has different forms depending on the number (singular or plural), the gender (masculine, feminine or neuter) and the grammatical case (Nominative/Accusative, Genitive/Dative, or Vocative) of the noun it determines.

and the qualifier phrase *cu ochi de azur* /ku okʲ de a'zur/ (literally 'with azure eyes'), in the first of the two initial lines of each verse (verses I-V; lines 1, 10, 21, 32, 42), and, on the other hand, the noun *fiu* /fiw/ 'son.MSG' precedes the possessive adjective *meu* /mew/ 'my.1MSG' and the qualifying adjectives *tânăr* /'tɨ.nər/ 'young.MSG' and *pur* /pur/ 'pure.MSG', in the second of the two initial lines of each verse (verses I-V; lines 2, 11, 22, 33, 43). Moreover, the Romanian adjectives *tânăr* /'tɨ.nər/ 'young.MSG' and *pur* /pur/ 'pure.MSG' are linked by the copulative conjunction *şi* /ʃɨ/ (*and*), unlike in the ST, where the copulative conjunction is simply absent, while the adjective *young* is coupled with the adjective *darling*, which thus ends up by being substituted with *pur* /pur/ 'pure.MSG'. Also in this line, it is interesting to observe a typical feature of English, more specifically the nominal substitute *one* which is used to avoid the repetition of the noun *son*, whereas in Romanian a similar linguistic device does not exist, and, for this reason, the noun *fiu* /fiw/ 'son' is necessarily repeated. Last but not least, in accordance with the syntactic structure typical of the English language illustrated at the beginning of this paragraph, the key terms *son* and *one* are conveniently positioned at the end of the two initial lines of verse (in all five verses), consequently generating the rhyme in the ST, whereas, in Romanian, Cărtărescu is forced to find an alternative solution, that he manages to elaborate very skillfully, thanks to his literary insight, as subsequentlydetailed in the following paragraph.

The English pair of words *son* and *one* form a perfect[40] end-rhyme[41] in the ST, as it is also the case with the Romanian word pair *azur* /a'zur/ and *pur* /pur/ in the TT. Nevertheless, in the transition from the ST to the TT, it is central to point out that Cărtărescu – immersed in his translator role, but at the same time being himself a poet – uses his literary skills to avoid losing the rhyme and he achieves this goal by making two meaningful stylistic choices. One of these choices concerns the translation of the adjective of color *blue* in the specific English compound noun *blue-eyed* (of the type 'color + noun (*eye*) + *ed*') with the Romanian noun *azur* /aˈzur/ 'azure' in the specific Romanian structure *cu ochi de azur* (of the type '*cu ochi + de* + noun (alluding to color)', literally 'with eyes of azure', which suggests that the eyes are the color of the sky. Also, to confirm Cărtărescu's poetic insight in this specific instance, the dictionary entries of *azur*[42] /aˈzur/ and

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[39] In Romanian, the possessive adjective (in this case, *meu* /mew/, i.e. *my.1MSG*), as the possessor, inflects according to the possessed (in this case, the noun *fiu* /fiw/, i.e. *son.MSG*).

[40] Definition of perfect rhyme at https://www.writingforward.com/poetry-writing/types-of-rhymes, last accessed 16/07/2019.
Perfect rhyme (full rhyme, exact rhyme, true rhyme): words that rhyme perfectly ("m**ad**" and "gl**ad**", "r**im** and d**im**"). Strictly speaking, the final stressed vowel and all sounds that follow it must be identical.

[41] End rhymes conclude lines of conventionally rhymed verse in Deutsch, Babette, Poetry Handbook: A dictionary of terms, Harper Perennial, 1962.

[42] https://hallo.ro/dictionar-englez-roman/azur, last accessed 19/07/2022.

azure[43] are marked as literary and poetic, in both languages. The other stylistic choice that Cărtărescu makes is to eliminate the endearing term *darling* from the ST and to replace it with the qualifying adjective *pur* 'pure'. Although this choice might not seem very sophisticated to the prosaic eye, there is even more to it than the already mentioned rhyme aspect. At a closer look, the larger semantic context seems to indicate that Cărtărescu selects the term *pur* /pur/ 'pure.MSG' for its connotation of innocence, as well. Moreover, since he has to use it together with the adjective *young*, which already exists in the ST, and, which he translates by the Romanian equivalent *tânăr* /ˈtɨ.nər/ 'young.MSG', he sets, the two correlated concepts of 'being young' and 'being pure', side by side, as they both stand for innocence. The same semantic connection is found in the ST between the adjectives *blue-eyed* and *young*, since 'blue eyes' are commonly associated with the concept of 'innocence', as 'youth' is, as well (as earlier observed). Complementarily, the association of 'blue eyes' to 'innocence' is also mentioned in the notes section related to the lyrics of the song *A Hard Rain's A-Gonna Fall* in Alessandro Carrera's volume titled *Dylan lyrics 1961-1968*, where the author specifies that, when referring to a young boy or girl, *blue-eyed* means 'innocent': "'Blue-eyed', riferito a un giovane o a una ragazza, ha il significato di 'innocente' […]."[44]

In light of the stylistic choices illustrated above, which credit Cărtărescu's *creative* translation process, the *non-creative* literal translation of the same key terms are furthermore considered in this paragraph. Thus, the adjective of color *blue* in *blue-eyed* [son] translates into Romanian with *albaştri.MPL* /al.baʃtri/ 'blue.MPL' in reference to *ochi* /okʲ/ 'eyes.MPL'[45] and *darling* in *darling […] one* translates into Romanian as *drag* /drag/ 'darling.MSG', in reference to *fiu* /fiw/ 'son.MSG'. As a result, it can be observed that no rhyme would exist between *albaştri* /al.baʃtri/ – hypothetically replacing *azur* /aˈzur/ – and *drag* /drag/ – hypothetically replacing *pur* /pur/ – which would result in the loss of rhyme in the transition from the ST to the TT.

In completing this analysis, other sound devices – such as alliteration, assonance and consonance – make their contribution to the poetic feel of the text in the first two lines of verses I-V. Thus, in the ST, on the one hand, the consonant phonemes /l/ and /d/ are echoed in the key adjectives *blue-eyed* /blu-aɪ**d**[46]/ (line 1) and *darling* /ˈ**d**ɑrlɪŋ/ (line 2); the consonant phoneme /ŋ/ is reiterated in the key adjectives *darling* /ˈdɑrlɪ**ŋ**/ and *young* /jʌ**ŋ**/ (both in line 2); last but not least, the central vowel phoneme /ʌ/ is echoed in the adjective *young* /jʌŋ/ (line 2) and in the rhyming pair *son* /sʌn/ (line 1) and *one* /wʌn/ (line 2). On the other hand, in the same text, the key adjective *blue-*

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[43] https://www.collinsdictionary.com/dictionary/english/azure, last accessed 19/07/2022.
[44] Dylan, Bob, and Alessandro Carrera. Lyrics. 1961-1968, Volume 1, Milano: Feltrinelli, 2016, p. 475.
[45] Romanian adjectives inflect according to the noun they determine, in terms of gender, number and grammatical case, unlike English adjectives which are invariable.
[46] Boldface is used in order to emphasize the phoneme of interest.

eyed /**b**lu-**aɪ**d/ resonates with the past participle *been* /**b**ɪn/ (repeated in lines 1-2) and with the possessive adjective *my* /m**aɪ**/ (repeated in lines 1-2) by means of the consonant phoneme /b/ and the diphthong /aɪ/, respectively; the consonant phoneme /n/ in the rhyming pair *son* /sʌ**n**/ (line 1) and *one* /wʌ**n**/ (line 2) connects with the same sound in the past participle *been* /bɪ**n**/ (repeated in lines 1-2); finally, the consonant phoneme /r/ and the high-front vowel /ɪ/, both occurring in the key adjective *darling* /ˈdɑ**rɪ**lŋ/, also occur separately, one in the interrogative adverb *where* /wɛ**r**/ (repeated in lines 1-2) and the other in the past participle *been* /b**ɪ**n/ (repeated in lines 1-2), respectively. In the TT, the consonant phoneme /k/ occurs in the preposition *cu* /**k**u/ 'with' and the noun *ochi* /o**k**ʲ/ 'eyes' in the same phrase (line 1); the high-back vowel /u/, which occurs in *cu* /k**u**/ 'with' (line 1) and in the rhyming pair *azur* /az**u**r/ 'azure' (line 1) and *pur* /p**u**r/ 'pure' (line 2), also occurs in the interrogative adverb *unde* /**u**nde/ 'where' (repeated in lines 1-2); the key adjective *tânăr* /ˈ**t̪**ɨ.**n**ə**r**/ 'young' (line 2) resonates with the rhyming pair *azur* /azu**r**/ 'azure' (line 1) and *pur* /pu**r**/ 'pure' (line 2) by means of the consonant phoneme /r/, but also with the interrogative adverb *unde* /u**n**de/ 'where' (repeated in lines 1-2) by means of the consonant phoneme /n/ and with the past participle *fost* /fos**t**/ (repeated in lines 1-2) by means of the consonant phoneme /t/; the consonant phoneme /f/ is reiterated in the past participle *fost* /**f**ost/ 'been' (repeated in lines 1-2) and in the noun *fiul* /**f**iwl/ 'son-the' (repeated in lines 1-2); finally, the group of sounds /de/ is echoed in the interrogative adverb *unde* /un**de**/ 'where' (repeated in lines 1-2) and in the simple preposition *de* /**de**/ 'of' in the phrase *cu ochi de azur* (line 1).

3.3 The two final lines of verses I-V: Lines 8-9, 19-20,30-31, 40-41, 56-57

3.3.1 Structure

The two final lines of verses I-V are illustrated in the tables that follow on the next page, namely in Table 15. Verse I-V; lines: 8, 19, 30, 40, 56 (for the first line of verse in this section of the song) and in Table 16. Verse I-V; lines: 9, 20, 31, 41, 57 (for the second line of verse in this section of the song).

In the ST, in the first of the two final lines of each verse, namely in *And it's a hard, (and) it's a hard, it's a hard, (and) it's a hard*, the word string *it's a hard* is regularly repeated four times in all verses (verses I-V; lines 8, 19, 30, 40, 56), whereas the coordinating conjunction *and* is inserted before some instances of *it's a hard,* either consistently, in all verses, such as before the first instance of *it's a hard* (verses I-V; lines 8,19, 30, 40, 56), where it is highlighted in light blue (representing text repeated regularly), or sporadically in some verses, such as before the second instance of *it's a hard* (only in verses I-III; lines 8, 19, 30) and before the fourth instance of *it's a hard* (only in verse I, line 8), where it is highlighted in yellow (representing small variations).

In the TT, the first of the two final lines of each verse, more exactly *Şi va veni, şi va veni, va veni, va veni,* 'And [a big rain] will come, and will come, will come, will come' is regularly repeated in its entirety in all verses (verse I-V; lines 8, 19, 30, 40, 56), which points out Cărtărescu's intention of making the Romanian text regular, instead of following precisely the ST with its variations (illustrated in the previous paragraph). In this line, *va veni* 'will come' is repeated four times (exactly like *it's a hard* in the ST), whereas the Romanian coordinating conjunction *şi* 'and' is inserted consistently in all verses before the first two instances of *va veni* 'will come' (verse I-V; lines 8, 19, 30, 40, 56). The insertion of *şi* 'and' before the second instance of *va veni* 'will come' in the TT is nonetheless to be considered a variation in relation to the ST (as seen above) and, consequently, it is highlighted in yellow.

The second of the two final lines of each verse is repeated without variations (therefore it is highlighted in light blue), both in the ST and in the TT, in all five verses (lines 9, 20, 31, 41, 57).

3.3.2 Translation analysis (see § 3.1, § 3.1.1, § 3.1.2)

In terms of the translation analysis of this song section, please see § 3.1, § 3.1.1, § 3.1.2.

The first line of verse in this song section is illustrated in the table below:

Table 15. The First Line of Verse in the Two Final Lines of Verses I-V: 8, 19, 30, 40, 56

				Verse I, Line 8								
TT:	**Şi**	**va**	**veni,**	**şi**	**va**	**veni,**	**va**	**veni,**			**va**	**veni**
	//ʃi	*va*	*ve'ni*	*ʃi*	*va*	*ve'ni*	*va*	*ve'ni*			*va*	*ve'ni/*
	And	*AUX. FUT. 3SG*	*come,*	*and*	*AUX. FUT. 3SG*	*come,*	*AUX. FUT. 3SG*	*come,*			*AUX. FUT. 3SG*	*come*
ST:	**And**	**it's**	**a hard,**	**and**	**it's**	**a hard,**	**it's**	**a hard,**		**and**	**it's**	**a hard**
				Verse II and III, lines 19 and 30								
TT:									*Like line 8*			
		Like Line 8		*Like line 8*		*Like Line 8*					*Like Line 8*	
ST:												
				Verses IV and V, lines 40 and 56								
TT:									*Like line 8*			
		Like Line 8		*Like line 8*		*Like Line 8*					*Like Line 8*	
ST:												

The second line of verse in this song section is illustrated in the table below:

Table 16. The Second Line of Verse in the Two Final Lines of Verses I-V: 9, 20, 31, 41, 57

			Verse I-V, lines 9, 20, 31, 41 and 57		
TT:	**O**	**ploaie**	**mare**	**va**	**veni**
	/o	*ˈplo̯a.je*	*ˈma.re*	*va*	*ve'ni/*
	A.FSG	*rain.FSG*	*big.FSG*	*AUX.FUT.3SG*	*come*
ST:	**And**	**it's**	**a hard rain's**	**a-gonna**	**fall**

3.4. The Central Lines of Verses I-V: a Series of Answers

3.4.1 Verse I: Central Lines 3-7

The central lines of verse I extend between lines 3-7, for a total number of five lines and they represent the answers to the core wh-question *where have you been* (in the ST) and *unde ai fost* /ˈun.de aj ˈfost/ 'where have.AUX.2SG been' (in the TT) in the first two lines of this verse. The text in this section is illustrated in the table below, where each line is divided into two sections: A and B.

Table 17. Verse I, Central Lines 3-7

	Verse I, line 3, section A			Verse I, line 3, section B			
TT:	**M-am**		**împiedicat**	**de**	**doisprezece**	**munți**	
	/mam		*îm.pje.di'kat*	*de*	*'doj.spre.ze.ʧe*		*'munʦʲ/*
	CL.REFL.1SG.ACC	*have.AUX.1SG*	*stumbled.PPLE*	*of*	*twelve*		*mountains. M.PL*
ST:	**I've**		**stumbled**	**on the side of**	**twelve**	**misty**	**mountains**

	Verse I, line 4, section A			Verse I, line 4, section B		
TT:		**M-am**	**târât**	**pe**	**şase**	**şosele-ntortocheate**
		/mam	*tɨ'rɨt*	*pe*	*'ʃa.se*	*ʃo'se.len.tor.to'kẹate/*
		CL.REFL. 1SG.ACC	*have.AUX.1SG*	*crawled.PPLE*	*on*	*six*	*roads.FPL tortuous.PPLE.FPL*
ST:	**I've walked and**	**I've**	**crawled**	**on**	**six**	**crooked highways**

	Verse I, line 5, section A			Verse I, line 5, section B			
TT:	**Mi-am**		**purtaţ paşii**	**prin**	**şapte**	**păduri**	**triste**
	/mjam		*pur'tat paʃì:*	*prin*	*'ʃap.te*	*pə.ˈdurʲ*	*'tris.te/*
	CL.1SG.DAT	*have.AUX.1SG*	*carried.PPLE steps-the*	*through*	*seven*	*forests.FPL*	*sad.FPL*

ST:	**I've**		**stepped**	**in the middle of**	seven	**sad**	forests	

	Verse I, line 6, section A	Verse I, line 6, section B						
TT:	**Am**	**văzut**		**o duzină**	**de**-oceane	**reci**	**şi**	**moarte**
	/ˈam	vəˈzut		o duˈzi.nə	dɛoˈʧ̬ɛane	ˈre.ʧʲ	ʃi	ˈmo̯ar.te/
	Have. AUX. 1SG	seen.PPLE		a.FSG dozen. FSG	of oceans. FPL	cold.FPL	and	dead.FPL
ST:	**I've**	**been out**	in front of	a dozen			**dead**	oceans

	Verse I, line 7, section A	Verse I, line 7, section B						
TT:	**Am**	**mers**	**zece mii**	**de**	**mile**	**prin**	**guri**	**de**	**cimitire**
	/ˈam	mers	ˈze.ʧe ˈmiː	de	ˈmi.le	prin	ˈgurʲ	de	ʧi.miˈtire/
	Have. AUX. 1SG	walked.PPLE	ten thousands	of	miles	through	mouths. FPL	of	cemeteries. FPL
ST:	**I've**	**been**	**ten housands**		miles	in the	mouth	of	**a** graveyard

3.4.1.1 Structure: Sections A and B

In the ST, each of the central lines of verse I begins regularly with the present perfect tense structure 'I've + past participle' (where the past participle is highlighted in yellow and the remaining regular elements are highlighted in light blue). Additionally, this structure is doubled in line 4 and linked by the coordinating conjunction *and*, resulting in the configuration 'I've + past participle and I've + past participle'.

In the TT, the verbal structure is 'M-am/ Mi-am/ Am + past participle' (where, once again, the past participle is highlighted in yellow and the remaining regular elements are highlighted in light blue). Firstly, 'am + past participle' (where *am* /am/ is the 1st person singular form of the auxiliary verb *a avea* /a've̯a/ 'to have') represents the perfect compus /per'fekt komˈpus/ 'compound perfect', which can be the Romanian equivalent tense for the English present perfect . Secondly, the subject pronoun *eu* /jew/ 'I' is omitted in Romanian, since Romanian is a pro-drop language. Last but not least, the most significant element in the above verbal structure is the presence (in lines 3-5) of two types of Romanian clitic pronouns: on the one hand, the 1st person singular reflexive clitic pronoun in the accusative (direct object) *m-* (in lines 3-4), and, on the other hand, the 1st person singular clitic pronoun in the dative (indirect object) *mi-* (in line 5). Moreover, *m-* represents the reduced form of *mă* /mə/, whereas *mi-* is the reduced form of *îmi* /ɨmʲ/, the phonological reduction being compulsory in this specific case, where both clitic pronouns occur in front of a vowel-initial auxiliary verb such as *am* /am/ 'have.AUX.1SG'. These clitic pronouns are part of the structure of the verbs with which they are used.

The elements described above are part of section A (see table).

Section B (see table) is made of the following structures (highlighted in pink):

- in the ST, 'preposition (simple or complex) + number + qualifying adjective + noun' (in lines 3-6) and 'number + noun + prepositional phrase' (in line 7),
- in the TT, 'preposition + number + noun + qualifying adjective' (in lines 3-5), 'number + preposition *de* /de/ 'of' (compulsory) + noun + qualifying adjective + *şi* /ʃi/ ,and' + qualifying adjective' (in line 6), 'number + preposition *de* /de/ 'of' (compulsory) + noun + prepositional phrase' (in line 7).

3.4.1.2 Translation Analysis

The first set of observations concern the verbal structures in the transition from the ST to the TT, thus:

a) the *past participle* is represented in the ST, on the one hand, by the category of regular English past participles formed with -ed – pronounced /d/, in *stumbled* /ˈstʌmbəld/ (line 3) and *crawled* /krɔld/ (line 4), and /t/, in *walked* /wɔkt/ (line 4) and *stepped* /stɛpt/ (line 5) – and, on the other hand, by the irregular past participle **been** /bɪn/ (lines 6-7), which also occurs in the initial wh-question *where have you been* (lines 1-2), occurring thus four times in this verse. In the TT, the equivalent past participles in the same lines can also be divided into two categories: on the one hand, the ones ending in -(a/â/u)t (past participles in -t are predominant both in these lines and in Romanian), such as *împiedicat* /im.pje.di'kat/ 'stumbled' (line 3), *purtat* (pașii) /pur'tat (paʃiː)/ 'carried (the steps)' (line 4), *târât* /ti'rɨt/ 'crawled' (line 5), *văzut* /və'zut/ 'seen' (line 6), and, on the other hand, one past participle ending in -s, namely *mers* /mers/ 'walked' (line 7).

b) the English verbs *to stumble* (line 3) and *to crawl* (line 4) correspond to the reflexive verbs *a se împiedica* /a se im.pje.diˈka/ and *a se târî* /a se ti'rɨ/ in Romanian, where the reflexive pronoun in the accusative (direct object) *se* /se/ stands for *'oneself'*.

c) the synthetic verb *to step* (line 5) is expanded in Romanian with the longer 'verb + noun' structure *a-și purta pașii* /aʃi pur'ta paʃiː/, where the verb *a purta* /a pur'ta/ means 'to carry' and the noun *pașii*[47] /paʃiː/ means 'the steps', whereas –și /ʃi/ is the reduced form of the clitic pronoun in the dative (indirect object) *își* /iʃi/ meaning 'to self', altogether meaning 'to carry one's steps'. It is also interesting to note that, as a matter of fact, *a-și purta pașii* /aʃi pur'ta paʃiː/ has an equivalent synthetic verb in Romanian, which is *a păși* /a pə'ʃi/ 'to step' – just like, in English, for instance, the 'verb + noun' structure *to take a walk* has the equivalent synthetic verb *to walk*. Very clearly, the addition of an extra lexical item in **purtat pașii** /pur'ta paʃiː/, literally 'carried steps-the', plays a key role in obtaining the alliteration of the sound /p/.

d) the first present perfect verb structure *I've walked* in *I've walked and I've crawled* in the ST (line 4) is omitted in the TT, and consequently the coordinating conjunction *and* is eliminated, as well.

e) the English phrasal verb *to be out* followed by the preposition *in front of* in *I've been out in front of [...] oceans* (line 6) is translated into Romanian with the verb *a vedea* /a ve'dȩa/ 'to see'

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[47] *pas* 'step' –> *pași* 'steps'; *pașii* 'the steps' = *pași* 'steps' + *-i* 'the'

in *Am văzut [...] oceane [...]* /ˈam vəˈzut oˈʧ̬ane/, that is 'have.AUX.1SG seen […] oceans […]', which in fact conveys the same message: being in front of an ocean implies looking at it and therefore seeing it.

f) the English verb *to be* in *I've been ten thousand miles* […] (line 7) is translated in Romanian with the verb *a merge* /a ˈmer.ʤe/ 'to walk' in *Am mers zece mii de mile* […] /ˈam mers ˈze.ʧe ˈmiː de ˈmi.le/, literally meaning 'have.AUX.1SG walked ten thousand miles […]', which once again conveys the same message.

As a final remark, in e) and f), Cărtărescu does not choose to repeat the verb *a fi* /a fi/ 'to be' and therefore the perfect compus 'compound perfect *am fost* /am ˈfost/ , literally 'have.AUX.1SG been', as in the ST, but he chooses to use a different verb, more specific to the context in the line in which it is inserted (as seen above).

The second set of observations concern the prepositions in the transition from the ST to the TT. The interesting aspect that can be observed in this regard is that the ST is dominated by complex prepositions of the type *preposition + (article) + noun + preposition* (except in line 4), whereas their Romanian counterparts are:

a) simple prepositions, in two instances: *on the side of* in *I've stumbled **on the side of** twelve [...]* mountains (line 3) becomes the simple preposition *de* /de/ 'on' in *M-am împiedicat **de** doisprezece [...] munţi* /mam im.pje.diˈkat de ˈdoj.spre.ze.ʧe ˈmunʦʲ/, eliminating thus *the side of*, and *in the middle of* in *I've stepped **in the middle of** seven [...]* forests (line 5) is substituted with *prin* /prin/ 'through' in *Mi-am purtat paşii **prin** şapte [...] păduri* /mjam purˈtat paʃiː prin ˈʃap.te pəˈdurʲ/, keeping the same meaning.

b) no preposition, in line 6: *in front of* in *I've been out in front of [...] oceans* is reinterpreted and incorporated inside the meaning of the Romanian verb *a vedea* /a veˈd̬ea/ 'to see' in *Am văzut [...] oceane* /ˈam vəˈzut oˈʧ̬ane/, as already discussed in e) above.

c) *preposition + noun + preposition*, in line 7: *in the mouth of* in *I've been [...] **in the mouth of** a graveyard* becomes *prin guri de,* literally 'through mouths of' in *Am mers [...] **prin guri de** cimitire* /ˈam mers prin ˈgurʲ de ʧi.miˈtire/, where the first preposition in the structure is different in the two texts (*in* and *prin* /prin/ 'through', respectively), the noun *mouth* in the ST is singular and it is preceded by the definite article *the*, whereas the noun *guri* /ˈgurʲ/ 'mouth**s**' in the TT is plural (where the affix *-i* is the plural marker) and is not marked by any type of article.

d) finally, there is one instance of a simple preposition in both the ST and the TT (in line 4), namely the English preposition *on* in *I've crawled **on** six [...] highways* and the Romanian equivalent preposition *pe* 'on' in *M-am târât **pe** şase şosele [...]*.

The third element to analyze in this section is the remaining linguistic structure, specifically the noun phrases consisting of the structure 'number + qualifying adjective + noun', which occurs regularly in lines 3-6 in the ST, and, which is the equivalent of the structure 'number + noun + qualifying adjective', with the inverted word order of the noun and the adjective in the TT (as the Romanian norm requires). The considerations to be made in this regard are the following:

a) the noun phrase *twelve misty mountains* in the ST (line 3) is rendered in the TT by *doisprezece munţi* /ˈdoj.spre.ze.ʧe ˈmuntsʲ/ 'twelve mountains', in which the qualifying adjective *misty* is omitted by Mircea Cărtărescu. In the ST, *misty* is evidently central in the noun phrase *twelve **mi**sty **mou**ntains*, where it is part of the alliteration of the sound /m/ and the consonance of the sound /t/.

b) the noun phrase *six crooked highways* (line 4) in the ST is rendered in the TT by *şase şosele-ntortocheate* /ˈʃa.se ʃo ˈse.len.tor.toˈkẹate/, literally 'six roads tortuous', where, on the one hand, the Romanian adjective modifying the noun head is not an exact equivalent term of its English counterpart, but rather a near-synonym of it, and, on the other hand, the order between the adjective and the noun is inverted in Romanian (as already observed). Furthermore, it should be noted that the translation of *highways* by *şosele* 'roads' is, in all probability, a valid compromise, however – as it should be obvious – the highway system of the two countries is specific to each of these two cultures, so the two terms are near-synonyms, rather than equivalent.

c) the noun phrase *seven sad forests* (line 5) in the ST is translated with Romanian equivalent terms and with the Romanian 'noun + adjective' order, resulting in *şapte păduri triste* /ˈʃap.te pə.ˈdurʲ ˈtris.te/, literally 'seven forests sad'.

d) the noun phrase *a dozen dead oceans* (line 6) in the ST becomes *o duzină **de-oceane reci** şi moarte* /o duˈzi.nə dẹoˈʧẹane ˈre.ʧʲ ʃi ˈmọar.te/, literally 'a dozen **of** oceans **cold and** dead' (that is, 'a dozen of cold and dead oceans'). On the one hand, the preposition *de* /de/ 'of' is compulsory – unlike in English – in the Romanian structure 'o duzină + *de* /de/ + something'. Additionally, it can be noted that *de* /de/ 'of' merges with the noun ***oceane*** /oˈʧẹane/ 'oceans', becoming one word and one phonetic unit with it, namely ***de-oceane*** /dẹoˈʧẹane/. This typically Romanian process, by which a syllable is gained in verse, is graphically marked by the insertion of a hyphen between the two originally separated words. Moreover, in this instance, the vowel *-e* in *de* /d**e**/ joins the vowel *o-* in *oceane* /**o**ˈʧẹane/, becoming thus a semivowel in *dẹoˈʧẹane*. On the other hand, Cărtărescu

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chooses to insert an extra qualifying adjective – namely, reci /'re.ʧʲ/ 'cold.FPL'– and to link it by the copulative coordinating conjunction *şi* /ʃi/ 'and' to the other adjective that already exists in the ST, which is simply translated with the Romanian equivalent term *moarte* /ˈmo̯ar.te/ 'dead.FPL' (in reference to the noun *oceane* /oˈʧe̯ane/ 'oceans.FPL'). With respect to the stylistic choices that Cărtărescu makes in this instance, it is worth noting, on the one hand, that the type of construction in which two adjectives are coordinated by *şi* /ʃi/ 'and' occurs twice in this verse (also in line 2, in *tânăr şi pur* /ˈtɨ.nər ʃi pur/ 'young and pure') and, on the other hand, the insertion of *reci* /'re.ʧʲ/ 'cold.FPL' could be a literary reference to Romania's national poet, *Mihai Eminescu*. To be more precise, the singular form *rece* /'re.ʧe/ – coordinated with another qualifying adjective by means of *şi* /ʃi/ 'and' – is found, for instance, in two of Eminescu's popular poems: 'Luceafarul' (translated in various ways as 'The Morning Star', 'The Evening Star', 'The Vesper', 'The Daystar', or 'Lucifer'[48]) and 'Mortua est', as follows: "Iar eu în lumea mă simt/ Nemuritor *şi rece*[49]" translated into "But in my […] world I feel/ Eternal *[and] cold* […]" (literal translation adapted from Dimitrie Cuclin's translation of these lines of verse[50]) and "Văd sufletu-ți candid prin spațiu cum trece;/ Privesc apoi lutul rămas... alb *şi rece*[51]" translated into "I see your soul's parting, its flight I behold;/ Then gaze at the clay that remains... [white] *and cold*" (where the literal translation of the term *alb,* that is 'white', is inserted in place of the term *mute* which is used instead in the translation of these lines of verse by Corneliu M. Popescu[52], but which obviously moves farther away from the original, whereas for the purposes of this demonstration it needs to be as close to the original as possible).

Last but not least, the more or less regular elements of the noun phrase observed above, are not found in line 7, which is structured in a slightly different manner, thus:

a) *(I've been) ten **thousand miles** in the mouth of **a graveyard*** is rendered in Romanian with *(Am mers) **zece mii de mile** prin guri de **cimitire*** /(ˈam mers) 'ze.ʧe ˈmiː de 'mi.le prin 'gurʲ de ʧi.miˈtire/, literally '(Have.AUX.1SG walked) ten thousands of miles through mouths of cemeteries', where there is no qualifying adjective determining the noun head and even though a number – *ten thousand* and its Romanian equivalent term *zece mii* – is present, it is not part of the noun phrase *a graveyard*.

b) in Romanian, *mii* /ˈmiː/*'thousand**s*' in *zece mii* /'ze.ʧe ˈmiː/ is plural (where the affix *-i* is the plural marker), as the numeral *zece* /'ze.ʧe/ 'ten' itself suggests, whereas, in English, *thousand* is invariable, therefore singular in *ten thousand*.

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[48] According to https://en.wikipedia.org/wiki/Luceaf%C4%83rul_(poem), last accessed 19/07/2022.
[49] Italics was added for emphasis.
[50] Available at https://www.estcomp.ro/eminescu/cuclin1.html, last accessed 19/07/2022.
[51] Italics was added for emphasis.
[52] Available at https://www.gabrielditu.com/eminescu/mortua_est.asp, last accessed 19/07/2022.

c) in Romanian, *zece mii* /ˈze.ʧe ˈmiː/ 'ten thousand' and *mile* /ˈmi.le/ 'miles' have to be linked by the compulsory preposition *de* /de/ 'of'.

d) *a graveyard* (line 7) is rendered in Romanian by *cimitire* /ʧi.miˈtire/ 'cemeterie**s**', where on the one hand, the Romanian noun is plural (the affix *-e* is the plural marker), unlike its English counterpart, and, on the other, the two items are near-synonyms, rather than exact equivalent terms and they represent the common word used in each of these two languages in order to designate this type of place.

3.4.2 Verse II: Central Lines 12-18

The central lines of Verse II extend between lines 12-18, for a total number of seven lines and they represent the answers to the core wh-question *what did you see* (in the ST) and *ce ai văzut* /ʧe aj vəˈzut/ 'what have.AUX.2SG seen' (in the TT) in the first two lines of this verse. The text in this section is illustrated in the table below, where each line is divided into two sections: A and B.

Table 18. Verse II, Central Lines 12-18

	Verse II, line 12, section A			Verse II, line 12, section B			
TT:	**Am <u>văzut</u>**	**un**	**nou-născut**	**de**		**lupi**	**înconjurat**
	/ˈam vəˈzut	*un*	*now nəsˈkut*	*de*		*ˈlupʲ*	*in.kon.ʒuˈra t/*
	Have.AUX.1SG Seen.PPLE	*a.MSG*	*newborn. MSG*	*by*		*wolves*	*surrounded. MSG*
ST:	**I <u>saw</u>**	**a**	**newborn baby**	**with**	**wild**	**wolves**	**all around it**

	Verse II, line 13, section A			Verse II, line 13, section B	
TT:	**Am <u>văzut</u>**	**o**	**şosea**	**de**	**diamante-ncărcată**
	/ˈam vəˈzut	*o*	*ʃoˈse̦a*	*de*	*di.aˈmanten.kərˈkatə/*
	have.AUX.1SG seen.PPLE	*a.FSG*	*road.FSG*	*of*	*diamonds loaded.FSG*
ST:	**I <u>saw</u>**	**a**	**highway**	**of**	**diamonds with nobody on it**

	Verse II, line 14, section A			Verse II, line 14, section B		
TT:	**Am văzut**	**o**		**creangă**	**din care**	**curge**	**<u>sânge</u>**
	/ˈam vəˈzut	*o*		*ˈkre̦an.gə*	*din ˈka.re*	*ˈkuɾ.ʤe*	*ˈsɨn.ʤe/*
	have.AUX.1SG seen.PPLE	*a.FSG*		*branch.FSG*	*from which*	*flow.IND.PRES.3SG*	*blood*
ST:	**I saw**	**a**	**black**	**branch**	**with**	**<u>blood</u>** that	**kept drippin'**

	Verse II, line 15, section A			Verse II, line 15, section B		
TT:	**Am văzut**	**oameni**	**i**	cu	ciocane	sângerânde
	/ˈam vəˈzut	ˈo̯a.meni	:	ku	t͡ʃoˈkane	sin.d͡ʒeˈrinde/
	have.AUX.1SG seen.PPLE	men-	the.MPL	with	hammers.FPL	bleeding.FPL
ST:	**I saw**	a room full of	men	with	their hammers	a-bleedin'

	Verse II, line 16, section A				Verse II, line 16, section B			
TT:	**Am văzut**	o	scară	albă	ce	duce	sub	apę
	/ˈam vəˈzut	o	ˈska.rə	albə	t͡ʃe	ˈdu.t͡ʃe	sub	ˈa.pe/
	have.AUX.1SG seen.PPLE	a.FSG	ladder.FSG	white.FSG	that	take.IND.PRES. 3SG	under	waters
ST:	**I saw**	a	white	ladder	all	covered	with	water

	Verse II, line 17, section A			Verse II, line 17, section B		
TT:	Și	zece miį	de-oratorį	cu	limbi	sfârtecate
	/ʃi	ˈze.t͡ʃe mi :	de̯o.raˈtorʲ	ku	ˈlimbʲ	sfɨr.teˈkate/
	And	ten thousands	of orators	with	tongues.FPL	slashed.FPL
ST:	**I saw**	ten thousand	talkers	whose	tongues	were all broken

	Verse II, line 18, section A				Verse II, line 18, section A			
TT:	**Am văzut**	puști	și	săbi i	în	mâini	de	copii
	/ˈam vəˈzut	puʃtʲ	ʃi	ˈsə.bi :	in	ˈmɨjnʲ	de	koˈpi:/
	have.AUX.1SG seen.PPLE	guns	and	sw ord s	in	hands.FPL	of	children.MPL
ST:	**I saw**	guns	and	sharp sword s	in	hands	of	young the children

3.4.2.1 Structure: Sections A and B

In the ST, each of the central lines of verse II begins regularly with the verbal structure *I saw* (representing an anaphora and being therefore highlightled in light blue as it represents regular repetition in this section of the song), which is followed:

- either by a singular noun phrase, more precisely of the type 'indefinite article (namely, *a*) +

(adjective) + noun' in lines 12-14 and 16 (where the indefinite article is highlighted in yellow, representing a variation in the context of repeated elements in this section of the song, while the rest of the elements are highlighted in pink, representing text that is not repeated in this section of the song),

- or by a plural noun phrase, more exactly 'an inexact measure classifier (namely, *a room full*

of) + plural noun' in line 15, 'number (namely, *ten thousand*) + plural noun' in line 17, and 'plural noun + and + adjective + plural noun' in line 18 (where the first elements, in lines 15 and 17, and the plural markers, in lines 15, 17-18, are highlighted in yellow, while the noun roots are highlighted in pink).

In the TT, almost all verses in this section begin regularly with the Romanian verbal structure *Am văzut* /ˈam vəˈzut/ 'have.AUX.1SG seen' (highlighted in light blue) – except verse 17, where *Am văzut* is substituted by the copulative coordinating conjunction *şi* /ʃi/ 'and' (highlighted in yellow) – followed:

- either by a singular noun phrase, more precisely of the type 'indefinite article (namely, *un*

/un/ 'a.MSG' or *o* /o/ 'a.FSG') + (compound) noun + (adjective)' in lines 12-14 and 16 (where the indefinite article is highlighted in yellow and the rest of the elements are highlighted in pink),

- or by a plural noun phrase, more exactly 'plural noun + enclitic definite article' in line 15,

'number (namely, *zece mii* /ˈze.ʧe miː/ 'ten thousand') + de /de/ 'of' + plural noun' in line 17, and 'plural noun + and + plural noun' in line 18 (where the plural markers, the consonant or vowel mutations in the root of the nouns, also marking the plural, and the definite article, in line 15, are highlighted in yellow, while the nouns roots are highlighted in pink).

The elements described above make up section A.

Section B – both in the ST and in the TT – is made of postmodifiers of the head noun in section A, which are either prepositional phrases or relative clauses, with one exception in the ST in line 16 where there is an ed-participle clause instead (all these elements are highlighted in pink).

3.4.2.2 Translation Analysis

The first element to analyse in the transition from the ST to the TT is the verbal structure in the two languages, namely the past simple *I saw* in the ST (lines 12-18) is translated with the Romanian *perfect compus* /perˈfekt komˈpus/ 'compound perfect' *am văzut* /ˈam vəˈzut/ 'have.AUX.1SG seen', where the 1st person singular subject pronoun is omitted (as already observed in other similar instances).

The verbal structure above is followed by a different noun phrase in each line, which is the second element to examine in this section and the main observations to make in this regard are listed below:

a) the English noun phrase *newborn baby* (line 12) is translated in Romanian with a single term, namely *nou-născut* /now nəsˈkut/ 'new-born', which is a compound noun – not an adjective modifying a noun like in the ST – and it is composed of the adverb *nou* /now/ 'new' and the participial adjective *născut* /nəsˈkut/ 'born' – like in English, but written with a hyphen – having the meaning of 'a recently born baby'– just like the noun *newborn* in English. In parallel, in English, the adjective *newborn* is a typical collocate for the noun *baby*, and it is, for instance, listed in the online Oxford collocation dictionary of English[53]. In Romanian the compound noun *nou-născut* 'new-born' fully incorporates the term *bebe* /beˈbe/ 'baby' or *bebeluș* /be.beˈluʃ/ 'baby' so much so that it would be not only redundant but even incorrect to add it.

b) the adjective *black*, which qualifies the noun *branch* in the ST (line 14) is omitted in Mircea Cărturescu's translation. The presence of the noun premodifier *black* in the ST is valuable in the noun phrase ***b**lack **b**ranch* by virtue of the role it plays in obtaining the alliteration of the sound /b/. This effect would be lost in the TT in the case in which the Romanian equivalent term *neagră* 'black.FSG' were added in reference to '*creangă* 'branch.FSG'. Moreover *creangă neagră* 'black branch' would even be felt as a strange unnatural association of words, so it would be misleading.

c) the inexact amount classifier *a room full of*, which determines the plural noun *men* in the ST (line 15), is also omitted by Cărturescu in his translation thus reduced to a single plural noun, which is additionally marked with the Romanian enclitic definite article *-i*, namely *oamenii*[54] /ˈo̯a.meni:/, literally 'men-the'. Keeping *a room full of* (men) and translating it with the equivalent expression *o cameră plină de* /o ˈka.me.rə ˈpli.nə de/ (oameni) would be too long in Romanian and it would greatly disturb the flow of this line of verse.

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[53] https://www.freecollocation.com/search?word=baby , last accessed 19/07/2022.
[54] The sigular form of the plural noun *oameni* /ˈo̯a.meni/ 'people' is *om* /om/ 'human being'.

d) the English 'adjective + noun' order in *white ladder* (line 16) is reversed in Romanian, resulting in the 'noun + adjective' order in the otherwise equivalent translation of the English terms, namely *scară albă* /ˈska.rə albə/, literally 'ladder white'.

e) the noun phrase *ten thousand talkers* (line 17) is rendered in Romanian with *zece mii de-oratori* / ˈze.ʧe miː dȩo.raˈtorʲ/, literally 'ten thousand**s of orators**', where:

- the Romanian term *mii* 'thousands' is plural in reference to *zece* 'ten', unlike the invariable *thousand* in reference to *ten*, in English (as already observed in Verse I, Line 7);
- the typically Romanain structure 'number from twenty onwards + *de* /de/ 'of' + noun' requires the number – in this instance *zece mii* 'ten thousands' – and the noun – in this instance *oratori* 'orators' – to be interconnected by the compulsory preposition *de* 'of', which additionally merges with the noun becoming one word and one phonetic unit with it (this is a typical Romanian process by which a syllable is gained, as altready observed in similar circumstances);
- the English noun *talkers* is translated in Romanian by the near-synonym *oratori* 'orators', which has Latin ethimology and is preffered to the equivalent term *vorbitori* /vor.biˈtorʲ/ 'talkers' of Slavic origin, which also exists in Romanian.

g) the qualifying adjective *sharp* defining the noun *swords* in the harmonically sounding phrase *sharp swords* in the ST (line 18) is omitted by Cărtărescu in the TT. The equivalent Romanian term *ascuţite* /as.kuˈʦi.te/ 'sharp.FPL' in reference to *săbii* 'swords.FPL' is too long and it would severely interrupt the flow of this line of verse. Moreover, it is also redundant, since *săbii* 'swords.FPL' are usually *ascuţite* /as.kuˈʦi.te/ 'sharp.FPL'.

h) last but not least, the noun *highway* in the ST (line 13) is preceded only by the indefinite article *a* and it is translated with the Romanian near-synonym *şosea* /ʃoˈsȩa/ 'road' (as already seen in verse I, line 4, in § 3.4.1.2, where the plural *highways* is translated with *şosele* /ʃoˈse.le/ 'roads').

The third element to examine in the transition from the ST to the TT is the remaing text in each line (which corresponds to the text in section B of this verse), namely prepositional phrases or relative clauses that follow and define each head noun in the noun phrases discussed above, thus:

a) the prepositional phrase beginning with *with* in (*a newborn baby*) *with wild wolves all around it* in the ST (line 12) is translated with the prepositional phrase beginning with another preposition, namely *de* /de/ 'by', in (*un nou-născut*) *de lupi înconjurat*/ (un now nəsˈkut) de ˈlupʲ ɨn.kon.ʒuˈrat/, literally '(a.MSG newborn.MSG) by wolves surrounded.MSG' (that is, (a newborn baby) surrounded by wolves). The structure of the two texts is somewhat different, as follows:

'preposition *with* + *wild wolves* + *all around it*' in the ST, and 'preposition *de* 'by' + lupi 'wolves' + *înconjurat* 'surrounded.MSG' in the TT. In Romanian, the equivalent noun for 'wolves', that is *lupi*, is preceded only by the Romanian preposition *de* /de/ 'by', which is required in this construction with the participle adjective *înconjurat*, whereas the qualifying adjective *wild*, which precedes the noun *wolves* in the ST, is completely omitted in the TT. What is more, the presence of *wild* in **w**ith **w**ild **w**olves is central in obtaining the alliteration of the sound /w/ in the ST. Additionally, the longer construction made of 'the adverb *all* + the preposition *around* + the pronoun *it*' (in reference to the noun phrase *newborn baby*), is compressed into a single term in Romanian, more exactly the participle adjective *înconjurat* 'surrounded.MSG' (in reference to *nou-născut* 'newborn.MSG'), with the translator operating *substitution* in this instance, while preserving the same meaning. Last but not least, Cărtărescu changes the Romanian standard word order *înconjurat de lupi* 'surrounded by wolves' with the inverted word order *de lupi înconjurat* 'by wolves surrounded', thus marking it a stylistic choice.

b) the item (*a highway*) *of diamonds with nobody on it* in the ST (line 13) is translated into Romanian with (*o şosea*) *de diamante-ncărcată* /(o ʃoˈse̯a) de di.aˈmanten.kərˈkatə/, literally '(a highway.FSG) of diamonds loaded.FSG' (that is '(a highway) loaded with diamonds'). The structure of the two texts is the following: 'preposition *of* + *diamonds* + *with nobody on it*' in the ST, and ' preposition de 'of' + *diamante-ncărcată* 'diamonds-loaded' in the TT. The of-phrase in the ST, more precisely *of diamonds* (in reference to *a highway*), is translated with the equivalent Romanian construction *de diamante*, but the subsequent prepositional phrase, specifically *with nobody on it* is radically transformed in the TT. Cărtărescu applies *substitution* and uses once more – like in the previous line – the contruction 'preposition *de* + noun + participle adjective', therefore *de diamante-ncărcată* 'of diamonds loaded.FSG' (in reference to *şosea* 'highway.FSG'), which by the standard word order should be 'participle adjective + preposition *de* + noun', therefore *încărcată de diamante* /in.kərˈkatə de di.aˈmante/, literally 'loaded of diamons' (that is, 'loaded with diamonds'). Additionally, Cărtărescu merges *diamante* and *încărcată* into one word and one phonetic unit, as the initial vowel of *î*ncărcată is deleted and replaced by a hyphen (a typical Romanian process by which a syllable is gained, as already pointed out in similar instances).

c) the item (*a black branch*) *with blood that kept drippin'* (line 14) is translated in Romanian with (*o creangă*) *din care curge sânge* /(o ˈkre̯an.ɡə) din ˈka.re ˈkur.dʒe ˈsin.dʒe/, literally '(a branch) from which flows blood' (that is, '(a branch) from which blood flows/ is flowing'). The constructions used in the two texts are different, as follows: 'prepositional phrase beginning with *with* (namely, *with blood*) + that-clause (namely, *that kept dirppin'*)' in the ST, and 'relative clause

beginning with a relative pronoun preceded by a preposition (namely *din care* 'from which' + *curge sânge* 'flows blood'*)*' in the TT. Moreover, the verbal constructions in the two texts are different, thus: the past tense of the typical English verb pattern 'keep + -ing verb' (which means 'continue doing something'), namely *kept drippin'* (where additionally the final *g* is dropped and replaced by an apostrophe represnting informal speech), is used in the ST, whereas the indicative present tense *curge* 'flows', is used in the TT. Moreover, the verb *to drip* (referring to a liquid) means *to fall in small drops*, whereas the verb *a curge* 'to flow' (also referring to a liquid) means *to move steadily and continuously*). What is more, *drippin'* is used with *kept*, therefore the continuous aspect is emphasized in the ST, whereas it is lost in the TT. Although the two verbal constructions don't have the exact same meaning, they come very close to representing more or less the same idea. The English noun *blood* is the only term in the string of language analysed in this paragraph that is translated with the Romanian equivalent noun *sânge*. The changes operated by Cărtărescu in the transition from the ST to the TT in this instance are quite complex and clever: on the one hand, the position in which the noun *blood* and its Romanian counterpart *sânge* occur is not the same, and, on the other hand, the slightly modified – by means of *substitution* – relative clauses in the two texts define different nouns – in the ST, *that kept drippin'* relates to *blood*, whereas *din care curge sânge* (literally 'from which flows blood') relates to *creangă* 'branch'. Last but not least, it is important to draw attention to the various sound effects thus obtained in the Romanian construction (*creangă) din care curge sânge*: more precisely, the alliteration of the sound /k/ between **c**reangă and **c**are **c**urge; the repetition of the final sound /ge/ in *cur**ge** sân**ge*** (rhyme), also partially resonating with /g/ in *crean**g**ă*; and the consonance of /n/ between *crea**n**gă* and *di**n** […] sâ**n**ge* and of /r/ between *c**r**eangă* and *ca**r**e cu**r**ge*. In the ST instead, there is: the alliteration of /bl/ between **bl**ack and **bl**ood and of /b/ between **b**lack **b**ranch and **b**lood; the conssonace of /r/ and /n/ between b**r**a**n**ch and d**r**ippi**n'**, of /d/ between bloo**d** and **d**rippin', of /p/ in ke**p**t dri**pp**in' and, finally, of /k/ between bla**ck** and **k**ept. This way, Cărtărescu recreates in the TT part of the sound effects in the ST – albeit by different means and in an abundant manner.

d) the item (*a room full of men*) *with their hammers a-bleedin'* (line 15) is translated in Romanian with (*oamenii*) *cu ciocane sângerânde* /(o̯a.menʲː) ku ʧʲoˈkane sɨn.ʤeˈrɨnde, literally '(men-the) with hammers.FPL bleeding.FPL' (that is '(the men) with their hammers bleeding'). The structure of the two texts is: 'preposition *with* + their hammers + a-bleedin'' in the ST, and 'preposition *cu* 'with' + ciocane 'hammers.FPL' + *sângerânde* 'bleeding.FPL' in the TT. The possessive adjective *their* determining the noun *hammers* is omitted in Romanian, where emphasis on possession in this context is not as important as it is in English, where it represents a linguistic constraint instead. The archaic form of the preposition *on,* namely the prefix *a-,* added to an -ing

verb, to indicate that something is in progress, is a construction that does not exist in Romanian (as already pointed out in the analysis of the verbal construction *'s a-gonna fall* in the title, in § 3.1.3). Nonetheless, the use of the gerund *sângerânde.FPL* 'bleeding' (in referce to *ciocane* 'hammers.FPL') is poetic in Romanian, because it belongs to the classical Romanian poetic language of the 19th century and Cărtărescu uses it rather consistently, as a stylistic choice, in other instances, as well, in the the translation of these lyrics (as it will be observed). Last but not least, the casual and colloquial form of the -ing verb without *g* in *bleedin'*, is also lost in the translation into Romanian, as this linguistic device, as well, represents a typical feature of the English language.

e) the item (*a white ladder*) *all covered with water* in the ST (line 16) is translated into Romanian with (*o scară albă*) *ce duce sub ape* /('ska.rə albə) ʧe 'du.ʧe sub ˈa.pe/, literally '(a ladder white) that takes under waters' (that is, '(a white ladder) that goes water'). The construction of this item is different in the two languages: 'the adverb *all* + the -ed adjective *covered* + the preposition *with* + water' in the ST, and 'a relative clause made of the relative pronoun *ce* 'that' and the verb *duce* 'takes' + the preposition *sub* 'under' + *ape* 'waters'. The adverb *all* (also used in *all around it* in line 12 above) means *completely*. The relative pronoun *ce* /ʧe/ 'that' in the TT is an archaic element (used by Cărtarescu in other instances, as well, as it shall be seen). Most importantly, the message in the two texts is realized by slightly different concepts, in order to depict more or less the same scene, thus: in the ST the ladder is completely covered with water, whereas in the TT, the ladder takes one under water, and it is not clear whether the ladder is completely or just partially immersed. Therefore, most of the elements in the ST are replaced in the TT (*substitution*), except for the central element *water*, which is translated with the Romanian equivalent term *ape* 'water**s**', in the plural (the affix -*e* is the plural marker) rather than in the singular, as in the original text.

f) the item (*ten thousand talkers*) *whose tongues were all broken* in the ST (line 17) is translated in Romanian with (*zece mii de-oratori*) *cu limbi sfârtecate* /('ze.ʧe miː dẹo .ra'torʲ) ku ˈlimbʲ sfîr.te'kate/, literally '(ten thousand of orators) with tongues.FPL slashed.FPL' (that is, '(ten thousand orators) with slashed tongues'). The structure of the two texts is once again different, more exactly: a relative clause made of 'the relativizer *whose* + *tongues* + the past simple of *be.3SG* + the adverb *all* + the participle adjective *broken*' in the ST, and a prepositional phrase made of 'the preposition *with* + *limbi* 'tongues.FPL' + the participle adjective *sfârtecate* 'slashed.FPL''. The linking verb *were* in the relative clause in the ST is eliminated by the use of the prepositional phrase in the TT. The adverb *all* in the ST (appearing for the third time in this verse) is also eliminated in the TT (as in the previous two instances). The participle adjectives used in the two texts are slightly different: *broken* versus *sfârtecate* 'slashed', however they convey more or less the same message. The verb *to break* – and by extention the participle adjective *broken* derived from it – has many

meanings in English, but the main one, also used in the context of this song, is *to separate into pieces*. The most common equivalent verb for it in Romanian would be *a rupe* – and by extention, *rupte* 'broken.FPL' in reference to *limbi* 'tongues.FPL' – but this would be an awkward-sounding and even incorrect association of words in Romanian. On the other hand, *sfârtecate* 'slashed.FPL', as a near-synonym of *broken*, represents a valid collocate for *limbi* 'tongues.FPL', however increasing the violence that it implies, making it more intense than in *broken*. Ultimately, once more Cărtărescu substitutes the elements in the ST with different ones in the TT, except for one key term – in this case *tongues*, translated with its Romanian counterpart *limbi* – around which he devises a structure that not only works well in Romanian, but it also has the tendency to be shorter, unambiguous and consequently efficient.

g) the item (*guns and sharp swords*) *in the hands of young children* in the ST (line 18) is translated in Romanian with (*puşti şi săbii*) *în mâini de copii* /(puʃtʲ ʃi ˈsə.biː) in ˈmɨjnʲ de koˈpiː/, literally '(guns and swords) in hands of children' (that is '(guns and swords) in the hands of children'). The structure of the two texts is generally the same in both languages, thus: 'preposition *in + the hands +* preposition *of + young children'* in the ST, and ' preposition *în* 'in' + *mâini* 'hands' + preposition *de* 'of' + *copii* 'children' in the TT. The definite article *the* determining the noun *hands* is omitted in the TT, where it is not required (unlike in English). Also, the qualifying adjective *young* modifying the noun *children* is omitted in the TT, where it is felt to be superfluous and even inappropriate, as the Romanian equivalent term *tineri* /ˈti.nerʲ/ 'young.MPL' is not at all used as a collocate for the noun *copii* 'children.MPL, since the notion of *being a child* already incorporates the notion of *being young*. What is more, the structure *young + noun designating a human being* is also found in three other instances in the ST, all in verse IV, as follows: *young child* (line 34), *young woman* (line 36) and *young girl* (line 37). In this situation, Cărtărescu's approach is twofold: on the one hand, he omits and thus completely ignores the qualifying adjective *young*, most probably felt as redundant, when he translates *young children* with *copii* 'children' (illustrated in this paragraph) and *young woman* with *femeie* 'woman' (see § 3.4.4**)**; on the other hand, he compresses the information expressed in the ST by the qualifying adjective *young* into a diminutive suffix in the TT by translating *young child* with *copilaş* 'child-little' and *young girl* with *fetiţă* 'girl-little' (see § 3.4.4**)**, using a linguistic device that actually exists in English, as well, in forming, for example, the diminutive of *duck* by adding the suffix *ling*, thus obtaining *duckling*. According to the criteria adopted in this dissertation (described in Chapter I), this type of strategy is a form of *substitution*.

3.4.3 Verse III: Central Lines 23-29

The central lines of Verse III extend between lines 23-29, for a total number of seven lines and they represent the answers to the core wh-question *what did you hear* in the ST, and *ce-ai auzit* /ʧe̯aj a.uˈzit/ 'what have.AUX.2SG heard' in the TT, in the first two lines of this verse. The text in this section is illustrated in the table below, where each line is divided into two sections: A and B.

Table 19. Verse III, Central Lines 23-29

			Verse III, line 23, section A				Verse III, line 23, section B		
TT:			**Un**	**sunet**	**de**	**trăsnet**	**ce**	**urla**	**blesteme**
			/un	'su.net	de	trəs'net	ʧe	ur'la	bles'teme/
			A.MSG	sound.M⁵⁵SG	of	thunder	that	ululate.IMPERF.3SG	curses
ST:	**I**	**heard**	**the**	**sound**	**of**	**a thunder,**	**it**	**roared out**	**a warnin'**

			Verse III, line 24, section A				Verse III, line 24, section B		
TT:			**Un**	**vuiet**	**de**	**val*uri***	**ce**	**lumea**	**o-neacă**
			/un	'vu.jet	de	'va.luri	ʧe	'lu.mea	o'neakə/
			A.MSG	roar.MSG	of	waves	that	world-the	CL.3SG.F.ACC drown.IND.PRES.3SG
ST:		**Heard**	**the**	**roar**	**of**	**a wave**	**that**	**could drown**	**the whole world**

		Verse III, line 25, section A				Verse III, line 25, section B		
TT:		**O sută**		**de**	**toboşari**	**cu mâini**	**explodânde**
		/o 'su.tə		de	to.bo'ʃarʲ	ku 'mɨjnʲ	eks.plo'dɨn.de/
		A.FSG hundred.FSG		of	drummers.MPL	with hands.FPL	exploding.FPL
ST:		**Heard**	**one hundred**		**drummers**	**whose hands**	**were a-blazin'**

		Verse III, line 26, section A				Verse III, line 26, section B

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⁵⁵ The so-called neuter gender in Romanian, behaves like a masculine noun in the singular (in which case, it is labeled *M* in these tables), and like a feminine noun in the plural (in which case it is labeled *F* in these tables).

TT:		O mie	de şoapte	ce	nimeni	n-aude
		/o 'mi.e	de 'ʃo̦ap.te	tʃe	'ni.men ʲ	na.'ude/
		A.FSG thousand.FSG	of whispers	that	nobody	not
						hear.IND.PRES.3SG
ST:	Heard	ten thousand	whisperin'	and	nobody	listenin'

| | | | Verse III, line 27, section A | | | Verse III, line 27, section B | |

TT:		Un	om	flămânzind	şi	alţii	rânjindu-i
		/un	om	flə.mɨn'zind	ʃì	altsi:	rɨn'ʒinduj/
		A.MSG	human	starving	and	others.MPL	grinning-CL.
			being.MSG				3MSG.DAT
ST:	Heard	one	person	starve,	I heard	many people	laughin'

| | | | Verse III, line 28, section A | | | Verse III, line 28, section B | |

TT:		Un	cântec	de	poet	mort	în	canale
		/un	'kɨn.tek	de	po'et	mort	in	ka'na.le/
		A.MSG	song.MSG	of	poet.MSG	dead.MSG	in	gutters
ST:	Heard	the	song	of	a poet	who died	in	the gutter

| | | | Verse III, line 29, section A | | | Verse III, line 29, section B | |

TT:		Un	suspin	de	clovn	plângând	pe-o	cărare
		/un	sus'pin	de	klovn	plɨn.'gɨnd	po̦o	kə'ra.re/
		A.MSG	sigh.MSG	of	clown	crying	on a.FSG	pathway.FSG
ST:	Heard	the	sound	of	a clown	who cried	in the	alley

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3.4.3.1 Structure: Sections A and B

The structure of the lines of verse in this section of the song are articulated in the following way:

- In the ST, in section A, on the one hand, there is *(I) heard + the + noun (sound/ roar/ song/ sound) + of + a + noun (thunder/ wave/ poet/ clown)* in lines 23-24 and 28-29, and, on the other hand, there is *Heard + one hundred (number) + noun (drummers)* in line 25 or *Heard + ten thousand/ one person + verb (whisperin'/ starve)* in lines 26-27;

- Similarly, in the TT, in the same section (that is, A), there is *Un (indefinite article) + noun (sunet 'sound'/ vuiet 'rumble'/ cântec 'song'/ suspin 'sigh') + de 'of' + noun (trăsnet 'thunder'/ valuri 'waves'/ poet 'poet'/ clovn 'clown')* in lines 23-24 and 28-29; *o suta/ mie 'one hundred/ thousand' (number) + de 'of' + noun (toboşari 'drummers'/ şoapte 'whispers')* in lines 25-26; and *un 'a' + om 'human being' (noun) + verb (flamânzind 'starving')* in line 27;

- In the ST, in section B, there is an independent clause joined by a comma in lines 23 and 27 or by the coordinating conjunction *and* in line 26; a relative clause (more precisely, a that-clause in line 24, a clause starting with *whose* in line 25 or with *who* in lines 28-29);

- Analogously, in the TT, in the same section (namely, B), there is a relative clause (starting with *ce* 'that' in lines 23-24 and 26); a prepositional phrase (starting with *cu* 'with' in line 25); a clause starting with the coordinating conjunction *şi* 'and' in line 27; a participial clause (starting with *mort* 'dead' or *plângând* 'crying' in lines 28 and 29, respectively).

3.4.3.2 Translation Analysis

The first element that appears in the ST, the verbal structure *I heard* (line 23) and *Heard* (lines 24-29), is completely omitted in the TT, where the series of answers to the wh-question in the two initial lines of this verse (*ce-ai auzit* /ʧ̮ɛaj a.u'zit/, literally 'what have.AUX.2SG heard') start directly with the object.

The second element to examine in the transition from the ST to the TT is the various (direct) objects in section A, as follows:

a) the item *the sound of a thunder* in the ST (line 23) is translated in Romanian with *un sunet de trăsnet* /un 'su.net de trəs'net/, literally 'a sound of thunder'. The overall structure of the two items in the two languages is similar, nonetheless it includes a couple of small differences, as follows: on the one hand, the first noun is preceded by a definite article in the ST and by an indefinite article in the TT, and, on the other hand, the second noun is preceded by an indefinite article in the ST, whereas no determiner precedes the noun in the TT. Thus, the structure is '*the* + noun + *of* + *a* + noun' in the ST and '*un* 'a.MSG' + noun.MSG + *de* 'of' + noun' in the TT. Apart from this, the English terms that are transferred in the TT are translated with equivalent Romanian terms.

b) the item *the roar of a wave* in the ST (line 24) is translated in Romanian with *un vuiet de valuri* /un 'vu.jet de 'va.luri/, literally 'a roar of waves'. This instance, too, has the same structure as the one discussed above (line 23), namely '*the* + noun + *of* + a + noun' in the ST and '*un* 'a.MSG' + noun.MSG + *de* 'of' + noun' in the TT. The first nouns in these items, *roar* in the ST and *vuiet* in the TT, are by and large equivalent terms in the two languages, as they are both used figuratively to refer to the sound that waves make, which is a type of loud noise. Additionally, in the ST, **roar** is echoed in **roar**ed out (in section B in the previous line), whereas, in the TT, the alliteration of the sound /v/ is obtained in **v**uiet de **v**aluri 'roar of waves'. As for the second nouns in these items, *wave,* in the ST, is singular, whereas val**uri** 'waves', in the TT, is plural (where the affix *-uri* is the plural marker).

c) the item *one hundred drummers* in the ST (line 25) is translated in Romanian with *o sută de toboşari* /o 'su.tə de to.bo'ʃarʲ/, literally 'a.FSG hundred.FSG of drummers' (that is, 'one hundred drummers'). The compound number *one hundred* in Romanian is *o sută* 'a.FSG hundred.FSG', where the numeral *o* 'a.FS' has the same form as the Romanian indefinite article, and just as this one, it inflects according to the genre and number of the noun it precedes – in this case, the femine singular noun *sută* 'hundred.FSG'. Additionally, in Romanian – unlike in English – any number greater than twenty – like *o sută* 'a hundred', in this instance – has to be followed by the

compulsory preposition *de* 'of' in the construction '*o sută* 'a hundred' + *de* 'of' + noun' (as already observed, in verse II, in line 17, for example).

d) the item *ten thousand whisperin'* in the ST (line 26) is translated in Romanian with *o mie de şoapte* /o ˈmi.e de ˈʃo̯ap.te/, literally 'a.FSG thousand.FSG of whispers' (that is, 'one thousand whispers'). The contructions in the two texts are rather different, thus: 'the number *ten thousand* + the gerund *whisperin''* in the ST and 'the number *o mie* 'a thousand' + the preposition *de* 'of' + the noun *şoapte* 'whispers'' in the TT. First of all, Cărtărescu chooses to substitute the *number ten thousand* in the ST with the number *o mie* 'a thousand' in the TT. Moreover, the compound number *one thousand,* which in Romanian is *o mie* 'a.FSG thousand.FSG', is formed in the same way as *o sută* 'a.FSG hundred.FSG' (discussed in c) above). Additionally, *o mie* 'a.FSG thousand.FSG' (as a number greater than twenty) requires the preposition *de* 'of' in the construction *o mie 'a thousand'* + *de* 'of' + noun', which is used in the TT (like in the previous line). However, in the ST, the numeral is followed directly by the gerund *whisperin'*, where the implied noun that should have followed *ten thousand* – plausibly *people* – is omitted. Even though Cărtărescu choses a different structure in his translation of the ST, he substitutes the gerund *whisperin'* with the equivalent noun *şoapte* 'whispers', remaining thus in the same word family.

e) the item *one person starve* in the ST (line 27) is translated in Romanian with *un om flămânzind* /un om flə.mɨnˈzind/, literally 'a.MSG human being.MSG starving'. The structure in the two texts is slightly different, as follows: 'the number *one* + *person* + the infinitive *starve'* in the ST and 'the number or indefinite article *un* 'a [or] one' + *om* 'human being' + the gerund *starving'* in the TT. The Romanian masculine number form *un* 'one.MSG' and the Romanian masculine indefinite article form *un* 'a.MSG' are identical, therefore this form might appear ambiguous in terms of which of the two parts of speech it represents. Nonetheless, from the context, it is more plausible for it to act as an indefinite article in this line, rather than a numeral, as presumably there is no obvious reason for emphasizing it as a number: *un om* 'a human being' appears in contrast with the indefinite pronoun *alţii* 'others' in the second part of the same line (in section B). In the target text, on the other hand, the number *one* is an unambiguous choice and emphasis is thus put on it: it is used in contrast with the indefinite adjective *many* determining the noun *people* in the second part of the same line (also in section B). Moreover, *one* is followed by the noun *person* in the TT, whereas *un* 'a.MSG' is followed by the one-syllable noun *om* 'human being.MSG', which is a near-synonym of *person* instead of the exact Romanian equivalent term *persoană* /perˈso̯a.nə/ 'person.FSG'. Therefore, Cărtărescu substitutes *one person*, from the ST, with *un om* 'a human being', in the TT. Last but not least, although the verb *to starve* and its equivalent in Romanian *a flămânzi* /flə.mɨnˈzi/ are used in both texts, they are part of different structures and for that reason

they take different forms. Thus, in the ST, the structure is 'the verb of perception *hear* + the object *a person* + the bare infinitive *starve*', whereas in the TT the structure is '(the omitted, yet implied, verb *a auzi* 'to hear') + the object *un om* 'a human being' + the gerund *flămânzind* 'starving'', where the bare infinitive in the English structure can be replaced by a gerund ([I] heard a person starving), but the gerund in the Romanian structure cannot be replaced by a bare infinitive (*am auzit un om *flămânzi* 'have.1SG heard a man starve'*)*, therefore Cărtărescu is compelled to follow the linguistic constraints imposed by the syntax of the Romanian language, in this instance, applying thus the necessary substitution.

f) the item *the song of a poet* in the ST (line 28) is translated in Romanian with *un cântec de poet* /un 'kɨn.tek de po'et/, literally 'a song of poet'. This instance, too, has the same structure – namely '*the* + noun + *of* + *a* + noun' in the ST and '*un* 'a.MSG' + noun.MSG + *de* 'of' + noun' in the TT – discussed in a) above (referring to line 23), but also in b), yet on the basis of a different underlying process, where the second singular noun in the ST is made plural in the TT (line 24). As to the rest of the English terms in this item, they are translated with equivalent Romanian terms.

g) the item *the sound of a clown* in the ST (line 29) is translated in Romanian with *un suspin de clovn* /un sus'pin de klovn/, literally 'a sigh of clown'. Once again, the same structure found in equivalent positions, especially in a) and f) above (referring to lines 23 and 28), but also in b) (and therefore, in line 24) is used in this line, as well. Moreover, it is interesting to note that, in this instance, Cărtărescu makes a stylistic choice in replacing the first, rather neutral, noun *sound* in reference to *clown* with the more expressive noun *suspin* 'sigh' in reference to clovn 'clown'. Last but not least, Cărtărescu uses the Romanian equivalent term for *clown*, which is the loanword of English origin *clovn* /klovn/, wherein the orthography, and, consequently, the pronunciation are adapted for the Romanian language.

Last but not least, the remaining elements to be analysed in this verse are in section B and are as follows:

a) the item (*the sound of a thunder,*) *it roared out a warnin'* in the ST (line 23) is translated in Romanian with (*un sunet de trăsnet*) *ce urla blesteme* /('su.net de trəs'net) ʧe ur'la bles'teme/, literally '(a sound of thunder) that ululated curses' (that is '(a sound of thunder) that screamed or roared out curses'). The structure of the two texts is different, thus: an independent clause separated from the previous clause – namely, *I heard the sound of a thunder* – by a comma, consisting of 'the subject pronoun *it* [*the sound of a thunder*] + the phrasal verb *roared out* + the determiner *a* + the noun *warnin'*' in the ST, and, a relative clause made of the Romanian relativizer *ce* 'that' + the verb *urla* 'ululated.3SG' + the plural noun *blesteme* 'curses' in the TT. The construction in the ST is part

of a sequence of two side-by-side short sentences joined only by a comma, which is a literary device called *asyndeton* (a term of Greek origin, meaning 'unconnected*')*, where conjunctions – in this instance, the coordinating conjunction *and* – are deliberately omitted in a series of related clauses. This type of construction is typical of the spoken language, and it is used, for example, in oral storytelling, which is undoubtedly also the case of Bob Dylan's *A hard rain's a-gonna fall*. Furthermore, the subject pronoun *it* is used to refer back to the noun phrase *the sound of a thunder* in the previous clause and this is a type of linguistic device called *anaphora*. In the TT, Cărtărescu chooses to substitute the structure of the original text with a relative clause beginning with the typical Romanian relativizer *ce* 'that', which brings an archaic and literary feel to the text (as already noted in similar instances). Moreover, the verbal constructions in the two texts are different. On the one hand, in the ST, a typical English phrasal verb *roar out* is used to refer to *the sound of a thunder*, indicating thus *a very loud, guttural, and prolonged noise*[56]. *Roar out* is then reinforced by the noun *roar* (from the same word family) occurring in *the roar of a wave* (in section A of the following line). On the other hand, in the TT, the Romanian verb *a urla* /a ur'la/, literally 'to ululate' used in reference to *un sunet de trăsnet* 'a sound of thunder' also has the connotation of making a load noise – such as a scream – representing thus a near-synonym of *roar out*. However, *a urla* 'ululate' is not reinforced by the Romanian noun *urlet* 'scream', which is not used anywhere else in this verse, unlike *roar out* (occurring in line 23) and *roar* (occurring in line 24), as noted earlier. What is more, the tenses of the verbs in the two texts are also different: the past tense is used in the ST in the verb form *roared out*, whereas, in the TT, the verb form *urla* 'ululated.3SG' represents a typical Romanian tense called *imperfect* (literally 'imperfect'), which is used to indicate a progressive and repeated action in the past, unlike the English past tense which is used to indicate a completed action in the past (more like the Romanian *perfect compus*, literally 'compound perfect'). Finally, the nouns in these items are different, thus: in the ST, the noun *warnin'* is used, while it is determined by the indefinite article *a*, whereas, in the TT, the plural noun *blesteme* 'curses' (where the affix *-e* is the plural marker) is used instead. Quite obviously the two nouns are not equivalent terms, but they are not exactly synonymous either. Nevertheless, they both evoke the idea of doom, threat and danger, the meaning remaining thereby similar. Last but not least, the final *-g* is dropped and replaced by an apostrophe in the English noun *warnin'* in order to match the spelling – and consequently the pronunciation – of the gerunds *a-blazin'* (line 25), *whisperin'* and *listenin'* (line 26) and *laughin'* (line 27). This detail is inevitably lost in the TT, where there is no similar mechanism to apply to the Romanian noun.

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[56] https://idioms.thefreedictionary.com/roar+out, last accessed 12/07/2022.

b) the item (*the roar of a wave*) *that could drown the whole world* in the ST (line 24) is translated in Romanian with (*un vuiet de valuri*) *ce lumea o-neacă* /(un ˈvu.jet de ˈva.luri]) ʧe ˈlu.mea̯ oˈnea̯kə/, literally '(a roar of waves) that world.the it.CL.3SG.ACC drowns'. The structures of the two texts are the following: a relative clause – more precisely, a that-clause – consisting of '*that* + the modal verb *could* + the main verb *drown* + the noun phrase *the whole world*' in the ST, and a relative clause – introduced by the Romanian relative pronoun *ce* 'that' – consisting of '*ce* 'that' + the noun phrase *the world* + the Romanian clitic pronoun *o* 'it' preceding the verb form *neacă* 'drowns' and merging with it, both graphically and phonetically. Thus, both these structures are relative clauses and even the relative pronouns in the two texts – namely *that* in the ST and *ce* 'that' in the TT – are rather equivalent. As a side note, the one-syllable Romanian relative pronoun *ce* 'that' is interchangeable with the two-syllable relative pronoun *care* 'who/which [or] that', however the difference between them is that the former is archaic and literary (as already observed), whereas the latter is used in common, everyday contemporary Romanian language. Moreover, the verbal constructions in the two texts are different. More exactly, in the ST, a typical English verb pattern is used, specifically *could drown*, where the modal verb *could* precedes the main verb *drown* (bare infinitive form), adding to the the meaning of the latter the sense of possibility in the past. Although a rather equivalent verb pattern for *could drown* exists in Romanian – namely *ar putea* + *s-o-nece*, where *ar putea* /puˈtea̯/ is the 3rd person singular form of *a putea* 'can' at the Romanian present conditional (formed periphrastically using specific forms of the auxiliary verb *a avea* 'want' in combination with the bare infinitive of the main verb), which is often followed by the subjunctive, in this instance *s-* (short form of the subjunctive marker 'să') and *-nece* /ˈsəne.ʧe/ (with elision of the initial vowel *î*) represent the 3rd person singular form of the verb *a îneaca* 'drown' at the Romanian present subjunctive, whereas *o* 'it' [the world] is the feminine, 3rd person singular, Romanian clitic pronoun in the accusative (merging with both elements of the present subjunctive) – nevertheless, this structure is not used in the TT. The verb structure that Cărtarescu uses instead is *o-neacă*, where *o* 'it' represents the Romanian clitic pronoun discussed above, referring back to the femine singular noun *lumea* 'world-the' and preceding the verb form *îneacă* 'drown.IND.PRES.3SG', mearging with it in the single word and phonetic unit *o-neacă* /oˈnea̯kə/ 'it-drowns' (where the *î-* in *îneacă* 'drowns' is elided and replaced by a hyphen). It is thus possible to observe that Cărtărescu chooses to omit the verb *ar putea* 'could', using thus the shorter of the two Romanian verb patterns illustrated above. Relying on the same principle, he compresses the noun phrase *the whole world* by omitting the qualifying adjective *whole* (modifying the head noun *world* in the ST) – which is most probably felt as redundant – into the reduced noun phrase lume**a** 'world.the' (where *-a* stands for the Romanian feminine enclitic definite article). Last but not least,

Cărtărescu also chooses to invert the word order in 'could drown + the whole world', which becomes 'lumea + o-neacă', that is 'the world + it [the world] drowns'. On a final note, the clitic pronoun *o* 'it' is an addition with respect to the original text, simply because the norms of the Romanian language requires it, therefore it represents a linguistic constraint.

c) the item (*one hundred drummers*) *whose hands were a-blazin'* in the ST (line 25) is translated in Romanian with (*o sută de toboşari*) *cu mâini explodânde* /(o 'su.tə de to.bo'ʃarʲ) ku 'mɨjnʲ eks.plo'dɨn.de/, literally '(a hundred of drummers) with hands exploding' (thati is, '(one hundred drummers) with exploding hands'). The structure of the two texts is slightly different: on the one hand, a relative clause consisting of 'the relative pronoun *whose* + the noun *hands* + the past continuous *were a-blazin*'' in the ST, and, on the other hand, a prepositional clause made of 'the preposition *cu* 'with' + the noun *mâini* 'hands.FPL' + the gerund *explodânde* 'exploding.FPL used as an adjective', in the TT. The past continuous *were a-blazin'*, which is part of the relative clause 'whose hands were a-blazin'' in the ST, is eliminated in the TT and it is replaced (therefore, this is a type of *substitution*) by the non-finite gerund *explodânde* 'exploding.FPL' used as an adjective modifying the noun *mâini* hands.FPL'. In practice, it is the auxiliary verb *were* to disappear from the past continuous structure in the ST, while the *-ing* verb is recovered in the TT, given that it corresponds to the gerund in Romanian. Additionally, the archaic structure *a-blazin'* (consisting of the prefix *a-* added to an *-ing* verb, which also drops the *g* in this instance) does not exist in Romanian (as already pointed out) and in its place, Cărtărescu uses sagaciously the literary gerund *explodânde* 'exploding.*FPL*' (in referce to *mâini* 'hands.FPL' gaining thus poetical texture in the TT (a technique already observed in the item *cu ciocane sângerânde*, literally 'with hammers.FPL bleeding.FPL', in line 15, in verse II). Furthermore, a relative clause starting with the relativizer *whose* is also used in line 17, in the ST, namely in '*whose tongues were all broken*', which is also rendered with a prepositional phrase in the TT, namely *cu limbi sfârtecate* 'with tongues.FPL slashed.FPL' (verse II). Lastly, *a-blazin'* and *explodânde* 'exploding.FPL' (in reference to *hands* and *mâini* 'hands.FPL', respectively, pertaining to *one hundred drummers* and the Romanian equivalent term *o sută de toboşari*, respectively), quite obviously, are not exact equivalent terms, but they can be considered near-synonyms to some extent, as they convey more or less the same figurative meaning of playing the drums loudly and with a lot of energy (fiercely, intensely, perhaps even violently, etc.).

d) the item (*ten thousand whisperin'*) *and nobody listenin'* in the ST (line 26) is translated in Romanian with (*o mie de şoapte*) *ce nimeni n-aude* /(o 'mi .e de 'ʃọap.te) ʧe 'ni.menʲ na.'ude/, literally '(a thousand of whispers) that nobody not-hears' (that is, '(one thousand whispers) that nobody hears'). The structure of the two items is different (and therefore *substitution* is used), thus:

on the one hand, an independent clause introduced by a coordinating conjunction, consisting of 'the conjuction *and* + the indefinite pronoun *nobody* + the gerund *listenin'*' in the ST, and, on the other hand, a relative clause made of 'the relativizer *ce* 'that' + the indefinite pronoun *nimeni* 'nobody' + the negative verbal construction *n-aude* 'not-hears' in the TT. In the ST, the idependent clause in section B – namely, *nobody listenin'*– is linked by the coordinating conjunction *and* to the previous independent clause in section A – namely, *ten thousand* [people] *whisperin'* – where both verbal constructions are *-ing* verbs in which the *g* is dropped, enriching the text at sound level. Moreover, it is important to note the repetition of the sounds /ɪ/ and /s/ in the two aforementioned gerunds, namely in *whisperin'*/ˈwɪspərɪn/ and *listenin' /*ˈlɪsənɪn/. Also in this line, the sound /n/ occurs seven times, more exactly, in section A, in *ten thousand whisperin'* and, in section B, in *and nobody listenin'*, whereas the sound /d/ occurs twice in section A, namely in *heard* and *thousand*, and twice in section B, namely in *and nobody*. In the TT, in section A, the gerund *whisperin'* is transformed in the noun *şoapte* 'whispers' (as already observed), to which the relative clause starting with the literary relative pronoun *ce* 'that' – namely, *ce nimeni n-aude* 'that nobody not-hears' – is attached instead (in section B). Furthermore, the negative indefinite pronoun *nimeni*, which corresponds exactly to its English counterpart *nobody* in the ST, is used with a negative verb in Romanian – unlike in standard English, where double negatives are not accepted – this being thus a case of linguistic constraint. The negative verbal form *n-aude* 'not-hears' is composed of the Romanian negation *nu* 'not', which is placed before the 3rd person singular form of the Romanian present indicative *aude* 'hears', where the elision of the vowel *-u* in the negation *nu* is applied – as a possibility that the Romanian language offers, not as a compulsory rule – whenever the initial sound of the verbal form is *a* – like in *aude* in this instance – gaining thus a syllable, which is an central aspect in verse. What is more, the sound /n/ is alliterative in **n**imeni **n**-aude 'nobody not-hears', and the second occurrence of the sound /n/ in nime**n**i also reinforces the sound effect thus obtained in this instance. Last but not least, the verb *to listen* in the ST is not translated with the Romanian equivalent verb *a asculta* /as.kul'ta/ and therefore, (ce nimeni) n-ascultă /nas.kul'tə/ '(that nobody) not-listens', which is longer, in addition. Cărtărescu chooses to substitute it with the verb *a auzi* 'to hear' and therefore with the shorter verb form *n-aude* 'not-hears'. Although both these verbs imply using one's ears, they are rather different semantically: while *hearing* is a natural process by which one perceives sounds or noises involuntarily (that is, without paying attention), *listening* is something that one does consciously (that is, by paying active attention). In English, this difference is felt to be very important. Perhaps it could be stated that in Romanian this aspect is not as important, since, in ordinary everyday speech, the two verbs are often used interchangeably without paying great attention to the nuances of meaning that they imply.

e) the item (*Heard one person starve) I heard many people laughin'* in the ST (line 27) is translated in Romanian with (*un om flămânzind*) *şi alţii rânjindu-i* /(un om flə.mɨn'zind) ʃi altsi: rɨn'ʒinduj/, literally '(a human being starving) and others.MPL grinning-him' (that is, '(a human being starving) and others grinning at him'). The structure of the two items is once more different, thus: on the one hand, an independent clause separated from the previous clause – namely *Heard one person starve* – by means of a comma, consisting of 'the verbal construction *I heard* + the noun phrase *many people* (object) + the *-ing* verb *laughin''* in the ST, and, on the other hand, an independent clause introduced by a coordinating conjunction, consisting of 'the conjuction *şi* 'and' + the indefinite pronoun *alţii* 'others.MPL' + the gerund with a clitic pronoun in the dative (indirect object) *–i* 'him', *rânjindu-i* 'grinning at him'' in the TT. The independent clause in the ST is part of a sequence of side-by-side short sentences joined only by a comma, which is a literary device called *asyndeton* (as also seen in line 23). This independent clause is introduced by the verbal construction *I heard*, which occurs as it is – that is, with the subject pronoun *I* – only at the beginning (therefore in section A) of line 23, whereas it is reiterated without *I* at the beginning (in section A, naturally) of the rest of the middle lines in this verse, that is, in lines 24-29. In the TT, as well, there is an independent clause, which is however introduced by the coordinating conjunction *şi* 'and', in accordance with the absence of the equivalent verbal structure *am auzit* '(I) heard' in Cărtărescu's text, which is simply elided in all middle lines in this verse, as a standard case of answers ellipsis in relation to the main question at the beginning of this verse *[...] ce-ai auzit [...]?*, that is '[…] what did you hear […]?'. Furthermore, the noun phrase *many people* (in the ST), consisting of the plural indefinite adjective *many*, which modifies the plural head noun *people,* is reduced in the TT to one term and it is, in particular, substituted by the indefinite pronoun *alţii* 'others.MPL', in the sense of 'other human beings or people' in contrast with *un om* 'a human being' in section A of this line of verse. Last but not least, the gerunds in the two items under analysis, namely *laughin'* in the ST and *rânjindu-i* 'grinning at him' in the TT, are rather different both structurally and semantically. On the one hand, the Romanian verbal construction *rânjindu-i* 'grinning at him' includes in its structure the masculine, 3rd person singular, Romanian clitic pronoun, in the dative (indirect object), namely *-i* 'him', which represents an addition – more specifically, a linguistic constraint – with respect to the original text. On the other hand, *a rânji* /a rɨn'ʒi/ 'to grin' – used in the TT – is *to smile showing one's teeth in a broad unfriendly smile*, whereas *to laugh* – used in the ST – is *to make specific sounds with one's voice that show that one is amused*; nevertheless, *laughin'* in the ST is also and in fact unfriendly in the context of this line of verse, given that it is in constrast with the tragic matter of starving in *Heard one person starve* (in section A).

f) the item (*the song of a poet*) *who died in the gutter* in the ST (line 28) is translated in Romanian with (*un cântec de poet*) *mort în canale* /(un 'kɨn.tek de po'et) mort in ka'na.le/, literally '(a song of poet.MSG) dead.MSG in gutters' (that is, '(a song of a poet) dead in the gutters'). The structure of the two items is rather different, as follows: on the one hand, a relative clause consisting of 'the relative pronoun *who* + the past tense *died* + the prepositional phrase *in the gutter'* in the ST, and, on the other hand, a participle clause consisting of 'the Romanian (past) participle *mort* 'dead.MSG' + the prepositional phrase *în canale 'in gutters''* in the TT. Thus, the relative clause *who died* in reference to *poet* (in the ST) is substituted in Romanian with the (past) participle[57] *mort* 'dead.MSG' in reference to *poet* /po'et/ 'poet.MSG'. The prepositional phrase *in the gutter* is rendered in Romanian with *în canale* 'in gutter**s**', where the preposition is the same in both languages (*in* and *în* 'in', respectively); the definite article *the* is omitted in the TT, because *în canalul 'in gutter-the', that is 'in the gutter' (where *-ul* is the typically Romanian enclitic definite articles) is incorrect without a postmodifier that restricts the meaning of the noun and identifies it as a specific example of that noun; and, last but not least, the singular noun *gutter* is translated with the Romanian equivalent plural noun *canale* 'gutter**s**' (where **-e** is the plural marker), which is most probably a stylistic choice that Cărtărescu makes for rhyming reasons, since can**ale** /ka'na.le/, at the end of this verse, rhymes with *cărare* /kə'ra.re/, which occurs at the end of the following verse (see below) – this is called 'imperfect rhyme'.

g) the item (*the sound of a clown*) *who cried in the alley* in the ST (line 29) is translated in Romanian with (un suspin de clovn) *plângând pe-o cărare* /(un sus'pin de klovn) plɨn.'gɨnd pe̯o kə'ra.re/, literally '(a sigh of clown) crying on a.FSG pathway.FSG' (that is '(a sigh of a clown) crying on a pathway'). The structure of these two items is also different, as follows : on the one hand, a relative clause consisting of 'the relative pronoun *who* + the past tense *cried* + the prepositional phrase *in the alley'* in the ST, and, on the other hand, a gerund clause made of 'the gerund *plângând* 'crying' + the prepositional phrase *pe-o cărare* 'on a pathway' in the TT. In the ST, the structure in this section is identical to the one in the previous line (see f) above). In the TT, the relative clause *who cried* from the ST (in reference to clown) is substituted in Romanian with the gerund *plângând* 'crying' (in reference to *clovn* 'clown'). Moreover, the prepositional phrase *in the alley* in the ST is translated in the TT with *pe-o cărare* 'on a pathway', where the prepositions in the two languages are different (*in* and *pe* 'on', respectively); the definite article *the* is replaced by the indefinite article *o* 'a.FSG' – additionally *o* is merged with the preposion *pe* resulting in the single word and phonetic unit *pe-o* /pe̯o/ 'on a'; and, finally, the English noun *alley* is not translated with the equivalent Romanian noun *alee* /a'le.e/, but most probably Cărtărescu chooses the near-

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[57] There is only one form of Romanian participle and this form is the equivalent of the English past participle.

synonym noun *cărare* 'pathway' instead in order to obtain the imperfect end-rhyme with *canale* in line 28 (as mentioned above) – additionally both these words start with the sound /k/, just like **c**ânte**c** 'song', which also contains a final /k/ (in line 28, section A), and **c**lovn 'clown'(in line 29, section A).

3.4.4 Verse IV: Central Lines 34-39

The central lines of Verse IV extend between lines 34-39, for a total number of six lines and they represent the answers to the core wh-question *who did you meet* (in the ST) and *cu cine-ai vorbit* /ku ʧe̯aj vor'bit /, literally 'with whom have.AUX.2SG talked' (in the TT), in the first two lines of this verse. The text in this section is illustrated in the table below, where each line is divided into two sections: A and B.

Table 20. Verse IV, Central Lines 34-39

			Verse IV, line 34, section A		Verse IV, line 34, section B			
TT:		**Cu**	**un**	**copilaş**	**de lângă-un**		**ponei**	**mort**
		/ku	un	ko.pi'laʃ	de 'lɨn.gun		po'nej	mort/
		With	a.MSG	child-DIM.MSG	of beside	a.MSG	pony.MSG	dead.MSG
ST:	I met		a	young child	beside	a	dead	pony

			Verse IV, line 35, section A		Verse IV, line 35, section B			
TT:		**Cu**	un	om	alb	plimbând	un	câine	negru
		/ku	un	om	alb	plimbind	un	'kɨj.ne	'ne.gru/
		With	a.MSG	man.MSG	white.MSG	walking	a.MSG	dog.MSG	black.MSG
ST:	I met		a	white	man	who walked a		black	dog

			Verse IV, line 36, section A		Verse IV, line 36, section B		
TT:		**Cu**	**o**	**femeie**	**al cărei**		**corp**	**ardea-n flăcări**
		/ku	o	fe'me.je	al 'kərej		korp	ar'de̯an 'flə.kərʲ/
		With	a.FSG	woman	ART.MSG.GEN whose.FSG.GEN		body.MSG	burn.IMPERF.3SG in flames
ST:	I		a	young	whose		body	was burning

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	met			**woman**					

	Verse IV, line 37, section A				Verse IV, line 37, section B				
TT:		**Cu**	**o**	**feti͟ță**		**care**	**mi͟-a͟**	**arătat**	**curcubeu͟l**
		/ku	o	fe'ti.ʦə		'ka.re	mja	a.rə'tat	kur.ku'bewl/
		With	a.FSG	girl-DIM.FSG		who	CL.1SG.DAT have.AUX.3SG	shown. PPLE	rainbow-the
ST:	**I met**		**a**	~~young~~ girl,		she	**gave**	**me**	**a͟ rainbow**

	Verse IV, line 38, section A				Verse IV, line 38, section A				
TT:		**Cu**	**un**	**om**		**care-a͟**	**fost**	**rănit**	**în iubire**
		/ku	un	om		kar‿ea	'fost	rə'nit	ɨn ju'bi.re/
		With	a.MSG	man.MSG		who have.3SG	been. PPLE	wounded.PPLE. MSG	in love
ST:	**I met**		**one**	**man**		**who**	**was**	**wounded**	**in love**

3.4.4.1 Structure: Sections A and B

In the ST, each of the central lines of verse IV begins regularly with the verbal structure *I met* (representing an anaphora and being therefore highlightled in light blue as it represents regular repetition in this section of the song), which is followed by a noun phrase (making thus section A) of the following type:

- on the one hand, "the indefinite article *a* + the qualifying adjective *young* + a noun denoting a person – more precisely, *child, woman* and *girl* – in lines 34, 36 and 37 respectively, whereas in line 35 the qualifying adjective is *white* and it determines the noun *man*,
- and on the other hand, "an indefinite determiner *one* or *another* + the noun *man*" in the remaining two lines, namely 38 and 39.

Moreover, section B of the ST is structured in the following way:

- a prepositional phrase starting with *beside* in line 34; a relative clause starting with *who* in lines 35, 38-39 and with *whose* in line 36; and an independent clause (joined by a comma) in line 37.

In the TT, Mircea Cărtărescu elides the verbal structure, which is explicit in the question *cu cine-ai vorbit [...]?*, that is 'with whom did you talk […]?', at the beginning of verse IV, constructing thus elliptical answers, structured in the following way:

- in section A, the preposition *cu* 'with' + the indefinite article *un* (masculine) or *o* (feminine) 'a/an' + a noun (*copilaş* for 'young child', *femeie* for 'young woman', *fetiţă* for 'young girl' and *om* for 'man') in lines 34 and 36-38, whereas in line 35 the noun *om* 'man' is followed by the adjective of colour *alb* 'white' and in line 39 the noun *om* 'man' is preceded by the indefinite determiner *alt* 'another'.

- in section B, a prepositional phrase starting with *de lângă*, literally 'of beside' (where *de* 'of' is required in Romanian, but not in English) in line 34; a participle clause starting with the gerund *plimbând* 'walking' in lines 35 and with the (past) participle *rănit* 'wounded' in line 39; a relative clause starting with *al carei* 'whose' in line 36 and with *care* 'who' in lines 37-38.

3.4.4.2 Translation Analysis

The first element in the ST, the verbal structure *I met*, which is the initial part of the series of answers to the question *who did you meet* (repeated in lines 32-33), is completely omitted in the TT, where the verb *a vorbi* 'to talk' – used by Cărtărescu in lieu of the equivalent verb *a întâlni* 'to meet' in the question *cu cine-ai vorbit* 'with whom did you talk' – is in fact elided.

The second element in the ST (*a young child, a white man, a young woman, a young girl, one man, another man*) follows directly the verbal construction *I met* – that is, without requiring a preposition – in all six instances (in lines 34-39). In the TT, this element (namely, *cu un copilaş* 'with a little child', *cu un om alb* 'with a white man', *cu o femeie* 'with a woman', *cu o fetiţă* 'with a little girl', *cu un om* 'with a man' and *cu un alt om* 'with another man') is elliptical of the implicit verbal construction *am vorbit* (literally 'have.1SG talked'), which would be part of the answers to the question *cu cine-ai vorbit* 'with whom did you talk' (as noted above), and it is represented by the direct object introduced by the preposition *cu* 'with', which is required in the Romanian structure *a vorbi cu cineva* 'to talk with (or to) someone', essentially representing an addition – as a result of a linguistic constraint – with respect to the original text. The transition of this element from the ST to the TT is further analyzed below, thus:

a) the item *a young child* in the ST (line 34) is rendered in Romanian with *cu un copilaş* /ku un ko.pi'laʃ/, literally 'with a.MSG child-DIM.MSG' (that is, 'with a little [or] young child'). Apart from the insertion in the TT of the compulsory preposition *cu* 'with' (as explained above), Cărtărescu also alters – as a stylistic choice – the noun phrase *young child*, reducing it to the single noun *copilaş*, where the suffix *-aş* is a typical Romanian diminutive that expresses the meaning of the English qualifying adjective *young*. It is therefore important to note that Cărtărescu makes a knowledgeble translation choice in this instance (and other similar ones, as it shall be seen), especially as the formation of diminutives, by adding suffixes, is a very productive process in Romanian – much more so than it is in English – thus making good use of it.

b) the item *a white man* in the ST (line 35) is translated in Romanian with *cu un om alb* /ku un om alb/, literally 'with a.MSG man.MSG white.MSG' (that is, 'with a white man'), where the typically English word order 'adjective + noun' in '*white + man*' is reversed in Romanian, in '*man + alb*' (as already discussed in other similar instances). Additionally, it is worth nothing that, in the TT, the indefinite article *un* 'a.MSG' and the adjective *alb* 'white.MSG' agree in gender and number with the noun *om* 'man.MSG'.

c) the item *a young woman* in the ST (line 36) is translated in Romanian with *cu o femeie* /ku o fe'me.je/, litearally 'with a.FSG woman.FSG'. In this instance, Cărtărescu omits the qualifying

adejective *young* which modifies the noun *woman*, without trying to recuperate it in a different way: in any case, not by means of a diminutive formed with a suffix (as in a) above), since even though a diminutive of this type actually exists in Romanian for the noun *femeie* 'woman' – namely *femeiuşcă*, which represents a pretty and lively woman full of temperament, and by extension an easy and frivolous woman – it is clearly incompatible with the meaning required in this context (that is, *young*). There would be other words to render the concept 'young woman' in Romanian, such as: *domniţă*, an archaic and poetic term by which a man addresses a young woman, in general, and a loved woman, in particular; or *domnişoară*, which is a more modern term, but it is traditionally used to refer to an unmarried woman or girl, who is usually also young. Quite obviously, these terms are not suitable in the context ed expressed in the ST. As a general remark, there are instances – like this one – when Cărtărescu makes a deliberate effort not to alter or complicate the meaning of the original text, in the transition to the TT, preferring to omit some elements that would create confusion in the TT with respect to the ST. Moreover, this approach seems to be in line with the Romanian author's claim – that he makes in the introduction to his book of translated poems – of trying to be as faithful as possible to the original text. Nonetheless, whenever he sees an *appropriate* opportunity to be creative, Cărtărescu is not afraid to alter the original text, while remaining, at the same time, as faithful as possible to the original meaning.

d) the item *a young girl* in the ST (line 37) is translated in Romanian with *cu o fetiţă* /ku o fe'ti.tsə/, literally 'with a.FSG girl-DIM.FSG' (that is, 'with a little [or] young girl'). For the second time in this verse (see also a) and c) above), Cărtărescu eliminates the qualifying adjective *young*, which modifies the noun *girl*, and retrieves its meaning by means of the the typical Romanian suffix *-iţă* that forms the diminutive *fetiţă* 'little [or] young girl' (as also observed in a) above).

e) the item *one man* in the ST (line 38) is translated in Romanian with *cu un om* /ku un om/, literally 'with a.MSG man.MSG', where the numeral *one* is replaced in Romanian with the indefinite article *un* 'a.MSG' (in reference to the noun *om* 'man.MSG'), where the emphasis on the number is thus removed in the TT.

f) the item *another man* in the ST (line 39) is translated in Romanian with *cu un alt om* /ku un alt om/, literally 'with an.MSG other.MSG man.MSG' (that is, 'with another man'), where the difference between the two texts is mainly ortographic: in Romanian, *un alt* 'an other' is written as two separate words, whereas *another* represents one word in English.

The third element – that is, the rest of the text in each line – is analysed below, as follows:

a) the item (*a young child*) *beside a dead pony* in the ST (line 34) is translated in Romanian with (*cu un copilaş*) *de lângă-un ponei mort* (/ku un ko.pi'laʃ/) de 'lin.gun po'nej mort/, literally '(with a child.DIM) of beside a.MSG pony.MSG dead.MSG' (that is, (with a young child) beside a

dead pony). In this instance, the Romanian equivalent of the English preposition *beside* requires the addition of the extra preposition *de* 'of' (linguistic constraint), which is placed before *lângă*[58] 'beside', being thus more similar in terms of structure to the synonymous English compound prepositions *next to* or *close to*. Furthermore, the English 'adjective + noun' order in *dead pony* is reversed in Romanian in *ponei mort* 'pony dead' (as already observed in similar contexts). Last but not least, both the indefinite article *un* 'a.MSG' and the qualifying adjective (derived from the past participle[59]) *mort* 'dead.MSG' agree in gender and number with the noun *ponei* 'pony.MSG'.

b) the item (*a white man*) *who walked a black dog* in the ST (line 35) is translated in Romanian with (*cu un om alb*) *plimbând un câine negru* /(ku un om alb) plimbɨnd un ˈkɨj.ne ˈne.gru/, literally '(with a man white) walking a.MSG dog.MSG black.MSG' (that is, '(with a white man) walking a black dog'). The item in the ST is a relative clause starting with the relativizer *who* and including the past tense verb *walked*. The item in the TT is a participle clause starting with the gerund *plimbând* 'walking', which is the Romanian equivalent verb of its English counterpart. Thus, Cărtărescu alteres slightly the structure of the original text in his translation of it, by turning a relative clause into a participle clause (substitution), while keeping unaltered the lexical elements. Furthermore, the English 'adjective + noun' order in *black dog* is reversed in Romanian in *câine negru* 'dog black' (as in a) above). Lastly, the indefinite article *un* 'a.MSG' and the qualifying adjective *negru* 'black.MSG' agree in gender and number with the noun *câine* 'dog.MSG' (also as in a) above).

c) the item (*a young woman*) *whose body was burning* in the ST (line 36) is translated in Romanian with (*cu o femeie*) *al cărei corp ardea-n flăcări* /(ku o fe'me.je) al ˈkərej korp arˈde̞an ˈflə.kərj/, literally '(with a woman) of.ART.MSG.GEN whose.FSG.GEN body.MSG burn.IMPERF.3SG in flames' (that is, '(with a woman) whose body was burning in flames). Both the item in the ST and the one in the TT are relative clauses starting with the same type of relativizer: the possessive form of *who* used as an adjective, more precisely *whose*, which qualifies the noun *body*, in the ST, and its Romanian equivalent *al cărei*, where the possessive (or genitival) article *al* 'of.MSG.GEN' (taking the gender and the number of the noun indicating the owned object, namely *corp* body.MSG) precedes the genitive form of the pronominal adjective *care* 'who', more exactly *cărei* 'whose.FSG.GEN' (taking the gender and the number of the noun to which it

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[58] It should be noted that the preposition *lângă* merges – at least graphically, on the page – with the indefinite article *un* 'a.MSG', by means of a hyphen. Despite this, the vowel *-ă* /ə/ in *lângă* is not ellided (in accordance with the Romanian rule governing this process) in order to obtain the harmonious single phonetic unit /ˈlɨn.gun/, instead of obtaining the unpleasant and hard to pronounce */ˈlɨn.gəun/. The correct forms should be either the single unit *lâng-un* /ˈlɨn.gun/ or the two separate units *lângă un* /ˈlɨn.gə un/, but not the single unit **lângă-un* /ˈlɨn.gəun/ (where the insertion of the hyphen between *lângă* and *un*, which is normally used to merge the two units into one graphic and phonetic unit, is here in direct contradiction to their pronunciation as a single unit, as long as the the vowel *-ă* /ə/ in *lângă* is not removed).

[59] There is only one form of Romanian participle and this form is the equivalent of the English past participle.

refers, namely *femeie* 'woman.FSG'), in the TT. Furthermore, the verbal constructions in the two texts are, on the one hand, the present continuous *was burning* in the ST and, on the other hand, the typical Romanian tense called 'imperfect' *ardea* 'was burning' in the TT, which represents the equivalent of its English counterpart. What is more, Cărtărescu expands the Romanian verb *ardea* with the additional element *în flăcări* 'in flames' (where the vowel *î-* in the preposition *în* /ɨn/ is elided and replaced by a hyphen in the process of merging it into one graphic and phonetic unit with the verb *ardea*, becoming thus *ardea-n* /arˈde̯an/) and even though this element is slightly redundant, it is also commonly used in association with *a arde* 'to burn'.

d) the item (*I met a young girl,*) *she gave me a rainbow* in the ST (line 37) is translated in Romanian with (*cu o fetiţă*) *care mi-a arătat curcubeul* /(ku o feˈti.ʦə) ˈka.re mja a.rəˈtat kur.kuˈbewl/, literally '(with a girl.DIM) who CL.1SG.DAT have.AUX.3SG shown rainbow-the' (that is, '(with a young girl) who showed me the rainbow'). The structure of the two texts is rather different, thus: on the one hand, there is an independent clause separated from the previous clause in section A (namely, *I met a young girl*) by means of a comma (an *asyndeton,* as in lines 23 and 27), consisting of 'the subject pronoun *she* + the past tense *gave* + the indirect object pronoun *me* + the indefinite article *a* + the noun *rainbow*' in the ST, and, on the other hand, there is a relative clause consisting of 'the relativizer *care* 'who' + the clitic pronoun *mi-* '(to) me' in the dative (indirect object) + the *perfect compus* (literally, 'compound perfect') *a arătat* (literally, 'has shown', but more accurately translated with the past tense 'showed') + the noun *curcubeul* 'rainbow-the' (with the enclitic definite article)', in the TT. The verb *to give* in the ST is substituted with the verb *a arăta* /a a.rəˈta/ 'to show' in the TT, which are both transitive verbs with the same structure, that is *to give someone something* and *a arăta ceva cuiva* 'to show someone something', respectively. The tenses in the two texts are typical of each of the two languages, more precisely, the English past tense *gave* is used in the ST, whereas, in the TT, the Romanian *perfect compus* 'compund perfect' *a arătat* is used, which translates literally as 'has shown' – without representing thus the English present perfect tense, which does not exist in Romanian – but which is in actual fact more similar to the English past tense, given that it expresses a completed action in the past (as already discussed in § 3.2.3), therefore it properly translates as 'showed'. Additionally the place of the indirect object pronoun is after the verb in English, as it can be observed in *gave me* in the ST, whereas, in Romanian, the clitic pronoun *mi-* '(to) me' is attached to the 3rd person singular form of the Romanian auxiliary verb *a avea* /a aˈve̯a/ 'have' and precedes it in *mi-a arătat* '(to) me-has shown' (that is, 'showed me'). As to the last element in the two items under analysis, more precisely, the noun *rainbow* in the ST and its Romanian equivalent noun *curcubeu* 'rainbow' in the TT, the

former is preceded by the indefinite article *a*, whereas the latter includes the suffixal enclitic definite article *-(u)l* in *curcubeul*.

e) the item (*one man*) *who was wounded in love* in the ST (line 38) is translated in Romanian with (*cu un om*) *care-a fost rănit în iubire* /(ku un om) kareₐ ˈfost rəˈnit ɨn juˈbi.re/, literally '(with a man) who have.3SG been wounded.MSG in love' (that is, '(with a man) who was wounded in love'. The structure in the ST is kept in the TT, thus both texts are relative clauses introduced by the same type of relativizer, namely *who* and its Romanian equivalent *care* 'who'. Furthermore, the verbal construction *was wounded* is rendered in Romanian with the equivalent verbal construction *a fost rănit*, representing the Romanian *perfect compus* and literally translating as 'has been wounded', nevertheless properly translating as 'was wounded' (as previously illustrated in d) above). Additionally, the Romanian 3rd person singular form of the auxiliary verb *a avea* /a aˈve̯a/ 'have', namely *a* /a/ 'has' merges with the relative pronoun *care* 'who' by means of a hyphen, becoming thus one graphic and phonetic unit with it (a process already observed many times in this dissertation). The remaining element, the prepositional phrase *in love* is translated literally with *în iubire* 'in love'.

f) the item (*another man*) *who was wounded with hatred* in the ST (line 39) is translated in Romanian with (*cu un alt om*) *rănit doar din ură* /(ku un alt om) rəˈnit do̯ar din ˈu.rə/, literally '(with an other man) wounded.MSG only from hatred' (that is, '(with another man) wounded only by hatred'. The structure of the two texts is slightly different. On the one hand, in the ST, the structure that appears in e) above is replicated in this line of verse, as well, namely, a relative clause consisting of 'the relativizer *who* + the verbal construction *was wounded* + a prepositional phrase, in this case *with hatred*'. On the other hand, in the TT, Cărtărescu removes the relativizer and the linking verb *be* (ellipsis) and starts the clause directly with the (past) participle *rănit* 'wounded' (non-finite clause). Moreover, the prepositional phrase 'with hatred' is rendered in Romanian with a different preposition, namely *din* 'from', which is appropriate in the equivalent Romanian expression *din ură* 'with [or] by hatred'. Last but not least, Cărtărescu adds a new element in the TT, namely the adverb *doar* 'only', which is placed before *din ură* 'with [or] by hatred'. This stylistic choice can be explained, on the one hand, as a way of compensating for the earlier removal of *who was* (by means of ellipsis), by which Cărtărescu deliberately avoids the repetition of the same structure used in section B of the previous line of verse (see e) above), regaining thus one syllable, and, on the other hand, he inserts a new element in virtue of his inclination for creativity and originality as a writer: thus, an assonance of the sound /d/ and a consonance of the sound /r/ are gained as a result of introducing *doar* in ***doar din ură*** 'only with [or] by hatred'.

3.4.5 Verse V: Central Lines 44-55

The central lines of Verse IV extend between lines 44-55, for a total number of twelve lines and they represent the answers to the core wh-question *what'll you do now* in the ST and *ce-ai să faci* /ʧeaj sə ˈfaʧʲ/ (literally 'what-have.AUX.2SG SUBJ do.2SG' basically meaning 'what'll you do') in the TT (see lines 42-43). The text in this section is further divided into four subsections, on the basis of their structure, as follows: the first two lines (44-45), the following six lines (46-51), the following two lines (52-53) and the last two lines (54-55).

3.4.5.1 Verse V: Subsection One (Central Lines 44-45)

The text in this section is illustrated in the table below.

Table 21. Verse V, Central Lines 44-45

Verse V, line 44				
TT:	**Am să mă-ntorc**	**înainte**	**să-nceapă**	**ploaia**
	/am sə mən'.tork	*i.na'in.te*	*sən ˈʧea.pə*	*ˈploa.ja/*
	Have.1SG SUBJ CL.REFL.1SG.ACC return.1SG	*before*	*SUBJ start.3SG*	*rain-the*
ST:	**I'm a-goin' back out**	**'fore**	**the rain**	**starts a-fallin'**
Verse V, line 45				
TT:	**Voi merge**	**în miezul**	**pădurii**	**cumplite**
	/voj ˈmer.ʤe	*ɨn mjezul*	*pə ˈdu.ri:*	*kum ˈplite/*
	AUX.FUT.1SG go	in middle-the.MSG	forest-the.FSG.GEN	dreadful.FSG.GEN
ST:	**I'll walk**	**to the depths of**	**the deepest black**	**forest**

3.4.5.1.1 Translation Analysis

The first element to analyze in line 44 is the first verbal constructions used in the ST and in the TT. Thus, in the ST, the structure *I'm a-goin' back* represents the phrasal verb *to go back*, which is at the present continuous tense with future reference, expressing a deliberate, definite and immediate future action. Obviously, both the structure and the use of this tense are typical of the English language. Other observations concerning this verbal construction are, on the one hand, the addition of the archaic prefix *a-* to the *-ing* verb *goin'* (already seen in other instances, as well) and, on the other hand, the colloquial and informal style signaled by the contracted form *'m* and the dropping of *-g* in *goin'*. Furthermore, *I'm a-goin' back* is followed by the adverb *out* referring to the places where the poem's protagonist has been to and where he intends to return.

As to the TT, there is no one-to-one relation between the present continuous with future reference and one specific form in Romanian , "as is the case with all English continuous tenses"[60]. Cărtărescu uses *am să mă-ntorc* /am sə mən'.tork/ (literally, 'have.1SG SUBJ CL.REFL.1SG.ACC return.1SG', basically meaning 'I'll return'), which represents the structure of one of the two colloquial types of typical Romanian future called *viitor popular* /vi.i'tor po.pu'lar/ 'popular future' (also called *future 3*), representing altogether one appropriate translation choice in this context. This type of future is formed with the auxiliary verb *a avea* /a a'vea/ 'to have' – in this instance, *am* 'have.1SG' – and the subjunctive forms of the actual verb – in this instance, *să mă-ntorc* 'return.1SG' – as already seen in § 3.2.3, when analyzing the question *ce-ai să faci* /ʧeaj sə ˈfaʧ/ (literally 'what have.2SG SUBJ DO.2SG', by and large meaning 'what'll you do'), to which, the text in this line represents the first of a series of answers. Thus, in the TT, the Romanian tense used in the above-mentioned question (repeated in lines 42-43) is also used in line 44. What is more, the Romanian verb *a se întoarce* /a se in'toar .ʧe/ 'to return' is reflexive (where *se* is the reflexive pronoun 'oneself'). The 1st person singular clitic reflexive pronoun in the accusative (direct object) *mă* 'myself' merges with the verb form *întorc* 'return.1SG' (in which the vowel *î-* is elided and replaced by the hyphen), thus becoming one graphic and phonetic unit with it. Last but not least, two elements from the ST are omitted in the TT: on the one hand, the subject pronoun I, which translates into *eu*, on the account that Romanian is a pro-drop language (as already explained in § 3.2.3, for example) and, on the other hand, the adverb *out* following the verbal construction in the

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[60] Bîră, Elena, Main future expressions in Center for Applied Linguistics, Arlington, VA. and Chitoran, Dumitru. and Center for Applied Linguistics, Arlington, VA. and Bucharest Univ. (Rumania). and Romanian Academy of Sciences, Bucharest. Center of Phonetics and Dialectology. The Romanian-English Contrastive Analysis Project [microform] : Studies, Vol. 3 / Dumitru Chitoran, Ed   Distributed by ERIC Clearinghouse [Washington, D.C.]   1972 https://eric.ed.gov/?id=ED126696.

ST is rightfully omitted in the TT, because the corresponding Romanian adverb *afară* 'out' would be inappropriate – namely, weird and confusing – in this context.

The second element to analyze is the rest of the text in line 44, which is represented by an adverbial clause of time. Thus, the item *'fore the rain starts a-fallin'* in the ST is translated in the TT with *înainte să-nceapă ploaia* /i.na'in.te sən'ʧĕa .pə 'plo̯a .ja/, literally 'before SUBJ start.3SG rain-the' (that is, 'before the rain starts'). The structure of the two texts is rather different, as follows: '*'fore* + *the rain* + the verb pattern 'start + -ing verb with archaic prefix a-' (namely, *starts a-fallin'*)' in the ST, and '*înainte* 'before' + the subjunctive *să-nceapă* 'starts' + *ploaia* 'rain-the'' in the TT. The English adverb of time *before* is used in its informal form *'fore* in the ST. Nonetheless, Cărtărescu uses the Romanian equivalent standard form *înainte* 'before' in this instance, whereas, he uses the form *nainte* (which is similar to *'fore*) in line 55 (where the standard form *before* is used instead in the ST). Moreover, the verbal constructions in the two texts are different: on the one hand, in the ST, the item *starts a-fallin'* reflects the typical English pattern 'start + -ing verb', where the first verb *to start* can be conjugated at any tense – in this instance, it is the present indicative, which is, in fact, required by the adverb '*fore* (that is, before[61]) in this context – whereas the second verb is an *-ing* verb – in this instance, *a-fallin'*, which additionally takes the archaic prefix *a-* and drops the -g (as already seen in other similar instances in the ST); on the other hand, in the TT, the Romanian subjunctive tense *să-nceapă* 'SUBJ start.3SG' is used, where the conjunction *să* (the subjunctive marker) is followed by the present subjunctive, 3rd person singular verb form *înceapă* 'starts', where the vowel *î-* is elided in the process of merging into one graphic and phonetic unit with *să* (as already seen in other similar instances in the TT). In practical terms, Cărtărescu omits the second verb in the original structure *starts a-fallin'*, reducing it to the first verb (that is, *start*) and adapting it to an appropriate Romanian tense (namely the present subjunctive). In point of fact, the Romanian subjunctive mood "indicate[s] an action that is not viewed as accomplished, being accomplished or to be accomplished, but as possible, desired, virtual action, imagined and not yet fulfilled"[62] and in the context of *A hard rain's a-gonna fall*, the action of *să-nceapă* ,starts' in reference to *ploaie* 'rain' is indeed viewed as possible – very likely to happen, even bound to happen (inevitable) – but not yet fulfilled. Finally, *the rain* in the ST is translated in the TT with the equivalent noun *ploaia* 'rain-**the**' (where -*a* stands for the definite article *the*, which is enclitic in Romanian, as already seen in other similar instances throughout the analysis of this song or poem). However, in the items *the rain starts a-fallin'* and *să-nceapă ploaia* 'starts the rain',

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[61] In English, *before* takes either the simple past or the present.
[62] Cojocaru, Dana, Romanian Grammar, Slavic and East European Language Research Center (SEELRC), Duke University, 2003.

the word order is inverted in the two languages: more precisely, the subject *the rain* comes before the predicate *starts a-fallin'* in the ST (standard word order), whereas the predicate *să-nceapă* 'starts' comes before the subject *ploaia* 'the rain' in the TT (stylistic choice).

In line 45, the first element, namely the verbal construction *I'll walk* in the ST is translated in the TT with *voi merge* /voj ˈmer.dʒe/ (literally 'AUX.FUT.1SG walk', that is '[I] will walk\''), which are rather equivalent structures. To be more specific, the future simple tense, which consists of 'the auxiliary verb *will* + the bare infinitve of the actual verb', is used in the ST, and the standard Romanian future or literary future (also labeled 'future 1', as already seen in § 3.1.2), which consists of 'the specific forms of the auxiliary verb *a vrea* /a vrẹa/ 'to want' + the bare infinitive of the actual verb', is used in the TT. Nevertheless, the contracted form *'ll* in the ST, which indicates an informal and colloquial style, cannot be transferred in the TT; even though the contracted form of *voi* /voj/ 'will. AUX.3SG' actually exists in Romanian – namely, *oi* /oi/ – this form, in addition to being informal, it is also archaic (being used in dialectal speech) and it has a more hesitant future time reference, which makes it altogether inappropriate in this context. Besides this little dissimilarity, both *will* and *voi* /voj/ 'will. AUX.3SG' carry the overtone of promise, willingness and determination. In particular, the Romanain future auxiliary verb *a vrea* /a vrẹa/ 'to want' represents the modern descendent of the Latin *volo*, and of the older Romanian verb *a voi* /a voˈi/ 'to want', hence the form *voi* /voj/ 'will. AUX.3SG' "still preserve[s] part of the original meaning namely, to wish, to be willing, to want, etc"[63].

The second element to analyse in line 45 is the remaining text, namely *to the depths of the deepest black forest* in the ST and *în miezul pădurii cumplite* /in mjezul pəˈdu.ri: kumˈplite/ (literally, 'in middle-the.MSG forest-the.FSG.GEN dreadful.FSG.GEN', that is 'in the middle of the dreadful forest') in the TT. The structure of the two texts is rather different, thus: *'(I'll walk) to the depths + of the + deepest black + forest'* in the ST, and '*(voi merge) în miezul* 'in the middle' + *pădurii* '**of the** forest' + *cumplite* 'dreadful'' in the TT. The prepositional phrase *to the depths* in the ST – where the preposition of movement *to*, which indicates direction, is required by the verb *to walk* – is substituted in the TT with a similar (near synonym), yet different complex preposition, namely *în miezul* 'in middle-**the**' – that is, 'in the middle – where the definite article *-ul* 'the' is enclitic in Romanian. Additionally, the Romanian noun *miez* (from Latin *medius*) may refer to the soft inner part of a fruit (pulp) or bread (crumb), but also to the innermost, central or deep part of a

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[63] Bîră, Elena, Main future expressions in Center for Applied Linguistics, Arlington, VA. and Chitoran, Dumitru. and Center for Applied Linguistics, Arlington, VA. and Bucharest Univ. (Rumania). and Romanian Academy of Sciences, Bucharest. Center of Phonetics and Dialectology. The Romanian-English Contrastive Analysis Project [microform] : Studies, Vol. 3 / Dumitru Chitoran, Ed   Distributed by ERIC Clearinghouse [Washington, D.C.]   1972 https://eric.ed.gov/?id=ED126696, p. 132.

space, such as a *forest* (middle, depths). Furthermore, the English of-phrase *of the deepest black forest* is rendered in Romanian with the shorter phrase *pădurii cumplite*. Firstly, the feminine singular noun *pădurii* contains the enclitic definite article (-i-) and it is marked with the genitive case (-i), meaning '**of the** forest', which represents a typical Romanian structure. Secondly, the two qualifying adjectives modifying the noun *forest* in the ST, namely *deepest* and *black*, are condensed – once more by means of substitution – into one different Romanian adjective, namely *cumplite* 'dreadful', which is marked for the feminine, singular and genitive (-e is the genitive marker), given that it agrees in gender, number and case with the noun it modifies (as the Romanian norm requires). Semantically, it could be said that *cumplite* 'dreadful' encompasses satisfactorily the meaning of *deepest* and *black* in reference to *forest*. Last but not least, it should be noted that the presence of the noun *depths* and of the adjective *deepest* is key in obtaining the alliteration of the sound /d/ and the conssonace of the sounds /p/ and /st/ in *to the **dep**ths of the **deepest** black fore**st*** in the ST. Similarly, in the TT, there is conssonance of the sounds /m/, /p/ and /l/ and assonance of the sounds /u/ and /i/ in ***m****i*e*z****ul** p****ă****d****ur****ii c****umpli****te* /**m**jez**ul p**əˈd**u**.r**i**ː k**um**ˈ**pli**te/ 'the middle of the dreadful forest', where five out of eight sounds in the adjective *cumplite* 'dreadful' resound in the other words with which it occurs in this line of verse.

3.4.5.2 Verse V: Subsection Two (Central Lines 46-51)

The text in this section is illustrated in the table below, where each line of verse is divided into two parts: section A and section B.

Table 22. Verse V, Central Lines 46-51

	Verse V, line 46, section A			Verse V, line 46, section B	
TT:	Unde	oamenii- s	mulți	și-au	mâinile goale
	/ˈun.de	ˈo̯a.meni : s	mulṭiʲ	ʃjaw	ˈmɨjnjle ˈgo̯a.le/
	Where	people-the	be.IND.PRES.3PL many.MPL	and have.IND.PRES.3PL	hands-the.FPL empty.FPL
ST:	Where	the	people are many	and *their hands* <u>are</u>	*all* empty

	Verse V, line 47, section A			Verse V, line 47, section B	
TT:	Unde	boabe de-otravă		<u>se revarsă</u>	pe câmpuri
	/ˈun.de	ˈbo̯a.be deotravə		se re.ˈvar.sə	pe kɨmpurʲ/
	Where	grains of poisonCL.REFL.3 .ACC		overflow. IND.PRES.1PL	on fields
ST:	Where	the	pellets of poison	<u>are flooding</u>	their waters

	Verse V, line 48, section A			Verse V, line 48, section B		
TT:	Unde	cas**a**	din vale-i	vecină cu		ocna
	/ˈun.de	kaˈsa	din valeʲ	veˈʧi.nə ku		ˈok.na/
	Where	home-the.FSG	from valley be.IND. PRES.3SG	neighbor.FSG with		(salt mine) prison-the
ST:	Where	<u>the</u> home	in the valley	meets the	**damp dirty**	prison

	Verse V, line 49, section A			Verse V, line 49, section B	
TT:	**Unde**	**<u>fața</u>**	**<u>călăului</u>**	**<u>ascunsă-i</u>**	**sub glugă**
	/ˈun.de	ˈfa.ʦa	kə.ˈlə.u.luj	asˈkunsəj	sub ˈglu.gə/
	Where	*face-the.FSG*	*executioner-the.GEN*	*hidden.FSG be.IND.PRES.3SG*	*under hood*
ST:	**Where**	**<u>the</u>** **executioner's face**		**<u>is</u> always**	**well <u>hidden</u>**

	Verse V, line 50, section A			Verse V, line 50, section B	
TT:	**Unde**	**foamea**	**e slută**	**şi**	**suflet**ele stinse
	/ˈun.de	ˈfo̯a.me̦a	e ˈslu.tə	ʃi	ˈsu.fle.te.le ˈstin.se/
	Where	*hunger-the. FSG*	*be.IND.PRES.3SG very ugly.FSG*	*and*	*souls-the.FPL extinguished.FPL*
ST:	**Where**	**hunger**	**is ugly,**	**where**	**souls are forgotten**

	Verse V, line 51, section A			Verse V, line 51, section B		
TT:	**Unde**	**negru-i**	**culoare<u>a</u>**	**şi**	**<u>număru</u>**	**<u>-i</u>** <u>zero</u>
	/ˈun.de	ˈne.gruj	kuˈlo̯a.re̦a	ʃi	ˈnu.mər u	j ˈze.ro/
	Where	*black be.IND.PRES.3SG*	*color-the. FSG*	*and*	*number-the.MSG*	*be.IND. PRES.3SG zero*
ST:	**Where**	**black is**	**<u>the</u> color,**	**where**	**<u>none is</u> <u>the</u>**	**<u>number</u>**

3.4.5.2.1 Structure: Sections A and B

The text in these lines (46-51) represents a series of adverbial clauses of place starting with *where* in the ST and its equivalent *unde* in the TT.

In greater detail, the ST is structured in the following way:

- on the one hand, in lines 47-49, there is section A, which is composed of the adverb of place *where* + a noun phrase (the *pellets of poison*, the *home in the valley* and the *executioner's face*) and section B, which consists of different predicates (*are flooding their waters*, *meets the damp dirty prison* and *is always well hidden*); whereas in line 46, there is section A, which is composed of the adverb of place *where* + the noun phrase *the people* + the predicate (linking verb + indefinite pronoun) *are many* and section B, an independent clause (linked by the coordinating conjunction *and*) consisting of the noun phrase *their hands* + the predicate (linking verb + adverb + adjective) *are all empty*,

- and on the other hand, in lines 50-51 there is an adverbial clause of place in section A, composed of the adverb of place *where* + the noun *hunger* or the adjective of color *black* + the linking verb *is* + the qualifying adjective *ugly* or the noun phrase *the color*, and an adverbial clause of place in section B, made up of the adverb of place *where* + the noun *souls* or the indefinite pronoun *none* + the passive verb form *are forgotten* or the predicate (linking verb + noun phrase) *is the number*.

Comparatively, in the TT, there is:

- on the one hand, in lines 47-49, section A, consisting of the adverb of place *unde* 'where' + a noun phrase (*boabe de-otravă*, literally 'grains of poison'; *casa din vale*, literally 'the house from valley'; and *faţa călăului* for *the face of the executioner*) and section B, consisting of different predicates (*se revarsă pe câmpuri*, literally 'spill (out) on fields'; *-i vecină cu ocna*, literally ''s neighbor.FSG with the salt-mine'; and *ascunsă-i sub glugă*, literally 'hidden.FSG is under hood'); whereas in line 46, there is section A, which is composed of the adverb of place *unde* 'where' + the noun phrase *oamenii* 'the people' + the predicate *-s mulţi* ''re many' and section B, an independent clause (linked by the coordinating conjunction *şi* 'and') consisting of the verb form *au* '[they] have' and the direct object *mâinile goale*, literally 'the hands.FL empty.FPL';

- and on the other hand, in lines 50-51 there is an adverbial clause of place in section A, composed of the adverb of place *unde* 'where' + the noun *foamea* 'the hunger' or the adjective of color *negru* 'black' + the linking verb *e* 'is' or *-i* ''s' + the qualifying adjective *slută* (denoting a deformed, disfigured person and therefore by extension meaning 'very ugly') or the noun phrase

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culoarea ' the color', and an independent clause consisting of the coordinating conjunction *şi* 'and' + the noun phrase *sufletele* ' the souls' or *numǎru* 'the number' + the participle adjective *stinse* 'extinguished'or the predicate *-i zero* ''s zero'.

3.4.5.2.2 Translation Analysis

This section of the song includes a series of adverb clauses of place regularly introduced by *where* in English and its Romanian equivalent term *unde* 'where'. Additionally, these adverb clauses (see section A) are followed by another clause in lines 46 and 50-51 (see section B). The analysis of the different transitions from the original text (that is, ST) to the translated text (that is, TT) follows below:

a) the text in line 46, namely *Where the people are many and their hands are all empty* is translated in Romanian with *Unde oamenii-s mulţi şi-au mâinile goale* /ˈun.de ˈo̯a.meniːs mult͡sj ʃjaw ˈmij.njle ˈgo̯a .le/ (literally 'Where people-the be.IND.PRES.3PL many.MPL and have.IND.PRES.3PL hands-the.FPL empty.FPL', that is 'Where the people are many and have [their] hands empty'). In section A, there are only two minor differences between the two texts: on the one hand, the form of the verb *be*, which is represented by the full form *are* (referring to *the people*) in the ST is contracted in the TT by the equivalent typical Romanian form *-s*, which originates from *sunt* /sunt/ 'are' and which merges with *oamenii* 'people-the' into one graphic and phonetic unit, representing altogether a stylistic choice intended to condense words together and thus economize in terms of quantity of syllables; on the other hand, the place of the definite article is inverted in the two languages – the people and *oamenii* 'people-the' – which represents a linguistic constraint (as already observed in similar instances). The remaining English text in section A in this line – namely, w*here* and *many* – is translated with the equivalent Romanian terms – more exactly, *unde* and *mulţi*. As to the text in section B in this line, it is represented by a coordinate clause introduced by *and* in the ST and its Romanian equivalent *şi* 'and' in the TT, but more significantly, they involve different structures. Thus, the item *and their hands are all empty* is translated with *şi-au mâinile goale*, that is 'and [the people] have the [=their] hands empty'. The verbal structure in the ST is constructed with the verb *to be* in [people's] *hands **are** […] empty*, whereas the verbal structure in the TT is constructed with the verb *a avea* 'to have' in [oamenii] *au mâinile goale*' [the people] **have** the [=their] hands empty'. Furthermore, the plural noun *hands* and its Romanian equivalent *mâini* 'hands.FPL', as well as the qualifying adjective *empty* and its Romanian equivalent *goale* 'empty.FPL' are both transferred in the TT by means of equivalence, but their place inside the linguistic item to which they belong is different, more precisely, on the one hand, the noun *hands* comes before the verb, whereas *mâini* 'hands.FPL' comes after it, and, on the other hand, *empty* is a predicative adjective in relation to the linking verb *be*, whereas *goale* 'empty.FPL' is a qualifying adjective in relation to the noun *mâini* 'hands.FPL'. Moreover, the

possesive adjective *their* determining the noun *hands* in the ST is replaced (or substituted) by the definite article, which being enclitic in Romanian, is part of the noun *mâinile* 'hands-**the**.FPL'. The one-syllable adverb *all* (meaning 'completely'), modyfying the predicative adjective *empty* in the ST, is completely omitted in the TT, for syllable saving reasons, since in Romanian there is no equally concise way to render the same meaning, but it would be necessary to use the two-syllable adverb *complet* /kom'plet/ 'completely' which would disturb the flow of this line of verse. Lastly, the Romanian verb form *-au* is preceded by a hyphen, since it merges into one graphic and phonetic unit with the coordinating conjunction *şi* 'and', becoming *şi-au* /ʃiaw/ 'and have.IND.PRES.3PL' – a process widely used by Cărtărescu in his translation of this song or poem, as observed many times in this analysis, as a common device used in poetry in order to gain a syllable.

b) the text in line 47, namely Where *the pellets of poison are flooding their waters* is translated in Romanian with *Unde boabe de-otravă se revarsă pe câmpuri* /ˈun.de ˈbǫa.be deotravə se re.ˈvar.sə pe kɨmpurj/ (literally 'Where grains of poison CL.REFL.3.ACC overflow.IND.PRES.1PL on fields'). In section A – namely *(where) the pellets of poison* in the ST, and *(unde) boabe de-otravă* '(where) grains of poison' in the TT – the nouns *poison* and *otravă* 'poison' are equivalent terms and are preceded by the equivalent prepositions *of* and *de* 'of', respectively. Additionally, *de* and *otravă* merge into one single graphic and phonetic unit, more precisely *de-otravă* /deotravə/, gaining (or economizing) thus one-syllable in this line of verse. Also in this section, the noun *pellets* and *boabe* 'grains', are not exactly equivalent terms, but they are reasonable and satisfactory near-synonyms, representing thus a mild substitution of terms. Additionally, the noun *pellets* is determined by the definite article *the*, which is omitted in the TT, where it is not required by the norms of the language (linguistic constraint). In section B – namely *(the pellets of poison) are flooding their waters* in the ST and *(boabe de-otravă) se revarsă pe câmpuri* '(grains of poison) CL.REFL.3.ACC overflow on fields' in the TT – only the verbs – that is, *flood* in English and the Romanian reflexive verb *a se revărsa* /a se re.vərˈsa/ 'overflow' – represent near-synonym terms with similar meaning in this context (which is an instance of a rather moderate type of substitution), whereas the rest of the elements – including the tense of the verbs – are different (representing a more radical type of substitution). Concretely, the tense used in the ST is the present continuous *are flooding*. However, since it is not possible to convey the continuous aspect by means of a specific periphrasis in Romanian (as it is the case in English), the simple present *se revarsă* 'overflow' (where *se* is the 3rd person clitic reflexive pronoun) is used in the TT, and the Romanian *prezent* 'present (tense)' is, as a matter of fact, the equivalent tense in translating both the English present simple and continuous. Furthermore, these verbal structures are followed by different grammatical and lexical elements. Thus, in the ST, the verbal structure *are flooding* is

followed by the direct object *their waters* (where *their* refers back to *people* in the previous line), whereas, in the TT, the verbal structure *se revarsă* 'overflow' is followed by the adverbial of place *pe câmpuri* 'on fields', shifting hence to a certain extent the meaning of the original text from an acquatic environment to a terrestrial one, while at the same time remaining within the context of a natural environment.

c) the text in line 48, namely *Where the home in the valley meets the damp dirty prison* is translated in Romanian with *Unde casa din vale-i vecină cu ocna* /ˈun.de kaˈsa din valej veˈʧi.nə ku ˈok.na/ (literally 'Where home-the.FSG from valley be.IND. PRES.3SG neighbor.FSG with (salt-mine) prison-the', that is 'Where the home in the valey meets the prison'). In section A – namely *(where) the home in the valley* in the ST, and *(unde) casa din vale* 'the home from [the] valley' in the TT – the second noun, that is *valley* (preceded by the preposition *in* and the definite article *the*) is translated with the Romanian equivalent term *vale* 'valley' (preceded only by the preposition *din* 'from'), whereas the first noun, that is *home* is more interesting and more complex to examine, because it differs from the noun *house* in English: more precisely, the former is used *in a more personal and emotional way to refer to where someone lives*[64] and the latter refers to the physical building; Romanian, on the other hand, translates both *home* and *house* with the same common term *casă* /ˈka.sə/, although other terms exist, as well (for example, *cămin* /kəˈmin/ 'hearth and home', which is used to refer to one's home and family, *locuință* 'dwelling', etc). In section B – namely *(the home in the valley) meets the damp dirty prison* in the ST and *(casa din vale)-i vecină cu ocna* ''(home-the.FSG from valley) is neighbor.FSG with (salt mine) prison-the' in the TT – all elements are different. Thus, the English concise verbal construction *meets* is replaced with the longer verbal construction *-i vecină* (requiring the preposition *cu* 'with'), literally 'is neighbour', which works very well as a near-synonym in the context of this line (this being an instance of a rather radical substitution); additionally, *-i* represents the contracted form of *este* /ˈje.ste/ 'is' and it merges with the noun *vale* 'valley' into one graphic and phonetic unit. Furthermore, the noun *prison* is translated with the Romanian two-syllable word *ocna*, which actually stands for 'salt-mine', but also for a particular type of prison, more specifically, a prison for those sentenced to forced labor in a salt mine, therefore, by generalizing, it can also designate a prison (Dexonline). It is therefore an instance of mild substitution, especially given that the common Romanian word for *prison* is the four-syllable noun *închisoare* /ɨn.ki'sǫa.re/ (formed from *închis* 'closed or shut' + the sufixe *-oare*), which is clearly too long to use in the context of this verse. Moreover, the noun *prison* in the ST is modified by two qualifying adjectives, namely ***damp dirty***, which echo the alliterative sound /d/.

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64 https://dictionary.cambridge.org/it/grammatica/grammatica-britannico/house-or-home?q=home, last accessed 2/08/2022

Cărtărescu completely omits these adjectives in the TT, because they do not work the same way in Romanian (*damp* is 'umed' /'u.med/ or 'jilav' /'ʒi.lav/ meaning 'slightly wet', and *dirty* is 'murdar' /mur'dar/); nevertheless he creates the alliterative effect of /v/ in **vale-i vecină** 'valley is neighbour'.

d) the text in line 49, namely *Where the executioner's face is always well hidden* is translated in Romanian with *Unde faţa călăului ascunsă-i sub glugă* /ˈun.deˈfa.tsa kə.ˈlə.u.luj as'kunsəj sub 'glu.gə/ (literally 'Where face-the.FSG executioner-the.GEN hidden.FSG be.IND.PRES.3SG under hood', that is 'Where the face of the executioner (or the executioner's face) is hidden under the hood'). In section A – namely *(where) the executioner's face* in the ST, and *(unde) faţa călăului* '(where) face-**the** executioner-**the**.**GEN**' in the TT – the possession is expressed by equivalent phrases, although they are structurally different and typical of each language to which they pertain (that is, English or Romanian). In section B – namely *(the [...] face) is always well hidden* in the ST, and *(faţa [...]) ascunsă-i sub glugă* '(face-**the**.FSG) hidden.FSG is under [the] hood' in the TT – the differences are more prominent. Firstly, the word order is different in the two texts, thus: in the ST, the two elements of the nominal predicate *is hidden* are separated by two modifiers, inserted between square brackets in the item *is [always well] hidden*, whereas, in the TT, the equivalent two-word nominal predicate *ascunsă-i*, literally 'hidden is', merges into one graphic and phonetic unit, which also determines the inversion between the linking verb *-i* ''s' (contracted form of *este* /jeste/ 'is') and the adjective *ascunsă* 'hidden.FSG', which are subsequently followed by the remaining elements, also inserted in between square brackets in the item *ascunsă-i [sub glugă]*, literally 'hidden is [under hood]'. Additionally, it should be noted that this type of inversion in Romanian is stylistic, and it is very productive in poetry. Secondly, and most importantly, the item *always well* modifying *hidden* in the ST is substituted by a completely different expression in the TT, namely *sub glugă* 'under [the] hood', representing a rather radical type of substitution, while the meaning of the two texts is made to coincide to a large extent, since *a face hidden under the hood* is *a well-hidden face*. Additionally a common stereotype illustrates the medieval public executioner as wearing a hooded cloak, therefore Cărtărescu's poetic insight proves exceptional, once more, in the translation choices that he makes. Last but not least, the adverb of time *always* is completely lost (or omitted) in the transition from the ST to the TT, probably because it is not considered essential in the re-construction of the overall meaning of the original expression.

e) the text in line 50, namely *Where hunger is ugly, where souls are forgotten* is translated in Romanian with *Unde foamea e slută şi sufletele stinse* /ˈun.de 'fo̯a.mẹa e 'slu.tə ʃi 'su.fle.te.le 'stin.se/ (literally 'Where hunger-the.FSG be.IND.PRES.3SG very ugly.FSG and souls-the.FPL

extinguished.FPL', that is 'Where hunger is very ugly and souls are lifeless'). In section A – namely *(where) hunger is ugly* in the ST, and *(unde) foamea e slută* '(where) hunger-**the** is very ugly' in the TT – on the one hand, there is the addition of little import (representing a linguistic constraint) of the definite article to the noun in the TT (giving the form *foamea* 'hunger-**the**') and, on the other hand, and most importantly, Cărtărescu's translation choice of *slută* for *ugly* is clearly significant. In greater detail, this is because, on the one hand, the commonest contemporary Romanian translation of *ugly* is *urâtă* /u'ritə/ (where **ă** /ə/ marks the feminine gender of the adjective in the singular), and, on the other hand, the adjective *slută* – although it can work to some extent as a near-synonym for *ugly* – it is emphatically more incisive, more impactful, more powerful and more expressive, since it bears the meanings of *mutilat* /mu.ti'lat/ 'mutilated', *schilodit* /ski.lo'dit/ 'crippled', *diform* /di'form/ 'deformed', *desfigurat* /des.fi.gu'rat/ 'disfigured' and thus, by extension, it means *foarte urât* /'fǫar.te u'rit/ 'very ugly' and/or *hidos* /hi'dos/ 'hideous' (Dexonline). In section B – namely *where souls are forgotten* in the ST, and *şi sufletele stinse* 'and souls-the extinguished' in the TT – the two texts have primarily different structures, more exactly: the ST preserves and reiterates the same structure as in section A, that is an adverb clause consisting of 'the adverb of place *where* + the subject *souls* + the predicate ('linking verb + adjective') *are forgotten*', whereas in the TT there is a a coordinate clause introduced by *şi* 'and' – which replaces *where* in the ST – followed by the subject *sufletele* 'souls-**the**' – including also the addition of the definite article (linguistic constraint), as just discussed in *foamea* 'hunger-**the**' in section A – and the participial adjective *stinse* 'estinguished.FPL' (representing an elliptical structure omitting the linking verb). Last bu not least, the adjective *stinse*, literally 'estinguished.FPL', that is 'lifeless' (defining *sufletele* 'the souls') replaces – as a near-synonym – the adjective *forgotten* (defining 'souls'), this being an instance of a rather radical substitution, which works altogether very well, since semantically both these adjectives essentially convey the same meaning, in the context of this line. What is more, by choosing the adjective *stinse* 'lifeless', Cărtărescu also obtains the alliteration and conssonace of the sound /s/ which echoes – for a total of four times – in *slută* /'**s**lu.tə/ 'very ugly' and *sufletele stinse* /ˈ**s**u.fle.te.le ˈ**s**tin.**s**e/ 'the lifeless souls'. Other notable sound effects in the TT are also obtained in the consonance of /l/ and /d/ in these same words, that is *slută* /'s**l**u.tə/ 'very ugly' and *sufletele stinse* /ˈsu.f**l**e.**t**e.**l**e 's**t**in.se/ 'the lifeless souls'. As a stroke of luck, there is also the consonance of the sound /f/ in *foamea* /'**f**ǫa.mǫa/ 'the hunger' and *sufletele* /ˈsu.**f**le.te.le/ 'the souls', since both these words represent equivalent translations of their English counterparts *hunger* and *souls*. And finally, also in the TT, there is the half fortuitious/half constructed consonance of the sound /n/ in *unde* /ˈu**n**.de/ 'where' and *stinse* /'sti**n**.se/ 'lifeless'. The sound effects in the ST are mostly limited to the repetition of the adverb of place *where*.

f) the text in line 51, namely *Where black is the color, where none is the number* is translated in Romanian with *Unde negru-i culoarea şi numǎru-i zero* /ˈun.de ˈne.gruj kuˈlo̯a.re̯a ʃi ˈnu.məruj ˈze.ro/ (literally 'Where black be.IND.PRES.3SG color-the.FSG and number-the.MSG be.IND.PRES.3SG zero', that is 'Where black is the colour and the number is zero'). In section A – namely *(where) black is the color* in the ST, and *(unde) negru-i culoarea,* literally '(where) black is color-the.FSG' in the TT – all the elements are translated literally. Moreover, the inverted word order in the ST of the item *black is the color* is also maintained – without any difficulty – in the TT in the equivalent item *negru-i culoarea,* literally 'black is color-the.FSG' (where *-i* represents the contracted form of *este* /ˈje.ste/ 'is' and it merges with *negru* 'black' into one graphic and phonetic unit), since the Romanian language accepts this type of structure, as well. In section B – namely *where none is the number* in the ST, and *şi numǎru-i zero,* literally 'and number-the.MSG is zero', in the TT – the two texts have rather different structures, more precisely: the ST preserves and reiterates the same structure as in section A (and to a large extent, as in the previous line, as well – see e) above), that is, an adverb clause composed of 'the adverb of place *where* + the inverted word order of the item 'the adjective *black* + the linking verb *is*' + the subject *the colour*', whereas in the TT (also as in the previous line – see e) above) there is a a coordinate clause introduced by *şi* 'and' (which replaces *where* in the ST), followed by the standard SV word order *numǎru-i zero* 'number-**the**.MSG is zero' (where the contracted verb form *-i* 'is' merges into one graphic and phonetic unit with the noun *numǎru* 'the number', where the *-l* in *numǎrul* is elided as a consequence). As a final remark, *none* (in the ST) and *zero* 'zero' (in the TT) are not exact equivalent terms, but they are near-synonyms. Additionally, *zero* 'zero' in Romanian is the only possible solution, as a number.

3.4.5.3 Verse V: Subsection Three (Central Lines 52-53)

The text in this section is illustrated in the table below.

Table 23. Verse V, Central Lines 52-53

Verse V, line 52			
TT: **Şi-o** / **s-o**	**şi-o** / **s-o**	**şi-o** / **s-o**	**şi-o** / **s-o**
spun	**simt**	**zic**	**predic**
/ʃio / so / spun	ʃio / so / simt	ʃio / so / zic	ʃio / so / 'pre.dic/
And AUX.FUT SUBJ-CL.3FSG.ACC	*and AUX.FUT SUBJ-CL.3FSG.ACC*	*and AUX.FUT SUBJ-CL.3FSG.ACC*	*and AUX.FUT SUBJ-CL.3FSG.ACC*
tell.SUBJ.1SG	*feel.SUBJ.1SG*	*say.SUBJ.1SG*	*preach.SUBJ.1SG*
ST: **And** **I'll** **tell** it and **think** it and **speak** it and **breathe** it

Verse V, line 53			
TT: **O** / **s-o**	**pe un munte**	**ca toţi**	**s-o**
scriu			**citească**
/o / so / 'skri.u	pe un 'mun.te	ka toʦʲ	so / ʧi. ˈtɕas.kə/
AUX.FUT SUBJ-CL.3FSG.ACC	*on a.MSG mountain*	*so that everyone.MPL*	*SUBJ-CL.3FSG.ACC*
write.SUBJ.1SG			*read.SUBJ.3PL*
ST: **And** **reflect** it **from the mountain** **so that all souls** **can** **see** it

3.4.5.3.1 Translation Analysis

The text in line 52, namely *And I'll tell it and think it and speak it and breathe it* is translated in Romanian with *Şi-o s-o spun şi-o s-o simt şi-o s-o zic şi-o s-o predic* /ʃio so spun ʃio so simt ʃio so zic ʃio so ˈpre.dic/ (literally And AUX.FUT SUBJ-CL.3FSG.ACC tell.SUBJ.1SG and AUX.FUT SUBJ-CL.3FSG.ACC feel.SUBJ.1SG and AUX.FUT SUBJ-CL.3FSG.ACC say.SUBJ.1SG and AUX.FUT SUBJ-CL.3FSG.ACC preach.SUBJ.1SG', that is 'And I'll tell it and feel it and say it and preach it') in the TT. As a first consideration, the verbal constructions in the two texts are specific to each of the two languages, so they are inherently different, representing therefore a case of *substitution*, as the original verbal structure is replaced by another one typical of the target language. Thus, on the one hand, the typical English future simple tense is used in the ST. Moreover, in terms of pattern, the subject pronoun and the contracted form of the auxiliary verb – namely *I'll* – is placed only before the first of the four different main verbs in this line – namely *tell*, *think*, *speak* and *breathe* – which are furthermore followed by the direct object pronoun *it*, hence repeated four times. Additionally, all four verbal constructions thus formed are preceded by the coordinating conjunction *and*. Thus, the repetition of the pattern ***And I'll* tell *it and* think *it and* speak *it and* breathe *it*** is called *parallelism* and it represents "a means of creating a harmonious flow and rhythm with words and phrases"[65], as it clearly holds true in this line of verse, as well. When examining the TT, a typical Romanian future tense structure is used instead, which consists of 'the invariable particle *o* + the present subjunctive of the main verb', which has a colloquial and familiar feel to it. This type of future – also referred to as 'future 2' – is called *viitor popular* /vi.iˈtor po.puˈlar/, literally 'popular future'[66]. Moreover, in terms of the parallelism observed in the ST, the structure recreated in the TT is made of the following elements: on the one hand, the coordinating conjunction *şi* 'and', which merges with the invariable particle *-o* (future auxiliary), furthermore followed by the subjunctive mark *s-* (contracted form of *să*), which merges with the third person singular clitic pronoun in the accusative (or direct object) *o* 'it', resulting in the linguistic string *şi-o s-o* and representing the fix part that is repeated four times in this line; and on the other hand, there is a different part, which is represented by four different verbs – more exactly,

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[65] https://literarydevices.net/parallelism/, last accessed 9/9/2022

[66] In Romanian, the *viitor popular* labeled 'future 2'is different from another form of *viitor popular*, also present in this dissertation, labeled 'future 3'. To be more precise, while both these future structures include the present subjunctive of the actual verb as one of their components, they differ in the auxiliary they employ, namely the *viitor popular* labeled 'future 2' uses the invariable particle *o*, whereas the *viitor popular* labeled 'future 3' uses specific forms of the verb *a avea* /a aˈve̞a/ 'to have'. By way of conclusion, both these types of future are colloquial and familiar.

spun 'tell'*, simt* 'feel'*, zic* 'say'and *predic* 'preach'. And at this point, a second consideration needs to be made, more specifically, the translation into Romanian of the four verbs in the ST. Thus, only the first verb in the above sequence – namely *tell* – is translated with its Romanian equivalent *spun*, whereas *think*, *speak* and *breathe* are translated with different Romanian verbs *simt* 'feel'*, zic* 'say' and *predic* 'preach', respectively. The equivalent literal Romanian translation of *think*, *speak* and *breathe* are (*şi-o s-o*) *gândesc* /ɡinˈdesk/, (*şi-o s-o*) *vorbesc* /vorˈbesk/ and *(şi-o s-o) respir* /resˈpir/, where *gândesc* and *vorbesc* sound and are structurally similar (since they end in *-esc*), whereas *respir* sounds quite odd in this sequence. What is more, all these three verbs are longer than the ones that Cărtărescu actually employs, and this might as well be a way of avoiding the negative consequences of longer verbs affecting the flow of the line. Additionally, the verbs that Cărtărescu uses are semantically related to their English counterparts, as *simt* 'feel' substitutes *think*, *zic* /zic/ 'say' substitutes *speak*, and *predic* 'preach' substitutes *breathe*. Last but not least, on the one hand, there is an alliteration of the sound /s/ in *spun* /spun/ 'tell', *simt* /simt/ 'feel' and the preceding fixed element *s-o* /so/*,* and, on the other hand, there is the rhyme of the sound /ic/ between *zic* /zic/ 'say' and *predic* /ˈpre.dic/ 'preach'. These kind of considerations reflect the way in which Cărtărescu makes careful and deliberate choices of terms and structures to serve a higher poetic purpose and not just translate directly and literally. His translation is by all means literary.

The text in line 53, namely *And reflect it from the mountain so that all souls can see it* (line 53) is translated in Romanian with *O s-o scriu pe un munte ca toţi s-o citească* /o so ˈskri.u pe un ˈmun.te ka totsj so ʧi   .ˈtȩas.kə/ (literally, 'AUX.FUT SUBJ-CL.3FSG.ACC write.SUBJ.1SG on a.MSG mountain so that everyone.MPL SUBJ-CL.3FSG.ACC read.SUBJ.1SG', that is 'I'll write it on a mountain so that everyone [can] read it'). The items *And reflect it* in the ST and *O s-o scriu* in the TT are a continuation of the pattern described in the previous line and, as such, they too are part of the parallelism mentioned above, however the Romanian coordinating conjunction *şi,* which translates 'and' in the ST, is omitted in the TT. Furthermore, in this case, as well, the verb *reflect* in the ST is substituted by Cărtărescu with a different verb, namely *scriu* 'write', in reference to the direct object pronoun *o* 'it', which stands for the message of this song: reflecting a message from a mountain is similar to writing a message on a mountain, therefore the meaning of the two verbs is once more interchangeable in the context of this line of verse. In terms of minor linguistic constraints, these two different verbs require different prepositions in the prepositional phrases that follow them: *reflect* requires the preposition *from* in *from the mountain* and *scriu* 'write' requires the preposition *pe* 'on' in *pe un munte* 'on a mountain'. Also, the definite article *the* in the ST is substituted by the indefinite article *un* 'a.MSG' in the TT. Additionally, the English expression of purpose *so that* is used with the modal verb *can*, which is, in turn, used with the perception verb *see*

– these being two cases that often occur with a modal verb in English – which is then followed by the direct object pronoun *it*. In the TT, a Romanian equivalent expression of purpose is used, namely the conjunctional phrase *ca* […] *s-* 'for' (having the meaning 'with the purpose of'), where *s-* is the contracted form of the subjunctive marker *să*, which merges with the clitic pronoun in the accusative (direct object) *-o* 'it' and which are subsequently followed for completion by the main verb *citească* 'read SUBJ.1SG', this unmistakably being a typical Romanian structure, in which the Romanian equivalent of the English modal verb *can* has no reason to occur. Finally, the quantifier *all,* which determines the plural noun *souls* in the ST is translated in Romanian with the different – but semantically equivalent – indefinite pronoun *toți* 'everyone.MPL', omitting thus the noun *souls*.

The text in this section is illustrated in the table below.

Table 24. Verse V, Central Lines 54-55

	Verse V, line 54			
TT:	**Şi voi sta**	**pe ocean**	**până-n valuri**	**mă nărui**
	/ʃi voj sta	*pe o'ʧean*	*'pɨ.nən 'va.lurʲ*	*mə 'nə.ruj/*
	And AUX.FUT.1SG stay.1SG	*on ocean*	*until in waves*	*CL.REFL.1SG.ACC collapse.IND.PRES.1SG*
ST:	**Then I'll stand**	**on the ocean**	**until**	**I start sinkin'**
	Verse V, line 55			
TT:	**Dar nainte**[67] **de asta un cântec**		**vă dărui**	
	/dar na'in.te de as.ta un 'kɨn.tek		*və 'də.ruj/*	
	But 'fore of this a.MSG song.MSG		*CL.2PL.ACC gift.IND.PRES.1SG*	
ST:	**But I'll know my song well before**		**I start singin'**	

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[67] Alternative form of *înainte* 'before'.

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3.4.5.4.1 Translation Analysis

The text in line 54, namely *Then I'll stand on the ocean until I start sinkin'* is translated in Romanian with *Şi voi sta pe ocean până-n valuri mă nărui* /ʃi voj sta pe o 'ʧe̯an 'pɨ.nən 'va.lurj mə 'nə.ruj/ (literally, 'And AUX.FUT.1SG stay.1SG on ocean until in waves CL.REFL.1SG.ACC collapse.IND.PRES.1SG', that is 'And [I] will stay on the ocean until in [its] waves I sink'). The time adverb *then* in the ST is substituted by the coordinating conjunction *şi* 'and' in the TT. The English future tense in the verbal construction *I'll stand* in the ST is translated with the equivalent Romanian tense, the literary future – also referred to as 'future 1', as already seen – *voi sta* '[I] will or I'll stay' in the TT. The main verbs in these verbal constructions, *stand* in the ST and *sta* 'stay' in the TT, are clearly different in terms of form. Nevertheless, semantically, they have the same meaning in the languages to which they belong, which is 'to have one's body in an upright position supported by one's feet'. While the English verb *stand* mainly and effectively expresses the aforementioned meaning, the Romanian verb *sta* 'stay' has a wide range of meanings and it is also part of many phrases that contain it as the main element. However, regarding the meaning it has in this context, the Romanian verb *sta* 'stay' can and is usually determined by the explicit phrase *în picioare* 'in feet' (which is ellied here), forming thus the expression *a sta în picioare*, that can be translated in English with 'be on one's feet', therefore *stand*. The prepositional phrases that follow these verbs, namely *on the ocean* in the ST and *pe ocean* 'on ocean' in the TT, are equivalent terms in the two languages; the only difference is the occurence of the English definite article *the* before the noun *ocean* (linguistic constraint), which is not required in Romanian. Furthermore, the time conjunction *until* in the ST is translated with its Romanian counterpart *până* /'pɨ.nə/ 'until'. The remaining text in this line, namely the typical English verb pattern of the type '*start + -ing* verb' (also occuring in the following line) *I start sinkin'* is substituted with a completely different verb and structure altogether, namely *(până)-n valuri mă nărui* '(until) in waves I collapse', basically meaning *to sink*, as in the ST. In this part of text, the Romanian preposition *în* merges with the conjunction *până*, losing the *-î*, and becoming the single graphic and phonetic unit *până-n* /'pɨ.nən/; moreover, the Romanian verb a se *nărui* 'to collapse' is reflexive, where *se* stands for 'oneself', and the first person singular reflexive clitic pronoun in the accusative (direct object) *mă* stands for 'myself'. Last but not least, it should be acknowledged that Cărtărescu's expression *(până)-n valuri mă nărui* '(until) in waves I collapse', to signify *sinking*, is quite a beautiful poetic image.

The text in line 55, namely *But I'll know my song well before I start singin'* is translated in Romanian with *Dar nainte de asta un cântec vă dărui* /dar na'in.te de as.ta un 'kɨn.tek və 'də.ruj/

(literally, 'But 'fore of this a.MSG song.MSG CL.2PL.ACC gift.IND.PRES.1SG', that is ' But 'fore this, I gift you a song'). Both texts start with the adversative conjunction *but*, which is translated in Romanian with the equivalent term *dar* 'but'. The part of text *I'll know my song well before [...]* in the ST is rendered in a different way in the TT, more precisely with *nainte de asta un cântec [...]* ''fore of this a song […]', where the only Romanian equivalent terms of their English counterparts are *cântec* 'song' and *nainte* ''fore' (which represents an alternative version of *înainte* 'before'), yet these terms occur in different places in the TT with respect to the ST, as they are inserted in different structures. Thus, the phrasing *I'll know my* (song) *well (before)* is substituted by *nainte de asta (un cântec)* ''fore of this (a song)'. The Romanian text *nainte de asta*, literally ''fore of this', refers back to the previous line by means of the demonstrative pronoun *asta* 'this', therefore it basically means *before sinking*. Additionally, the preposition *de* 'of' is required in the Romanian structure '*(î)nainte* '(be)fore' + *de* 'of' + *ceva* 'something', as opposed to the English structure '*before* + something'. The remaining text in this line, namely (*before*) *I start singin'* is also rendered in Romanian with a different structure, namely *(un cântec) vă dărui* '(a song) I gift you', where *vă* 'you' is the second-person plural clitic pronoun in the accusative (direct object), while the verb form *dărui* is very special, consideraing that the standard form is *dăruiesc* (with the infix -esc) and there is, of course, the deliberate search of a poetic effect in using it. Moreover, in the ST, the verbal construction of the type '*start + -ing* verb' at the end of this line, namely *I start singin'*, is identical to the same type of structure at the end of the previous line, namely *I start sinkin'*. Additionally, it can be noted that both verbal constructions in the two lines are identical in form – and consequently in sound – except for one letter that is different, more precisely the voiced velar plosive *-g-* in *singin'* versus the voiceless velar plosive *-k-* in *sinkin'*. Similarly, in the TT, the verbal construction at the end of this line – namely *vă dărui* 'I gift you'– is similar to the verbal construction at the end of the previous line – namely *mă nărui* 'I collapse'– which are also identical in form and sound – and this represents precisely the much wanted poetic effect mentioned above – with the exception of just two letters, more precisely the voiced labiodental fricative *v-* in *vă* versus the nasal – voiced by default – consonant *m-* in *mă*, and the voiced alveolar plosive *d-* in *dărui* versus the nasal – voiced by default – consonant *n-* in *nărui*. It is therefore quite remarkable how Cărtărescu replicates in this instance the multi-layered configuration of the ST, adapting – in a very creative way – the translation of the English text to the structures of the Romanian language.

CHAPTER IV
CONCLUSION

In this master dissertation, I set out to investigate and identify some of the most interesting phenomena related to the translation, from English into Romanian, of a culturally-relevant poetic text, in verse – namely, the song *A Hard Rain's A-Gonna Fall* – which belongs to one of the most influential artists in popular music and culture of all time – namely, the singer-songwriter Bob Dylan – and the one who recreates this text, instilling new life into it – not just a mere translator, but one of the best known contemporary Romanian writers (poet, novelist, literary critic, essayist, journalist, and university professor), Mircea Cărtărescu. In conducting this analysis, the translation is investigated through the lens of three main categories with respect to the original text, namely *what is substituted*, *what is omitted* and *what is added*, which prove essential to laying the foundations of a very productive and solid method of analysis. The results thus obtained are distinguished on the basis of two further criteria: if they are imposed by the rules of each of the two languages in the language pair at stake, namely English, as source language, and Romanian, as target language – referred to as *linguistic constraint* in this dissertation – or if they represent the outcome of the ingenuity of the one who recreates the text in another linguistic and cultural code – referred to as *stylistic choice* in this dissertation. As it should be obvious, *stylistic choices* are more interesting than *linguistic constraints*, especially in a literary translation, so the emphasis in this concluding chapter will be primarily on them.

Based on the above considerations, the phenomenon that emerges most frequently in this translation analysis is the one in the category *what is substituted*, with approximately forty different instances, belonging to both sub-categories of *linguistic constraints* and *stylistic choices*. The examples in this category regard the translation of some words or structures with different words or structures altogether, which means precisely that some elements from the ST[68] are substituted by other elements in the TT[69]. This is also the category in which the changes that take place in the background may as well include the processes of omitting from the ST and/ or adding in the TT, of one or more elements. However, as these omitted and/ or added elements are actually replaced by other elements in the TT, they rightfully represent cases of substitution. The examples in this category are really numerous and they are also analyzed lengthwise and in great detail in the third chapter of this master disertation, therefore – for illustrative purposes – only a few of the most relevant examples will be considered in this chapter.

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[68] ST stands for source text.
[69] TT stands for target text.

For instance, within some special collocations, which are present in the song under examination in this master dissertation, the collocates employed in the two texts are different and rightly so, as it shall be subsequentlly explained. More precisely, the adjectives *hard* and *mare* /ˈma.re/ 'big' represent distinctive instances of collocates for the nominal bases to which they are attached – namely, *rain* and *ploaie* /ˈplo̯a.je/ in the title and in the last two lines of each verse I-V, lines 8-9, 19-20, 30-31, 40-41 and 56-57 – and this is explained by Cărtărescu's poetic insight in selecting, from a number of possible collocates that exist in Romanian, the appropriate one to convey a specific meaning and which, in this case, is an allusion to rain of *biblical proportions*, announcing thus a catastrophic event that is bound to happen as it is intended in the original text (see § 3.1.2). But also the verbal collocations *fall* and *veni* /ve'ni/ 'come' used in reference to the same nominal base *rain* and *ploaie* /ˈplo̯a.je/, respectively, are a similar example in this sense, where the Romanian literal translation of the verb *fall*, namely *cădea* /kə'de̯a/ is less frequent than *veni* /ve'ni/ 'come', although *cădea* /kə'de̯a/ also represents a stronger collocate than *veni* /ve'ni/ 'come', as it is quite typical of the field of meteorology – conversely, it should be considered that, as already mentioned, the rain in the original text is without doubt metaphorical (see § 3.1.3).

Other interesting examples may regard the translation of a single word with a completely different one. For instance, the verb *meet* in the question *who did you meet* is rendered by Cărtărescu with another verb, namely vorbi /vor'bi/ 'talk' in the question *cu cine-ai vorbit* /ku ˈʧi.ne̯aj vorˈbit/ 'with whom did you talk' (Verse IV, lines 32-33), and it is used instead of the equivalent Romanian reflexive verb *a se întâlni* /a se ɨn.tɨlˈni/ 'meet', and therefore in lieu of the specific form of a Romanian past tense, called *perfect compus*, namely *te-ai întâlnit* / te̯aj ɨn.tɨlˈnit/ 'met'. This type of substitution represents a *stylistic choice*, and, although the two verbs are different, they can be considered to be part of a similar semantic field, since, it is made explicit – with the verb used by Cărtărescu – the rather logical assumption that when meeting someone, the possibility of talking to this person is not excluded (see § 3.2.3). Similarly, in the sequence of verbs *tell*, *think*, *speak* and *breathe*, only the first verb *tell* is translated with its Romanian equivalent *spun*, whereas *think*, *speak* and *breathe* are translated with different Romanian verbs *simt* 'feel', *zic* 'say' and *predic* 'preach', respectively (verse V, line 52). The equivalent literal Romanian translation of *think*, *speak* and *breathe* are *gândesc* /gɨnˈdesk/, (*vorbesc* /vor'besk/ and *respir* /resˈpir/, where *gândesc* and *vorbesc* sound and are structurally similar (having the -esc infix), whereas the presence of *respire* is quite odd in this sequence. What is more, all these three verbs are longer than the ones that Cărtărescu actually employs, and this might as well be a way of avoiding the negative consequences of longer verbs affecting the flow of the line. Additionally, the verbs that Cărtărescu uses are semantically related to their English counterparts, as *simt* 'feel' substitutes *think*, *zic* /zic/

'say' substitutes *speak*, and *predic* 'preach' substitutes *breathe*. Last but not least, on the one hand, there is an alliteration of the sound /s/ in *spun* /spun/ 'tell', *simt* /simt/ 'feel', and, on the other hand, there is the rhyme of the sound /ic/ between *zic* /zic/ 'say' and *predic* /'pre.dic/ 'preach'. These kind of considerations reflect the way in which Cărtărescu makes careful and deliberate choices of terms and structures to serve a higher poetic purpose and not just translate directly and literally. His translation is by all means literary (see § 3.4.5.3.1).

Other interesting cases may include the translation of more than one word with completely different words. Considering that (*the executioner's face*) *is always well hidden* is translated into Romanian with (*faţa călăului*) *ascunsă-i sub glugă* /(fa.tsa kə.ˈlə.u.luj) asˈkunsəj sub ˈglu.gə/, that is '(the executioner's face) is hidden under [the] hood' (verse V, line 49), the differences in this item are quite remarkable. More precisely, and first of all, the word order is different in the two texts, thus: in the ST, the two elements of the nominal predicate *is hidden* are separated by two modifiers, inserted between square brackets in the item *is [always well] hidden*, whereas, in the TT, the equivalent two-word nominal predicate *ascunsă-i*, literally 'hidden is', merges into one graphic and phonetic unit, which also determines the inversion between the linking verb *-i* ''s' (the contracted form of *este* /jeste/ 'is') and the adjective *ascunsă* 'hidden.FSG', which are subsequently followed by the remaining elements, inserted in between square brackets in the item *ascunsă-i [sub glugă]*, literally 'hidden is [under hood]'. Additionally, it should be noted that this type of inversion in Romanian is stylistic, and it is very productive in poetry. Secondly, and most importantly, the item *always well* modifying *hidden* in the ST is substituted by a completely different expression in the TT, namely *sub glugă* 'under [the] hood', representing a rather radical type of substitution, and referring to *ascunsă-i* 'hidden is', while the meaning of the two texts is made to coincide to a large extent, since *a face hidden under the hood* is *a well-hidden face*. Additionally a common stereotype illustrates the medieval public executioner as wearing a hooded cloak, therefore Cărtărescu's poetic insight proves exceptional, once more, in the translation choices that he makes. (see § 3.4.5.2.2). Another very interesting instance of this kind is the translation process in *(my) blue-eyed (son)/ (my) darling young (one)*, which becomes *(fiul meu) cu ochi de azur/ (fiul meu) tânăr şi pur*, literally '(my son) with eyes of azure/ (my son) young and pure' (Verses I-V, lines 1-2,10-11, 21-22, 32-33, 42-43). In this case, the main aspect to consider is the rhyme, whereas the different syntactic structure – more precisely, the different word order – in the two languages lays the foundations for Cărtărescu's choice of the rhyming pair *azur-pur* /aˈzur-pur/ 'azure-pure' in the TT in order to counterbalance the rhyming pair *son-one* /sʌn- wʌn/ in the ST. Thus, in English, the adjective precedes the noun it determines, whereas the order of the two parts of speech is reversed in Romanian. In the ST, on the one hand, the possessive adjective *my* and the compound adjective

blue-eyed come before the noun *son*, and, on the other hand, the possessive adjective *my* and the qualifying adjectives *darling* and *young* precede the nominal substitute *one*. Conversely, in the TT, on the one hand, the noun *fiu* /fiw/ *'son.MSG'* comes before the possessive adjective *meu* /mew/ 'my.1MSG' and the qualifier phrase *cu ochi de azur* /ku okʲ de a'zur/ (literally 'with azure eyes'), and, on the other hand, the noun *fiu* /fiw/ 'son.MSG' precedes the possessive adjective *meu* /mew/ 'my.1MSG' and the qualifying adjectives *tânăr* /'tɨ.nər/ 'young.MSG' and *pur* /pur/ 'pure.MSG'. Moreover, the Romanian adjectives *tânăr* /'tɨ.nər/ 'young.MSG' and *pur* /pur/ 'pure.MSG' are linked by the copulative conjunction *şi* /ʃɪ/ (*and*), unlike in the ST, where the copulative conjunction is simply absent, while the adjective *young* is coupled with the adjective *darling*, which thus ends up by being substituted with *pur* /pur/ 'pure.MSG'. Also in this instance, it is interesting to observe a typical feature of English, more specifically the nominal substitute *one* which is used to avoid the repetition of the noun *son*, whereas in Romanian a similar linguistic device does not exist, and, for this reason, the noun *fiu* /fiw/ 'son' is necessarily repeated. Last but not least, in accordance with the syntactic structure typical of the English language illustrated above, the key terms *son* and *one* are conveniently positioned at the end of the two initial lines of verse (in all five verses), consequently generating the rhyme in the ST, whereas, in Romanian, Cărtărescu is forced to find an alternative solution, that he manages to elaborate very skillfully, thanks to his own literary insight. Hence, the English pair of words *son* and *one* form a perfect end-rhyme in the ST, as it is also the case with the Romanian word pair *azur* /a'zur/ and *pur* /pur/ in the TT. Nevertheless, in the transition from the ST to the TT, it is central to point out that Cărtărescu – immersed in his translator role, but at the same time being himself a poet – uses his literary skills to avoid losing the rhyme and he achieves this goal by making two meaningful stylistic choices. One of these choices concerns the translation of the adjective of color *blue* in the specific English compound noun *blue-eyed* (of the type 'color + noun (*eye*) + ed') with the Romanian noun *azur* /aˈzur/ 'azure' in the specific Romanian *structure cu ochi de azur* (of the type '*cu ochi* + *de* + noun (alluding to color)', literally 'with eyes of azure', which suggests that the eyes are the color of the sky. Also, to confirm Cărtărescu's poetic insight in this specific instance, the dictionary entries of *azur* /aˈzur/ (https://hallo.ro/dictionar-englez-roman/azur) and *azure* (https://www.collinsdictionary.com/dictionary/english/azure) are marked as literary and poetic, in both languages. The other stylistic choice that Cărtărescu makes is to eliminate the endearing term *darling* from the ST and to replace it with the qualifying adjective *pur* 'pure'. Although this choice might not seem very sophisticated to the prosaic eye, there is even more to it than the already mentioned rhyme aspect. At a closer look, the larger semantic context seems to indicate that Cărtărescu selects the term *pur* /pur/ 'pure.MSG' for its connotation of innocence, as well. Moreover, since he has to use it together with the adjective *young*, which

already exists in the ST, and, which he translates by the Romanian equivalent *tânăr* /ˈtɨ.nər/ 'young.MSG', he sets, the two correlated concepts of 'being young' and 'being pure', side by side, as they both stand for innocence. The same semantic connection is found in the ST between the adjectives *blue-eyed* and *young*, since 'blue eyes' are commonly associated with the concept of 'innocence', as 'youth' is, as well. Complementarily, the association of 'blue eyes' to 'innocence' is also mentioned in the notes section related to the lyrics of the song *A Hard Rain's A-Gonna Fall* in Alessandro Carrera's volume titled *Dylan Lyrics 1961-1968*, where the author specifies that, when referring to a young boy or girl, blue-eyed means 'innocent' ("'Blue-eyed', riferito a un giovane o a una ragazza, ha il significato di 'innocente' […].") In light of these stylistic choices, which credit Cărtărescu's *creative* translation process, the *non-creative* literal translation of the same key terms are furthermore considered. Thus, the adjective of color *blue* in *blue-eyed* [son] translates into Romanian with *albaştri.MPL* /al.baʃtri/ 'blue.MPL' in reference to *ochi* /okʲ/ 'eyes.MPL' and *darling* in *darling [...] one* translates into Romanian as *drag* /drag/ 'darling.MSG', in reference to *fiu* /fiw/ 'son.MSG'. As a result, it can be observed that no rhyme would exist between *albaştri* /al.baʃtri/ – hypothetically replacing *azur* /aˈzur/ – and *drag* /drag/ – hypothetically replacing *pur* /pur/ – which would result in the loss of rhyme in the transition from the ST to the TT (see § 3.2.4).

In second place, with approximately thirty occurrences, it is the phenomenon in the category *what is omitted*. In this case, too, the examples are present in both sub-categories of *linguistic constraints* and *stylistic choices*. With focus on *stylistic choices* – as already pointed out – a few of the most relevant examples in this category are illustrated next. Thus, the qualifying adjective *misty* in *twelve **misty** mountains* is omitted in the passage to the target text, as it can be seen in *doisprezece munţi* /ˈdoj.spre.ze.ʧe ˈmuntsʲ/, that is, 'twelve mountains' (verse I, line 3). In the ST, *misty* is clearly central in the noun phrase *twelve **misty** **mo**untains*, where it is part of the alliteration of /m/ and the consonance of /t/. Although Cărtărescu does not try to recreate this aspect in the this line of verse, he nonetheless reintegrates sound effects somewhere else, in the same verse. For example, the 'verb + noun' structure *a-şi purta paşii* /aʃi purˈta paʃiː/ – where the verb *a purta* /a purˈta/ means 'to carry' and the noun *paşii* /paʃiː/ means 'the steps', whereas *–şi* /ʃi/ is the reduced form of the clitic pronoun in the dative (indirect object) *îşi* /ɨʃi/ meaning 'to self', meaning altogether 'to carry one's steps' – is, in fact, longer than the synthetic verb *to step* actually employed in *I stepped* in the ST (verse I, line 5). It is furthermore interesting to note that, as a matter of fact, *a-şi purta paşii* /aʃi purˈta paʃiː/ has an equivalent synthetic verb in Romanian, which is *a păşi* /a pəˈʃi/ 'to step' – just like, in English, for instance, the 'verb + noun' structure *to take a walk* has the equivalent synthetic verb *to walk*. Very clearly, the addition of an extra lexical item – and this is, in point of fact, an example in the category of *what is added* – in ***purtat paşii*** /purˈta

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paʃi:/, literally 'carried steps-the', plays a key role in obtaining the alliteration of the sound /p/ (see § 3.4.1.2). Another similar example is the omission of the qualifying adjective *wild* in *(I saw a newborn baby) with **wild** wolves (all around it)*, which is rendered in Romanian with *(Am văzut un nou-născut de) lupi (înconjurat)* /(ˈam vəˈzut un now nəsˈkut de) ˈlupʲ (ɨn.kon.ʒuˈrat)/, literally '(I saw a new-born [baby] by) wolves (surrounded)' (verse II, line 12), where the presence of *wild* in *with wild wolves* is central to obtaining the alliteration of the sound /w/ in the ST, and, which is thus lost in the passage to the TT. Additionally in this line of verse, Cărtărescu operates the reduction of the noun phrase *newborn baby* to the single Romanian term *nou-născut* /now nəsˈkut/ 'new-born', which is also an omission, however as a *linguistic constraint*, since, in Romanian, the compound noun *nou-născut* 'new-born' fully incorporates the term *bebe* /beˈbe/ 'baby' or *bebeluş* /be.be.ˈluʃ/ 'baby' so much so that it would be not only redundant but even incorrect to add it. Moreover, it is clear to see that Cărtărescu's main effort in this line of verse is focused is on the substitution of *with [wild wolves] all around it* with *de [lupi] înconjurat* /de [ˈlupʲ] ɨn.kon.ʒuˈrat/, literally 'by [wolves] surrounded' (see § 3.4.2.2). Another example in this category is the omission of *young* in *a young woman*, which is simply translated with *o femeie* /o feˈme.je/, that is 'a woman' (verse IV, line 35). Contrastively, it is interesting to note that Cărtărescu makes a different choice – moreover, a stylistic one – in two other similar instances, where it counts as substitution. More exactly, he translates the item *a young child* (verse IV, line 34) with the diminutive term *un copilaş* /un ko.piˈlaʃ/ (that is, 'a little [or] young child'). Thus, Cărtărescu alters the noun phrase *young child*, reducing it to the single noun *copilaş*, where the suffix *-aş* is a typical Romanian diminutive that expresses the meaning of the English qualifying adjective *young*. Similarly, he translates the item *a young girl* (verse IV, line 37) with the diminutive *o fetiţă* /o feˈti.tsə/, (that is, 'a little [or] young girl'). In this case, as well, Cărtărescu eliminates the qualifying adjective *young*, which modifies the noun *girl,* and retrieves its meaning by means of the typical Romanian suffix *-iţă* that forms the diminutive *fetiţă* 'little [or] young girl'. It is therefore important to note that Cărtărescu makes a knowledgeble translation choice in these instances, especially as the formation of diminutives, by adding suffixes, is a very productive process in Romanian – much more so than it is in English – thus making good use of it. Curiously, Cărtărescu choses to omit the qualifying adejective *young* in the item *young woman*, without trying to recuperate it in a different way: in any case, not by means of a diminutive formed with a suffix. This is simply because Cărtărescu makes a deliberate effort not to alter or complicate the meaning of the original text, in the transition to the TT, preferring to omit some elements that would create confusion in the TT with respect to the ST. Moreover, this approach seems to be in line with the Romanian author's claim – that he makes in the introduction to his book of translated poems – of trying to be as faithful as possible to the original text.

Nonetheless, whenever he sees an *appropriate* opportunity to be creative, Cărtărescu is not afraid to alter the original text, while remaining, at the same time, as faithful as possible to the original meaning (see § 3.4.4.1).

Other instances in this category may regard the total omission of the verbal structure at the beginning of each of the central lines of a verse, which constitute a series of answers to the wh-question in the two initial lines of the verse in question. This occurs, for examples, in the central lines of verse III, where the answers to the question at the beginning of this verse – namely *what did you hear* and *ce-ai auzit* /ʧẹaj a.u'zit/ (that is, 'what did you hear') respectively – start with *I heard* (line 23) and *Heard* (lines 24-29) in the ST, which are completely omitted in the TT, that starts directly with the object (see § 3.4.3.2). This also occurs in the central lines of verse IV, where the answers to the question at the beginning of this verse – namely *who did you meet* and *cu cine-ai vorbit* /ku ˈʧi.nẹaj vorˈbit/ (that is, 'with whom did you talk') respectively – start with *I met* (lines 34-39) in the ST, which is completely omitted in the TT, where – in this case, as well – these lines start directly with the object (see § 3.4.4.2).

In third place – and the least notable of all – there is the phenomenon of *what is added*, with nearly ten instances in this category, which are mostly limited to the sub-category of *linguistic constraints* rather than the one of *stylistic choices*. It can therefore be concluded that adding elements, as a standalone process, is not at all productive in Cărtărescu's approach. Since there are very few stylistically relevant examples in this category, as earlier mentioned, only one example – the most significant one – is illustrated in this section, more precisely, the noun phrase (*a dozen*) *dead oceans* (verse I, line 6), which becomes (*o duzină de-)oceane **reci** şi moarte* /o du 'zi.nə dẹo'ʧẹane 're.ʧ ʃi 'mọar .te/*, literally '(a dozen *of*) oceans **cold and** dead' (that is, 'a dozen of cold and dead oceans'). Cărtărescu chooses to insert an extra qualifying adjective – namely, reci /'re.ʧ/ 'cold.FPL'– and to link it by the copulative coordinating conjunction *şi* /ʃi/ 'and' to the other adjective that already exists in the ST, which is simply translated with the Romanian equivalent term *moarte* /ˈmọar.te/ 'dead.FPL' (in reference to the noun *oceane* /o'ʧẹane/ 'oceans.FPL'). With respect to these stylistic choices that Cărtărescu makes in this instance, it is worth noting, on the one hand, that the type of construction in which two adjectives are coordinated by *şi* /ʃi/ 'and' occurs twice in this verse (also in line 2, in *tânăr şi pur* /'tɨ.nər ʃi pur/ 'young and pure') and, on the other hand, the insertion of *reci* /'re.ʧ/ 'cold.FPL' could be a literary reference to Romania's national poet, *Mihai Eminescu*. To be more precise, the singular form *rece* /'re.ʧe/ – coordinated with another qualifying adjective by means of *şi* /ʃi/ 'and' – is found, for instance, in two of Eminescu's popular poems: 'Luceafarul' (translated in various ways as 'The Morning Star', 'The Evening Star', 'The Vesper', 'The Daystar', or 'Lucifer') and 'Mortua est', as follows: "Iar eu în lumea mă simt/

Nemuritor *şi rece*" translated into "But in my […] world I feel/ Eternal *[and] cold* […]" (literal translation adapted from Dimitrie Cuclin's translation of these lines of verse) and "Văd sufletu-ţi candid prin spaţiu cum trece;/ Privesc apoi lutul rămas... alb *şi rece*" translated into "I see your soul's parting, its flight I behold;/ Then gaze at the clay that remains... [white] *and cold*" (where the literal translation of the term *alb,* that is 'white', is inserted in place of the term *mute* which is used instead in the translation of these lines of verse by Corneliu M. Popescu, but which obviously moves farther away from the original, whereas for the purposes of this demonstration it needs to be as close to the original as possible) – see § 3.4.1.1.

By way of conclusion, it can be clearly understood that the rather meticulous method used in analyzing this translation cannot be performed on all Bob Dylan song lyrics (or poems) translated by Mircea Cărtărescu, since it would be a so-called endless task, especially for one person only. Nevertheless, the research conducted in this master dissertation may pave the way for a series of other researches on this topic.

Based on the most relevant phenomena already outlined in this work, one suggestion could be to identify and study the main stylistic, literary and linguistic features that define Mircea Cărtărescu's approach to translating Bob Dylan's lyrics, in general, and, on a larger scale, including, for instance, all 100 poems that he translated in his book, and, moving thus from a detailed vertical approach to a more general horizontal approach, all the more so, since, in the constant effort to motivate Cărtărescu's translation choice in this dissertations, it emerges very clearly that the Romanian author is very attentive to the poetic effectiveness of the expression, while he also remains faithful to the content in the original text.

Furthermore, it might be interesting to conduct a more in-depth investigation which focuses on the versification characteristics of Cărtărescu's translation of Dylan's song lyrics, examining elements such as rhythm and metre, which, personally, I could not delve into, as these aspects far exceed my field of expertise.

Finally, given that Mircea Cărtărescu is one of the most prominent writers of the Romanian literary current called the *Eighties Generation* or the *Jeans Generation* (as specified in § 2.2), it may also be interesting to examine how Cartarescu' s act of translating Bob Dylan is perfectly in line with the poetic orientation of a whole generation. In the 1980s – that is, in the very last years of communism in Romania – these writers change their cultural references. They are the first to look at American poetry and the Big Generation, but they also listen to Bob Dylan's music (and that of other iconic musicians of that period), and it is obvious that this is the direction that the Romanian author takes in his own work, as well. In this context, it is important to realize that Cartarescu's

translation of Dylan's lyrics is so attentive to poetic effects, precisely because, ultimately, Bob Dylan is a model of poetry for him.

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APPENDIX

Tables 1. to 8.4 display the different sections into which the song text analysed in this dissertation (that is, both the source text and the target text) has been divided on the basis of its particular lyrical structure.

Table 25. The title: *A hard rain's a-gonna fall/ O ploaie mare va veni* (see § 3.1)

<table>
<tr><td colspan="5" align="center">Song title</td></tr>
<tr><td></td><td colspan="2" align="center">A</td><td colspan="2" align="center">B</td></tr>
<tr><td>TT[70]:</td><td>O</td><td>ploaie</td><td>mare va</td><td>veni</td></tr>
<tr><td></td><td>/o</td><td>ˈpl̦o̯a.je</td><td>'ma.re va</td><td>ve'ni/</td></tr>
<tr><td></td><td>A.FSG</td><td>rain.FSG</td><td>big.FSG AUX.FUT.3SG</td><td>come</td></tr>
<tr><td>ST[71]:</td><td>A</td><td>hard</td><td>rain 's a-gonna</td><td>fall</td></tr>
</table>

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[70] TT stands for 'target text', that is, Mircea Cărtărescu's translation into Romanian
[71] ST stands for 'source text', that is, Bob Dylan's song lyrics

Table 26. The two initial lines of verses I-V: 1-2, 10-11, 21-22, 32-33, 42-43 (see § 3.2)

Verse I, Line 1								
	A	**B**			**C**			
TT:	**Oh,**	**unde**	**ai**	**fost,**	**fiul**	**meu**	**cu**	**ochi** **de** **azur?**
	/oh	ˈun.de	aj	ˈfost	ˈfiwl	mew	ku	okʲ de aˈzur/
	Oh,	where	have.AUX.2SG	been.PPLE	son-the. MSG	my.1 MSG	with	eyes of azure?
ST:	**Oh,**	**where**	**have you**	**been,**	**my**	**blue-eyed**		**son?**

Verse I, Line 2						
	A	**B**	**C**			
TT:	*Like Line 1*	*Like Line 1*	**fiul** **meu** **tânăr** **şi** **pur?**			
			ˈfiwl mew ˈtɨ.nər ʃi pur/			
			son-the. MSG my.1msg young. MSG and pure. MSG?			
ST:			**my** **darling** **young** **one?**			

Verse II, Line 10			
	A	**B**	**C**
TT:	*Like Line 1*	**ce** **ai** **văzut,**	*Like Line 1*
		ʧe aj vəˈzut	
		what have.AUX.2SG seen.PPLE	
ST:		**what** **did you** **see,**	

Verse II, Line 11			
	A	**B**	**C**
TT:	*Like Line 1*	*Like Line 10*	*Like Line 2*
ST:			

	Verse III, Line 21		
	A	**B**	**C**
TT:	**Şi**	**ce-ai** **auzit,**	
	/ʃi	*ʧe̯aj* *a.u'zit/*	*Like Line 1*
	And	*what have.AUX.2SG* *heard.PPLE,*	
ST:	**And**	**what did you** **hear,**	

	Verse III, Line 22		
	A	**B**	**C**
TT:	*Like Line 21*	*Like Line 21*	*Like Line 2*
ST:			

	Verse IV, Line 32		
	A	**B**	**C**
TT:		**Cu cine-ai** **vorbit,**	
		/ku ˈʧi.ne̯aj *vor'bit/*	*Like Line 1*
		With whom have.2SG *talked.PPLE,*	
ST:	**Oh,**	**who did you** **meet,**	

	Verse IV, Line 33		
	A	**B**	**C**
TT:	**Oh,**	*Like Line 32*	*Like Line 2*
	/oh		
	Oh		
ST:			

	Verse V, Line 42		
	A	**B**	**C**

TT:	**Și**	**ce-ai**	**să**	**faci,**		*Like Line 1*
	/ʃi	*ʧ̠ai*	*sə*	*ˈfaʧʲ/*		
	And	*what have.2SG*	*SUBJ*	*do. 2SG*		
ST:	**Oh,**	**what'll**	**you**	**do**	**now,**	

Verse V, Line 43		
A	**B**	**C**
TT: *Like Line 42*	*Like Line 42*	*Like Line 2*

Table 27. The first line of verse in the two final lines of verses I-V: 8, 19, 30, 40, 56 (see § 3.3)

						Verse I, Line 8					
TT:	**Şi**	**va**	**veni,**	**şi**	**va**	**veni,**	**va**	**veni,**		**va**	**veni**
	//ʃi	*va*	*ve'ni*	*ʃi*	*va*	*ve'ni*	*va*	*ve'ni*		*va*	*ve'ni/*
	And	*AUX. FUT. 3SG*	*come,*	*and*	*AUX. FUT. 3SG*	*come,*	*AUX. FUT. 3SG*	*come,*		*AUX. FUT. 3SG*	*come*
ST:	**And**	**it's**	**a hard,**	**and**	**it's**	**a hard,**	**it's**	**a hard,**	**and**	**it's**	**a hard**

		Verse II and III, lines 19 and 30		
TT:	*Like Line 8*	*Like line 8*	*Like Line 8*	*Like line 8*	*Like Line 8*
ST:				

		Verses IV and V, lines 40 and 56		
TT:	*Like Line 8*	*Like line 8*	*Like Line 8*	*Like line 8*	*Like Line 8*
ST:				

Table 28. The second line of verse in the two final lines of verses I-V:: 9, 20, 31, 41, 57 (see § 3.3)

			Verse I-V, lines 9, 20, 31, 41 and 57		
TT:	**O**	**ploaie**	**mare**	**va**	**veni**
	/o	*ˈplǫa.je*	*'ma.re*	*va*	*ve'ni/*
	A.FSG	*rain.FSG*	*big.FSG*	*AUX.FUT.3SG*	*come*
ST:	**And**	**it's**	**a hard rain's**	**a-gonna**	**fall**

Table 29. Verse I, Central Lines 3-7 (see § 3.4.1)

	Verse I, line 3, section A			Verse I, line 3, section B				
TT:	**M-am**	**împiedicat**		de	doisprezece	munți		
	/mam	im.pje.di'kat		de	'doj.spre.ze.ʧe			'munʦʲ/
	CL.REFL.1SG.ACC	have.AUX.1SG	stumbled.PPLE	of	twelve			mountains.M.PL
ST:	**I've**	**stumbled**		on the side of	the twelve		**misty**	mountains

	Verse I, line 4, section A			Verse I, line 4, section B			
TT:		**M-am**	**târât**	pe	şase	şosele-ntortocheate	
		/mam	tɨ'rɨt	pe	'ʃa.se	ʃo'se.len.tor.to'kẹate/	
		CL.REFL.1SG.ACC	have.AUX.1SG crawled.PPLE	on	six	roads.FPL tortuous.PPLE.FPL	
ST:	**I've walked and**	**I've**	**crawled**	on	six	**crooked** highways	

	Verse I, line 5, section A		Verse I, line 5, section B			
TT:	**Mi-am**	**purtat paşii**	prin	şapte	păduri	**triste**
	/mjam	pur'tat paʃì:	prin	'ʃap.te	pə.'durʲ	'tris.te/
	CL.1SG.DAT have.AUX.1SG	carried.PPLE steps-the	through	seven	forests.FPL	sad.FPL
ST:	**I've**	**stepped**	in the middle of	seven	**sad**	forests

	Verse I, line 6, section A		Verse I, line 6, section B				
TT:	**Am**	**văzut**	o duzină	de-oceane	**reci**	**şi**	**moarte**
	/'am	və'zut	o du'zi.nə	dẹo'ʧẹane	're.ʧʲ	ʃi	'mọar.te/
	Have.AUX.1SG	seen.PPLE	a.FSG dozen.FSG	of oceans.FPL	cold.FPL	and	dead.FPL
ST:	**I've**	**been out**	in front of	a dozen		**dead**	oceans

	Verse I, line 7,		Verse I, line 7, section B

	section A									
TT:	**Am**	**mers**	**zece mii**	**de**	**mile**	**prin**	**gur**_**i**_	**de**	**cimitir**_**e**_		
	/ˈam	mers	ˈze.ʧe ˈmiː	de	ˈmi.le	prin	ˈgurʲ	de	ʧi.miˈtire/		
	Have. AUX. 1SG	walked.PP LE	ten thousands	of	miles	through	mouths. FPL	of	cemeteries. FPL		
ST:	**I've**	**been**	**ten housands**		**miles**	**in the**	**mouth**	**of**	**a** **graveyard**		

Table 30. Verse II, Central Lines 12-18 (see § 3.4.2)

	Verse II, line 12, section A			Verse II, line 12, section B			
TT:	<u>Am văzut</u>	un	nou-născut	de		lupi	înconjurat
	/ˈam vəˈzut	un	now nəsˈkut	de		ˈlupʲ	in.kon.ʒuˈra t/
	Have.AUX.1SG Seen.PPLE	a.MSG	newborn. MSG	by		wolves	surrounded. MSG
ST:	I <u>saw</u>	a	newborn baby	with	wild	wolves	all around it

	Verse II, line 13, section A			Verse II, line 13, section B	
TT:	<u>Am văzut</u>	o	şosea	de	diamante-ncărcată
	/ˈam vəˈzut	o	ʃoˈsẹa	de	di.aˈmanten.kərˈkatə/
	have.AUX.1SG seen.PPLE	a.FSG	highway.FSG	of	diamonds loaded.FSG
ST:	I <u>saw</u>	a	highway	of	diamonds with nobody on it

	Verse II, line 14, section A				Verse II, line 14, section B		
TT:	Am văzut	o		creangă	din care	curge	<u>sânge</u>
	/ˈam vəˈzut	o		ˈkrẹan.gə	din ˈka.re	ˈkuɾ.dʒe	ˈsɨn.dʒe/
	have.AUX.1SG seen.PPLE	a.FSG		branch.FSG	from which	flow.IND.PRES.3SG	blood
ST:	I saw	a	black	branch	with	<u>blood</u> that	kept drippin'

	Verse II, line 15, section A			Verse II, line 15, section B		
TT:	Am văzut	oameni	i	cu	ciocane	sângerânde
	/ˈam vəˈzut	ˈọa.meni	:	ku	tʃoˈkane	sɨn.dʒeˈrinde/
	have.AUX.1SG seen.PPLE	men-	the.MPL	with	hammers.FPL	bleeding.FPL
ST:	I saw	a room full of	men	with	their hammers	a-bleedin'

	Verse II, line 16, section A				Verse II, line 16, section B			
TT:	**<u>Am văzut</u>**	o	<u>scară</u>	<u>albă</u>	ce	duce	sub	ap<u>e</u>
	/ˈam vəˈzut	o	ˈska.rə	albə	ʧe	ˈdu.ʧe	sub	ˈa.pe/
	have.AUX.1SG seen.PPLE	a.FSG	ladder.FSG	white.FSG	that	take.IND.PRES. 3SG	under	waters
ST:	**I <u>saw</u>**	a	<u>white</u>	<u>ladder</u>	all	covered	with	water

	Verse II, line 17, section A			Verse II, line 17, section B			
TT:	Și	zece mi<u>i</u>	de-orator<u>i</u>	cu	limbi	sfârtecate	
	/ʃi	ˈze.ʧe mi :	dɛo.raˈtor^j	ku	ˈlimb^j	sfɨr.teˈkate/	
	And	ten thousands	of orators	with	tongues.FPL	slashed.FPL	
ST:	I saw	ten thousand	talkers	whose	tongues	were all broken	

	Verse II, line 18, section A				Verse II, line 18, section A			
TT:	**<u>Am văzut</u>**	puști	și	săbi	i	în	mâini	de	copii
	/ˈam vəˈzut	puʃt^j	ʃi	ˈsə.bi	:	ɨn	ˈmɨjn^j	de	koˈpi:/
	have.AUX.1SG seen.PPLE	guns	and	sw	s ord	in	hands.FPL	of	children.MPL
ST:	**I <u>saw</u>**	guns	and	sharp	sword s	in	hands	of	young the children

Table 31. Verse III, Central Lines 23-29 (see § 3.4.3)

		Verse III, line 23, section A						Verse III, line 23, section B		
TT:			Un	sunet		de	trăsnet	ce	urla	blesteme
			/un	'su.net		de	trəs'net	ʧe	ur'la	bles'teme/
			A.MSG	sound.MSG		of	thunder	that	ululate.IMPERF.3SG	curses
ST:	I	heard	the	sound		of	a thunder,	it	roared out	a warnin'

		Verse III, line 24, section A					Verse III, line 24, section B		
TT:			Un	vuiet	de	valuri	ce	lumea	o-neacă
			/un	'vu.jet	de	'va.luri	ʧe	'lu.mea	o'nɛakə/
			A.MSG	roar.MSG	of	waves	that	world-the	CL.3SG.F.ACC drown.IND.PRES.3SG
ST:		Heard	the	roar	of	a wave	that	could drown	the whole world

		Verse III, line 25, section A				Verse III, line 25, section B		
TT:			O sută		de	toboşari	cu mâini	explodânde
			/o 'su.tə		de	to.bo'ʃarʲ	ku 'mɨjnʲ	eks.plo'dɨn.de/
			A.FSG hundred.FSG		of	drummers.MPL	with hands.FPL	exploding.FPL
ST:		Heard	one hundred			drummers	whose hands	were a-blazin'

		Verse III, line 26, section A				Verse III, line 26, section B		
TT:			O mie		de şoapte	ce	nimeni	n-aude
			/o 'mi.e		de 'ʃoap.te	ʧe	'ni.men ʲ	na.'ude/
			A.FSG thousand.FSG		of whispers	that	nobody	not hear.IND.PRES.3SG
ST:		Heard	ten thousand		whisperin'	and	nobody	listenin'

		Verse III, line 27, section A				Verse III, line 27, section B		
TT:			Un	om	flămânzind	şi	alţii	rânjindu-i

		/un	om	fləˌmɨnˈzɨnd	ʃɨ	altsɨː	rɨnˈʒɨnduj/
		A.MSG	man.MSG	starving	and	others.MPL	grinning-CL. 3MSG.DAT
ST:	**Heard**	**one**	**person**	<u>**starve**</u>,	**I heard**	**many people**	**laughin'**

	Verse III, line 28, section A				Verse III, line 28, section B		
TT:	**Un**	**cântec**	**de**	**poet**	**mort**	**în**	**cana<u>l</u>**
	/un	ˈkɨn.tek	de	poˈet	mort	ɨn	kaˈna.le/
	A.MSG	song.MSG	of	poet.MSG	dead.MSG	in	gutters
ST:	**Heard**	**the**	**song**	**of**	**a poet**	**who died**	**in**	**the gutte<u>r</u>**

	Verse III, line 29, section A				Verse III, line 29, section B		
TT:	**Un**	**suspin**	**de**	**clovn**	**plângând**	**pe-o**	**cărare**
	/un	susˈpin	de	klovn	plɨn.ˈgɨnd	pe̯o	kəˈra.re/
	A.MSG	sigh.MSG	of	clown	crying	on a.FSG	pathway.FSG
ST:	**Heard**	**the**	**sound**	**of**	**a clown**	**who cried**	**in the**	**alley**

Table 32. Verse IV, Central Lines 34-39 (§ 3.4.4)

		Verse IV, line 34, section A			Verse IV, line 34, section B			
TT:		**Cu**	**un**	**copilaş**	**de** **lângă-un**		**ponei**	**mort**
		/ku	un	ko.pi'laʃ	de 'lɨn.gun		po'nej	mort/
		With	a.MSG	child-DIM.MSG	of beside	a.MSG	pony.MSG	dead.MSG
ST:	**I met**		**a**	**young** child	beside	**a**	**dead**	**pony**

		Verse IV, line 35, section A			Verse IV, line 35, section B			
TT:		**Cu**	un	om	alb	plimbând un		câine	negru
		/ku	un	om	alb	plimbɨnd un		'kɨj.ne	'ne.gru/
		With	a.MSG	man.MSG	white.MSG	walking	a.MSG	dog.MSG	black.MSG
ST:	**I met**		**a**	**white**	**man**	who walked a		**black**	**dog**

		Verse IV, line 36, section A			Verse IV, line 36, section B			
TT:		**Cu**	**o**	**femeie**	**al cărei**		**corp**	**ardea-n flăcări**
		/ku	o	fe'me.je	al 'kərej		korp	ar'dȩan 'flə.kərʲ/
		With	a.FSG	woman	ART.MSG.GEN whose.FSG.GEN		body.MSG	burn.IMPERF.3SG in flames
ST:	**I met**		**a**	**young woman**	whose		**body**	**was burning**

		Verse IV, line 37, section A			Verse IV, line 37, section B			
TT:		**Cu**	**o**	**fetiță**	care	**mi-a**	**arătat**	**curcubeul**
		/ku	o	fe'ti.ʦə	'ka.re	mja	a.rə'tat	kur.ku'bewl/
		With	a.FSG	girl-DIM.FSG	who	CL.1SG.DAT have.AUX.3SG	shown. PPLE	rainbow-the
ST:	**I**		**a**	**young** girl,	she	**gave**	**me**	**a rainbow**

		met						

Verse IV, line 38, section A | **Verse IV, line 38, section A**

TT:		**Cu**	**un**	**om**	**care-a**	**fost**	**rănit**	**în iubire**
		/ku	un	om	karea	'fost	rə'nit	ɨn ju'bi.re/
		With	a.MSG	man.MSG	who have.3SG	been. PPLE	wounded.PPLE. MSG	in love
ST:	**I met**		**one**	**man**	**who**	**was**	**wounded**	**in love**

Verse IV, line 39, section A | **Verse IV, line 39, section B**

TT:		**Cu**	**un**	**alt** **om**	**rănit**	**doar din ură**
		/ku	un	alt om	rə'nit	doar din 'u.rə/
		With	an.MSG	other.MSG man.MSG	wounded.PPLE.MSG	only from hatred
ST:	**I met**			**an other** **man**	**who was wounded**	**with hatred**

Table 33. Verse V, Central Lines 44-45 (see § 3.4.5.1)

<table>
<tr><td colspan="6" align="center">Verse V, line 44</td></tr>
<tr>
<td>TT:</td>
<td><u>Am să mă-ntorc</u></td>
<td>înainte</td>
<td><u>să-nceapă</u></td>
<td>ploaia</td>
</tr>
<tr>
<td></td>
<td><i>/am sə mən'.tork</i></td>
<td><i>ɨ.na'in.te</i></td>
<td><i>sən'ʧɛa.pə</i></td>
<td><i>'plo̞a.ja/</i></td>
</tr>
<tr>
<td></td>
<td><i>Have.1SG SUBJ CL.REFL.1SG.ACC return.1SG</i></td>
<td><i>before</i></td>
<td><i>SUBJ start.3SG</i></td>
<td><i>rain-the</i></td>
</tr>
<tr>
<td>ST:</td>
<td><u>I'm a-goin' back out</u></td>
<td>'fore</td>
<td><u>the rain</u></td>
<td><u>starts a-fallin'</u></td>
</tr>
<tr><td colspan="6" align="center">Verse V, line 45</td></tr>
<tr>
<td>TT:</td>
<td>Voi merge</td>
<td>în miezul</td>
<td>pădurii</td>
<td>cumplite</td>
</tr>
<tr>
<td></td>
<td><i>/voj 'mer.ʤe</i></td>
<td><i>ɨn mjezul</i></td>
<td><i>pə'du.ri:</i></td>
<td><i>kum'plite/</i></td>
</tr>
<tr>
<td></td>
<td>AUX.FUT.1SG go</td>
<td>in middle-the.MSG</td>
<td>forest-the.FSG.GEN</td>
<td>dreadful.FSG.GEN</td>
</tr>
<tr>
<td>ST:</td>
<td>I'll walk</td>
<td>to the depths of</td>
<td>the deepest black</td>
<td>forest</td>
</tr>
</table>

Table 34. Verse V, Central Lines 46-51 (see § 3.4.5.2)

	Verse V, line 46, section A				Verse V, line 46, section B		
TT:	Unde	oamenii-	s	mulți	și-au		mâinile goale
	/ˈun.de	ˈo̦a.meni	: s	mult͡sʲ	ʃjaw		ˈmɨjnʲle ˈgo̦a.le/
	Where	people-the	be.IND.PRES.3PL	many.MPL	and have.IND.PRES.1PL		hands-the.FPL empty.FPL
ST:	Where	the	people are many		and *their* hands are		all empty

	Verse V, line 47, section A				Verse V, line 47, section B		
TT:	Unde		boabe	de-otravă	se revarsă		pe câmpuri
	/ˈun.de		ˈbo̦a.be	deotravə	se re.ˈvar.sə		pe kɨmpurʲ/
	Where		grains of	poisonCL.REFL.3 .ACC	overflow. IND.PRES.1PL		on fields
ST:	Where	the	pellets of	poison	are flooding		their waters

	Verse V, line 48, section A				Verse V, line 48, section B		
TT:	Unde	casa		din vale-i	vecină cu		ocna
	/ˈun.de	kaˈsa		din valej	veˈt͡ʃi.nə ku		ˈok.na/
	Where	home-the.FSG		from valley be.IND. PRES.3SG	neighbor.FSG with		(salt mine) prison-the
ST:	Where	the	home	in the valley	meets the	damp dirty	prison

	Verse V, line 49, section A				Verse V, line 49, section B		
TT:	Unde	fața		călăului	ascunsă-i		sub glugă
	/ˈun.de	ˈfa.t͡sa		kə.ˈlə.u.luj	asˈkunsəj		sub ˈglu.gə/
	Where	face-the.FSG		executioner-the.GEN	hidden.FSG be.IND.PRES.3SG		under hood

ST:	**Where**	<u>**the**</u> **executioner's face**		<u>**is**</u> **always**	**well** <u>**hidden**</u>
	**Verse V, line 50, section A**			**Verse V, line 50, section B**	

TT:	**Unde**	**foamea**	**e slută**	**şi**	**suflet**ele stinse
	/'un.de	'fo̦a.me̦a	e 'slu.tə	ʃi	'su.fle.te.le 'stin.se/
	Where	*hunger-the. FSG*	*be.IND.PRES.3SG very ugly.FSG*	*and*	*souls-the.FPL extinguished.FPL*
ST:	**Where**	**hunger**	**is ugly,**	**where**	**souls are forgotten**

	**Verse V, line 51, section A**			**Verse V, line 51, section B**		

TT:	**Unde**	**negru-i**	**culoare**<u>**a**</u>	**şi**	<u>**numără**</u>**u**	<u>**-i**</u> <u>**zero**</u>
	/'un.de	'ne.gruj	ku'lo̦a.re̦a	ʃi	'nu.mər u	j 'ze.ro/
	Where	*black be.IND.PRES .3SG*	*color-the. FSG*	*and*	*number-the.MSG*	*be.IND. PRES.3SG zero*
ST:	**Where**	**black is**	<u>**the**</u> **color,**	**where**	**none is** <u>**the**</u>	**number**

Table 35. Verse V, Central Lines 52-53 (see § 3.4.5.3)

	Verse V, line 52			
TT:	**Și-o** **s-o**	**și-o** **s-o**	**și-o** **s-o**	**și-o** **s-o**
	spun	**simt**	**zic**	**predic**
	/ʃio so spun	ʃio so simt	ʃio so zic	ʃio so 'pre.dic/
	And AUX.FUT SUBJ-CL.3FSG.ACC	and AUX.FUT SUBJ-CL.3FSG.ACC	and AUX.FUT SUBJ-CL.3FSG.ACC	and AUX.FUT SUBJ-CL.3FSG.ACC
	tell.SUBJ.1SG	feel.SUBJ.1SG	say.SUBJ.1SG	preach.SUBJ.1SG
ST:	And **I'll** **tell** it	and **think** it	and **speak** it	and **breathe** it

	Verse V, line 53			
TT:	**O** **s-o**	**pe un** munte	**ca** toţi	**s-o**
	scriu			**citească**
	/o so	pe un 'mun.te	ka totsʲ	so
	'skri.u			tʃi. 'tɕas.kə/
	AUX.FUT SUBJ-CL.3FSG.ACC	on a.MSG mountain	so that everyone.MPL	SUBJ-CL.3FSG.ACC
	write.SUBJ.1SG			read.SUBJ.3PL
ST:	And **reflect** it	**from the** mountain	so that **all souls**	**can** **see** it

Table 36. Verse V, Central Lines 54-55 (see § 3.4.5.4)

<table>
<tr><td colspan="5" align="center">Verse V, line 54</td></tr>
<tr>
<td>TT:</td>
<td>Şi voi sta</td>
<td>pe ocean</td>
<td>până-n valuri</td>
<td>mă nărui</td>
</tr>
<tr>
<td></td>
<td><i>/ʃi voj sta</i></td>
<td><i>pe o'ʧean</i></td>
<td><i>'pɨ.nən 'va.lurʲ</i></td>
<td><i>mə 'nə.ruj/</i></td>
</tr>
<tr>
<td></td>
<td><i>And AUX.FUT.1SG stay.1SG</i></td>
<td><i>on ocean</i></td>
<td><i>until in waves</i></td>
<td><i>CL.REFL.1SG.ACC collapse.IND.PRES.1SG</i></td>
</tr>
<tr>
<td>ST:</td>
<td>Then I'll stand</td>
<td>on the ocean</td>
<td>until</td>
<td>I start sinkin'</td>
</tr>
<tr><td colspan="5" align="center">Verse V, line 55</td></tr>
<tr>
<td>TT:</td>
<td colspan="3">Dar <u>nainte</u>[72] de asta un cântec</td>
<td>vă dărui</td>
</tr>
<tr>
<td></td>
<td colspan="3"><i>/dar na'in.te de as.ta un 'kɨn.tek</i></td>
<td><i>və 'də.ruj/</i></td>
</tr>
<tr>
<td></td>
<td colspan="3"><i>But 'fore of this a.MSG song.MSG</i></td>
<td><i>CL.2PL.ACC gift.IND.PRES.1SG</i></td>
</tr>
<tr>
<td>ST:</td>
<td colspan="3">But I'll know my song well <u>be</u><u>fore</u></td>
<td>I start singin'</td>
</tr>
</table>

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[72] Alternative form of *înainte* 'before'.

Table 37. Bob Dylan's lyrics of the song or poem *A hard rain's a-gonna fall* and Mircea Cărtărescu's corresponding translation of it, namely *O ploaie mare va veni* /o ˈplo̯a.je ˈma.re va ve'ni/, both displayed integrally and side by side.

Line no.	Bob Dylan A hard rain's a-gonna fall /ə hard reɪnz ə-ˈganə fɔl/	Mircea Cărtărescu O ploaie mare va veni /o ˈplo̯a.je ˈma.re va ve'ni/
	ST	**TT**
	Verse I	**Strofa I**
1	Oh, where have you been, my blue-eyed son? /oʊ, wɛr hæv ju bɪn, maɪ blu-aɪd sʌn/	Oh, unde ai fost, fiul meu cu ochi de azur? /oh unde aj fost fiwl mew ku okʲ de azur/
2	Oh, where have you been, my darling young one? /oʊ, wɛr hæv ju bɪn, maɪ ˈdarlɪŋ jʌŋ wʌn/	Oh, unde ai fost, fiul meu tânăr şi pur? /oh unde aj fost fiwl mew tɨnər ʃi pur/
3	I've stumbled on the side of twelve misty mountains /aɪv ˈstʌmbəld an ðə saɪd ʌv twɛlv ˈmɪsti ˈmaʊntənz/	M-am împiedicat de doisprezece munţi /mam ɨmpjedikat de dojsprezeʧe muntsʲ/
4	I've walked and I've crawled on six crooked highways /aɪv wɔkt ænd aɪv krɔld an sɪks krʊkɪd ˈhaɪˌweɪz/	M-am târât pe şase şosele-ntortocheate /mam tɨrɨt pe ʃase ʃoselentortoke̯ate/
5	I've stepped in the middle of seven sad forests /aɪv stɛpt ɪn ðə ˈmɪdəl ʌvˈsɛvən sæd ˈfɔrəsts/	Mi-am purtat paşii prin şapte păduri triste /mjam purtat paʃi: prin ʃapte pədurʲ triste/
6	I've been out in front of a dozen dead oceans /aɪv bɪn aʊt ɪn frʌnt ʌv ə ˈdʌzən dɛd ˈoʊʃənz/	Am văzut o duzină de-oceane reci şi moarte /ˈam vəzut o duzinə de̯oʧe̯ane reʧʲ ʃi mo̯arte/
7	I've been ten thousand miles in the mouth of a graveyard /aɪv bɪn tɛn ˈθaʊzənd maɪlz ɪn ðə maʊθ ʌv ə ˈgreɪˌvjard/	Am mers zece mii de mile prin guri de cimitire /ˈam mers zeʧe mi: de mile prin gurʲ de ʧimitire/
8	And it's a hard, and it's a hard, it's a hard, and it's a hard /ənd ɪts ə hard, ənd ɪts ə hard, ɪts ə hard, ənd	Şi va veni, şi va veni, va veni, va veni /ʃi va ve'ni ʃi va ve'ni va ve'ni va ve'ni/

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	ɪts ə hard/	
9	And it's a hard rain's a-gonna fall /ənd ɪts ə hard reɪnz əˈganə fɔl/	O ploaie mare va veni /o ˈplo̯a.je ˈma.re va veˈni/
	Verse II	**Strofa II**
10	Oh, what did you see, my blue-eyed son? /oʊ, wʌt dɪd jʊ si, maɪ blu-aɪd sʌn/	Oh, ce ai văzut, fiul meu cu ochi de azur? /oh ʧe aj vəˈzut ˈfiwl mew ku okʲ de aˈzur/
11	Oh, what did you see, my darling young one? /oʊ, wʌt dɪd jʊ si, maɪ ˈdarlɪŋ jʌŋ wʌn/	Oh, ce ai văzut, fiul meu tânăr şi pur? /oh ʧe aj vəˈzut ˈfiwl mew tinər ʃi pur/
12	I saw a newborn baby with wild wolves all around it /aɪ sɔ ə ˈnubɔrn ˈbeɪbi wɪð waɪld wʊlvz ɔl əˈraʊnd ɪt/	Am văzut un nou-născut de lupi înconjurat /ˈam vəˈzut un now nəsˈkut de ˈlupʲ in.kon.ʒuˈrat/
13	I saw a highway of diamonds with nobody on it /aɪ sɔ ə ˈhaɪˌweɪ əv ˈdaɪməndz wɪð ˈnoʊˌbaˌdi an ɪt/	Am văzut o şosea de diamante-ncărcată /ˈam vəˈzut o ʃoˈse̯a de di.aˈmanten.kərˈkatə/
14	I saw a black branch with blood that kept drippin' /aɪ sɔ ə blæk brænʧ wɪð blʌd ðət kept ˈdrɪpɪn/	Am văzut o creangă din care curge sânge /ˈam vəˈzut o ˈkre̯an.gə din ˈka.re ˈkur.ʤe ˈsin.ʤe/
15	I saw a room full of men with their hammers a-bleedin' /aɪ sɔ ə rum fʊl əv mɛn wɪð ðɛr ˈhæmərz əˈblidɪn/	Am văzut oamenii cu ciocane sângerânde /ˈam vəˈzut ˈo̯a.menʲ: ku ʧjoˈkane sin.ʤeˈrɨnde/
16	I saw a white ladder all covered with water /aɪ sɔ ə waɪt ˈlædər ɔl ˈkʌvərd wɪð ˈwɔtər/	Am văzut o scară albă ce duce sub ape /ˈam vəˈzut o ˈska.rə albə ʧe ˈdu.ʧe sub ˈa.pe/
17	I saw ten thousand talkers whose tongues were all broken /aɪ sɔ tɛn ˈθaʊzənd ˈtɔkərz huz tʌŋz wər ɔl ˈbroʊkən/	Şi zece mii de-oratori cu limbi sfârtecate /ʃi ˈze.ʧe mi: de̯o.raˈtorʲ ku ˈlimbʲ sfɨr.teˈkate/
18	I saw guns and sharp swords in the hands of young children /aɪ sɔ gʌnz ənd ʃarp sɔrdz ɪn ðə hændz əv jʌŋ	Am văzut puşti şi săbii în mâini de copii /ˈam vəˈzut puʃtʲ ʃi ˈsə.bi: ɨn ˈmɨjnʲ de koˈpi:/

	ˈtʃɪldrən/	
19	And it's a hard, and it's a hard, it's a hard, it's a hard /ənd ɪts ə hɑrd, ənd ɪts ə hɑrd, ɪts ə hɑrd, ɪts ə hɑrd/	Şi va veni, şi va veni, va veni, va veni /ʃi va veˈni ʃi va veˈni va veˈni va veˈni/
20	And it's a hard rain's a-gonna fall /ənd ɪts ə hɑrd reɪnz əˈganə fɔl/	O ploaie mare va veni /o ˈplo̯a.je ˈma.re va veˈni/
	Verse III	**Strofa III**
21	And what did you hear, my blue-eyed son? /ənd wʌt dɪd jʊ hir, maɪ blu-aɪd sʌn/	Şi ce-ai auzit, fiul meu cu ochi de azur? /ʃi tʃe̯aj a.uˈzit ˈfiwl mew ku okʲ de aˈzur/
22	And what did you hear, my darling young one? /ənd wʌt dɪd jʊ hir, maɪ ˈdarlɪŋ jʌŋ wʌn/	Şi ce-ai auzit, fiul meu tânăr şi pur? /ʃi tʃe̯aj a.uˈzit ˈfiwl mew tɨnər ʃi pur/
23	I heard the sound of a thunder, it roared out a warnin' /aɪ hɜrd ðə saʊnd əv ə ˈθʌndər, ɪt rɔrd aʊt ə ˈwɔrnɪn/	Un sunet de trăsnet ce urla blesteme /un ˈsu.net de trəsˈnet tʃe urˈla blesˈteme/
24	Heard the roar of a wave that could drown the whole world /hɜrd ðə rɔr əv ə weɪv ðət kəd draʊn ðə hoʊl wɜrld/	Un vuiet de valuri ce lumea o-neacă /un ˈvu.jet de ˈva.luri tʃe ˈlu.me̯a oˈne̯akə/
25	Heard one hundred drummers whose hands were a-blazin' /hɜrd wʌn ˈhʌndrəd ˈdrʌmərz huz hændz wər əˈbleɪzɪn/	O sută de toboşari cu mâini explodânde /o ˈsu.tə de to.boˈʃarʲ ku ˈmɨjnʲ eks.ploˈdɨn.de/
26	Heard ten thousand whisperin' and nobody listenin' /hɜrd tɛn ˈθaʊzənd ˈwɪspərɪn ənd ˈnoʊˌba.di ˈlɪsənɪn/	O mie de şoapte ce nimeni n-aude /o ˈmi.e de ˈʃo̯ap.te tʃe ˈni.menʲ na.ˈude/
27	Heard one person starve, I heard many people laughin' /hɜrd wʌn ˈpɜrsən stɑrv, aɪ hɜrd ˈmɛni ˈpipəl ˈlæfɪn/	Un om flămânzind şi alţii rânjindu-i /un om flə.mɨnˈzind ʃi altsiː rɨnˈʒinduj/

28	Heard the song of a poet who died in the gutter /hɜrd ðə sɔŋ əv ə ˈpoʊət hu daɪd ɪn ðə ˈgʌtər/	Un cântec de poet mort în canale /un ˈkɨn.tek de poˈet mort ɨn kaˈna.le/
29	Heard the sound of a clown who cried in the alley /hɜrd ðə saʊnd əv ə klaʊn hu kraɪd ɪn ði ˈæli/	Un suspin de clovn plângând pe-o cărare /un susˈpin de klovn plɨn.ˈgɨnd pe̯o kəˈra.re/
30	And it's a hard, and it's a hard, it's a hard, it's a hard /ənd ɪts ə hard, ənd ɪts ə hard, ɪts ə hard, ɪts ə hard/	Și va veni, și va veni, va veni, va veni /ʃi va veˈni ʃi va veˈni va veˈni va veˈni/
31	And it's a hard rain's a-gonna fall /ənd ɪts ə hard reɪnz əˈganə fɔl/	O ploaie mare va veni /o ˈplo̯a.je ˈma.re va veˈni/
	Verse IV	**Strofa IV**
32	Oh, who did you meet, my blue-eyed son? /oʊ, hu dɪd jʊ mit, maɪ blu-aɪd sʌn/	Cu cine-ai vorbit, fiul meu cu ochi de azur? /ku ˈʧi .ne̯aj vor ˈbit ˈfiwl mew ku okʲ de aˈzur/
33	Who did you meet, my darling young one? /hu dɪd jʊ mit, maɪ ˈdarlɪŋ jʌŋ wʌn/	Oh, cu cine-ai vorbit, fiul meu tânăr și pur? /ku ˈʧi.ne̯aj vorˈbit ˈfiwl mew tinər ʃi pur/
34	I met a young child beside a dead pony /aɪ mɛt ə jʌŋ ʧaɪld bɪˈsaɪd ə dɛd ˈpoʊˌni/	Cu un copilaș de lângă-un ponei mort /ku un ko.piˈlaʃ de ˈlɨn.gun poˈnej mort/
35	I met a white man who walked a black dog /aɪ mɛt ə waɪt mæn hu wɔkt ə blæk dɔg/	Cu un om alb plimbând un câine negru /ku un om alb plimbɨnd un ˈkɨj.ne ˈne.gru/
36	I met a young woman whose body was burning /aɪ mɛt ə jʌŋ ˈwʊmən huz ˈbadi wəz ˈbɜrnɪŋ/	Cu o femeie al cărei corp ardea-n flăcări /ku o fe ˈme.je al ˈkərej korp arˈde̯an ˈflə.kərʲ/
37	I met a young girl, she gave me a rainbow /aɪ mɛt ə jʌŋ gɜrl, ʃi geɪv mi ə ˈreɪnˌboʊ/	Cu o fetiță care mi-a arătat curcubeul /ku o feˈti.tsə ˈka.re mja a.rəˈtat kur.kuˈbewl/
38	I met one man who was wounded in love /aɪ mɛt wʌn mæn hu wəz ˈwundəd ɪn lʌv/	Cu un om care-a fost rănit in iubire /ku un om kare̯a ˈfost rəˈnit in juˈbi.re/
39	I met another man who was wounded with hatred /aɪ mɛt əˈnʌðər mæn hu wəz ˈwundəd wɪð ˈheɪtrəd/	Cu un alt om rănit doar din ură /ku un alt om rəˈnit do̯ar din ˈu.rə/

40	And it's a hard, it's a hard, it's a hard, it's a hard /ənd ɪts ə hɑrd, ɪts ə hɑrd, ɪts ə hɑrd, ɪts ə hɑrd/	Şi va veni, şi va veni, va veni, va veni /ʃi va ve'ni ʃi va ve'ni va ve'ni va ve'ni/
41	It's a hard rain's a-gonna fall /ɪts ə hɑrd reɪnz əˈgɑnə fɔl/	O ploaie mare va veni /o ˈplo̯a.je ˈma.re va ve'ni/
	Verse V	**Strofa V**
42	Oh, what'll you do now, my blue-eyed son? /oʊ, ˈwʌtəl jʊ dʊ naʊ, maɪ blu-aɪd sʌn/	Şi ce-ai să faci, fiul meu cu ochi de azur? /ʃi t͡ʃ̡aj sə ˈfat͡ʃ̡ ˈfiwl mew ku okʲ de aˈzur/
43	Oh, what'll you do now, my darling young one? /oʊ, ˈwʌtəl jʊ dʊ naʊ, maɪ ˈdɑrlɪŋ jʌŋ wʌn/	Şi ce-ai să faci, fiul meu tânăr şi pur? /ʃi t͡ʃ̡aj sə ˈfat͡ʃ̡ ˈfiwl mew tɨnər ʃi pur/
44	I'm a-goin' back out 'fore the rain starts a-fallin' /aɪm ə-ˈgoʊən bæk aʊt fɔr ðə reɪn starts əˈfælɪn/	Am să mă-ntorc înainte să-nceapă ploaia /am sə mən' .tork ɨ .na'in.te sən't͡ʃ̡a .pə ˈplo̯a.ja/
45	I'll walk to the depths of the deepest black forest /aɪl wɔk tə ðə dɛpθs əv ðə ˈdipəst blæk ˈfɔrəst/	Voi merge în miezul pădurii cumplite /voj ˈmer.d͡ʒe ɨn mjezul pəˈdu.ri: kumˈplite/
46	Where the people are many and their hands are all empty /wɛr ðə ˈpipəl ər ˈmɛni ənd ðɛr hændz ər ɔl ˈɛmpti/	Unde oamenii-s mulţi şi-au mâinile goale /ˈun.de ˈo̯a .meni:s mult͡sj ʃjaw ˈmɨjnjle ˈgo̯a.le/
47	Where the pellets of poison are flooding their waters /wɛr ðə ˈpɛləts əv ˈpɔɪzən ər ˈflʌdɪŋ ðɛr ˈwɔtərz/	Unde boabe de-otravă se reversă pe câmpuri /ˈun.de ˈbo̯a.be deotravə se re.ˈvar.sə pe kɨmpurj/
48	Where the home in the valley meets the damp dirty prison /wɛr ðə hoʊm ɪn ðə ˈvæli mits ðə dæmp ˈdɜrti ˈprɪzən/	Unde casa din vale-i vecină cu ocna /ˈun.de kaˈsa din valej ve't͡ʃ̡i.nə ku ˈok.na/
49	Where the executioner's face is always well hidden	Unde faţa călăului ascunsă-i sub glugă /ˈun.de ˈfa.t͡sa kəˈlə.u.luj asˈkunsəj sub

	/wɛr ði ˌɛksəˈkjuʃənərz feɪs ɪz ˈɔlˌweɪz wɛl ˈhɪdən/	ˈglu.gə/
50	Where hunger is ugly, where souls are forgotten /wɛr ˈhʌŋgər ɪz ˈʌgli, wɛr soʊlz ər fərˈgatən/	Unde foamea e slută și sufletele stinse /ˈun.de ˈfo̯a.me̯a e ˈslu.tə ʃi ˈsu.fle.te.le ˈstin.se/
51	Where black is the color, where none is the number /wɛr blæk əz ðə ˈkʌlər, wɛr nʌn əz ðə ˈnʌmbər/	Unde foamea negru-i culoarea și număru-i zero /ˈun.de ˈne.gruj kuˈlo̯a .re̯a ʃi ˈnu .məruj ˈze.ro/
52	And I'll tell it and think it and speak it and breathe it /ənd aɪl tɛl ɪt ənd θɪŋk ɪt ənd spik ɪt ənd brið ɪt/	Și-o s-o spun și-o s-o simt și-o s-o zic și-o s-o predic /ʃio so spun ʃio so simt ʃio so zic ʃio so ˈpre.dic/
53	And reflect it from the mountain so all souls can see it /ənd rəˈflɛkt ɪt frəm ðə ˈmaʊntən soʊ ɔl soʊlz kən si ɪt/	O s-o scriu pe un munte ca toți s-o citească /o so ˈskri.u pe un ˈmun.te ka totsj so ʧi.ˈte̯as.kə/
54	Then I'll stand on the ocean until I start sinkin' /ðɛn aɪl stænd an ði ˈoʊʃən ənˈtɪl aɪ start ˈsɪŋkɪn/	Și voi sta pe ocean până-n valuri mă nărui /ʃi voj sta pe oˈʧe̯an ˈpɨ.nən ˈva.lurj mə ˈnə.ruj/
55	But I'll know my song well before I start singin' /bət aɪl noʊ maɪ sɔŋ wɛl bɪˈfɔr aɪ start ˈsɪŋɪn/	Dar nainte de asta un cântec vă dărui /dar naˈin.te de as.ta un ˈkɨn.tek və ˈdə.ruj/
56	And it's a hard, it's a hard, it's a hard, it's a hard /ənd ɪts ə hard, ɪts ə hard, ɪts ə hard, ɪts ə hard/	Și va veni, și va veni, va veni, va veni /ʃi va veˈni ʃi va veˈni va veˈni va veˈni/
57	It's a hard rain's a-gonna fall /ɪts ə hard reɪnz əˈganə fɔl/	O ploaie mare va veni /o ˈplo̯a.je ˈma.re va veˈni/

Table 38. The text of the traditional ballad Lord Randal(l) and the lyrics of the Bob Dylan's song *A hard rain's a-gonna fall*, displayed side by side, in order to favor a more direct observation of their very similar lyrical structure.

Medieval traditional ballad Lord Randal(l)[73]	Bob Dylan A hard rain's a-gonna fall[74]
Verse I	**Verse I**
O where ha'[75] you been, Lord Randal my son?	Oh, where have you been, my blue-eyed son?
And where ha' you been, my handsome young man?	Oh, where have you been, my darling young one?
I ha' been at the greenwood[76]; mother, mak[77] my bed soon,	I've stumbled on the side of twelve misty mountains
For I'm wearied wi'[78] hunting and fain wad[79] lie down.	I've walked and I've crawled on six crooked highways
Verse II	I've stepped in the middle of seven sad forests
An' wha[80] met ye there, Lord Randal my son?	I've been out in front of a dozen dead oceans
An' wha met you there; my handsome young man?	I've been ten thousand miles in the mouth of a graveyard
O I met wi my true-love; mother, mak my bed soon,	And it's a hard, and it's a hard, it's a hard, and it's a hard
For I'm wearied wi' huntin' an' fain wad lie down.	And it's a hard rain's a-gonna fall
Verse III	**Verse II**
And what did she give you, Lord Randal my son?	Oh, what did you see, my blue-eyed son?
And what did she give you, my handsome young man?	Oh, what did you see, my darling young one?
	I saw a newborn baby with wild wolves all around it
	I saw a highway of diamonds with nobody on it

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[73] *The text is given in its original version; it was taken from a small manuscript volume written in or about 1710 and published in the anthology The English and Scottish Popular Ballads by Frances James Child in 1882*: http://www.liceogalileogalilei.it/old/sites/default/files/materiale_didattico/2013/04_tb_sp2_medieval_ballads_pdf_15349.pdf, last accessed 26/05/2022
[74] https://www.bobdylan.com/songs/hard-rains-gonna-fall/, last accessed 26/05/2022
[75] ha' = have
[76] greenwood =forest
[77] mak = make
[78] wi' = with
[79] fain wad = would like
[80] an' wha = and who

Eels fried in a pan; mother, mak my bed soon,

For I'm wearied wi' huntin' and fain wad lie down.

Verse IV

And wha gat your leavins[81], Lord Randal my son?

And wha gat your leavins, my handsome young man

My hawks and my hounds; mother, mak my bed soon,

For I'm wearied wi' huntin' and fain wad lie down.

Verse V

And what became of them, Lord Randal my son?

And what became of them, my handsome young man?

They stretched their legs out an' died; mother, mak my bed soon,

For I'm wearied wi' huntin' and fain wad lie down.

Verse VI

O I fear you are poisoned, Lord Randal my son,

 I fear you are poisoned, my handsome young man.

Oyes, I am poisoned; mother, mak my bed soon,

For I'm sick at the heart and I fain wad lie down.

Verse VII

What d'ye[82] leave to your mother, Lord Randal

I saw a black branch with blood that kept drippin'

I saw a room full of men with their hammers a-bleedin'

I saw a white ladder all covered with water

I saw ten thousand talkers whose tongues were all broken

I saw guns and sharp swords in the hands of young children

And it's a hard, and it's a hard, it's a hard, it's a hard

And it's a hard rain's a-gonna fall

Verse III

And what did you hear, my blue-eyed son?

And what did you hear, my darling young one?

I heard the sound of a thunder, it roared out a warnin'

Heard the roar of a wave that could drown the whole world

Heard one hundred drummers whose hands were a-blazin'

Heard ten thousand whisperin' and nobody listenin'

Heard one person starve, I heard many people laughin'

Heard the song of a poet who died in the gutter

Heard the sound of a clown who cried in the alley

And it's a hard, and it's a hard, it's a hard, it's a hard

And it's a hard rain's a-gonna fall

Verse IV

---

[81] wha gat your leavins = who got your leavings

my son?

What d'ye leave to your mother, my handsome young man?

Four and twenty milk kye[83]; mother, mak my bed soon,

For I'm sick at the heart and fain wad lie down.

Verse VIII

What d'ye leave to your sister, Lord Randal my son?

What d'ye leave to your sister, my handsome young man?

My gold and my silver; mother, make my bed soon,

For I'm sick at the heart an' I fain wad lie down.

Verse IX

What d'ye leave to your brother, Lord Randal my son?

What d'ye leave to your brother, my handsome young man?

My houses and my lands; mother, mak my bed soon,

For I'm sick at the heart and I fain wad lie down.

Verse X

What d'ye leave to your true-love, Lord Randal my son?

What d'ye leave to your true-love, my handsome young man?

I leave her hell and fire; mother, mak my bed soon,

For I'm sick at the heart and I fain wad lie

Oh, who did you meet, my blue-eyed son?

Who did you meet, my darling young one?

I met a young child beside a dead pony

I met a white man who walked a black dog

I met a young woman whose body was burning

I met a young girl, she gave me a rainbow

I met one man who was wounded in love

I met another man who was wounded with hatred

And it's a hard, it's a hard, it's a hard, it's a hard

It's a hard rain's a-gonna fall

Verse V

Oh, what'll you do now, my blue-eyed son?

Oh, what'll you do now, my darling young one?

I'm a-goin' back out 'fore the rain starts a-fallin'

I'll walk to the depths of the deepest black forest

Where the people are many and their hands are all empty

Where the pellets of poison are flooding their waters

Where the home in the valley meets the damp dirty prison

Where the executioner's face is always well hidden

Where hunger is ugly, where souls are forgotten

Where black is the color, where none is the number

And I'll tell it and think it and speak it and breathe it

And reflect it from the mountain so all souls can see it

Then I'll stand on the ocean until I start sinkin'

But I'll know my song well before I start singin'

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[82] d'ye = do you
[83] kye = cows

down.	And it's a hard, it's a hard, it's a hard, it's a hard It's a hard rain's a-gonna fall

SUMMARY IN ITALIAN

In questa tesi di laurea magistrale mi sono proposta di indagare e identificare alcuni dei fenomeni più interessanti legati alla traduzione, dall'inglese al romeno, di un testo poetico culturalmente rilevante in versi – ovvero la canzone *A Hard Rain's A-Gonna Fall* – che appartiene a uno degli artisti più influenti nella musica e nella cultura popolare di tutti i tempi – ovvero il cantautore Bob Dylan – e colui che ricrea questo testo, infondendogli nuova vita – non solo un semplice traduttore, ma uno dei più noti scrittori romeni contemporanei (poeta, romanziere, critico letterario, saggista, giornalista e professore universitario), Mircea Cărtărescu. Nel condurre questa analisi, la traduzione viene indagata attraverso la lente di tre categorie principali rispetto al testo originale, ovvero *ciò che viene sostituito*, *ciò che viene omesso* e *ciò che viene aggiunto*, che si rivelano essenziali per porre le basi di un metodo molto produttivo e solido di analisi. I risultati così ottenuti si distinguono sulla base di due ulteriori criteri: se imposti dalle regole di ciascuna delle due lingue della combinazione linguistica in questione, ovvero l'inglese, come lingua di partenza, e il romeno, come lingua di arrivo – in questa tesi, vengono chiamati *vincoli linguistici* 'linguistic constraints' – o se rappresentano l'esito dell'ingegno di chi ricrea il testo in un altro codice linguistico e culturale – in questa tesi, vengono chiamati *scelta stilistica* 'stylistic choice'. Come dovrebbe essere ovvio, le *scelte stilistiche* 'stylistic choices' sono più interessanti dei *vincoli linguistici* 'linguistic constraints', specialmente in una traduzione letteraria.

Sulla base delle suddette considerazioni, il fenomeno che emerge più frequentemente in questa analisi traduttiva è quello nella categoria di *ciò che viene sostituito*, con circa una quarantina di risultati, appartenenti sia alla sottocategoria del *vincolo linguistico* 'linguistic constraint', sia a quella della *scelta stilistica* 'stylistic choice'. Questa è la categoria che contiene numerosi esempi che riguardano la traduzione di alcune parole o strutture con parole o strutture del tutto diverse, il che significa proprio che alcuni elementi del testo di partenza vengono sostituiti con altri elementi nel testo di arrivo. Questa è inoltre la categoria in cui i cambiamenti che avvengono in background possono persino includere i processi di omissione dal testo di partenza e/ o aggiunta al testo di arrivo di uno o più elementi. Tuttavia, poiché questi elementi omessi e/o aggiunti vengono effettivamente sostituiti da altri elementi nel testo di arrivo, questi rappresentano giustamente casi di sostituzione. Gli esempi in questa categoria sono davvero numerosi e sono inoltre analizzati allungo e in grande dettaglio nel terzo capitolo, pertanto, a scopo illustrativo, in questa sezione verranno presi in considerazione solo alcuni degli esempi più rilevanti.

Ad esempio, all'interno di alcune collocazioni interessanti presenti nella canzone sotto esame in questa tesi di laurea, i collocati impiegati nei due testi differiscono e, giustamente, come verrà subito spiegato. Nello specifico, gli aggettivi *hard* e *mare* /ˈma.re/ 'big' rappresentano casi distintivi di collocati per le basi nominali a cui sono attaccati – ossia *rain* e *ploaie* /ˈplo̯a.je/ (nel titolo e negli ultimi due versi di ogni strofa, I-V, versi 8-9, 19-20, 30-31, 40-41 e 56-57) – e questo è spiegato dall'intuizione poetica di Cărtărescu nel selezionare, da un certo numero di possibili collocati che esistono in romeno, quello più adatto per trasmettere un significato specifico e che, in questo caso, è un'allusione alla pioggia *di proporzioni bibliche*, annunciando così un evento catastrofico che è destinato ad accadere, proprio così come è inteso nel testo originale (vedi § 3.1.2). Ma anche i collocati verbali *fall* e *veni* /veˈni/ 'come' usati in riferimento alla stessa base nominale, ossia *rain* e *ploaie* /ˈplo̯a.je/, rispettivamente, sono un esempio simile in questo senso, laddove la traduzione letterale romena del verbo *fall*, ossia *cădea* /kəˈde̯a/, è meno frequente di *veni* /veˈni/ 'come', sebbene *cădea* /kəˈde̯a/ rappresenti in realtà un collocato più forte di *veni* /veˈni/ 'come', in quanto è piuttosto tipico del campo della meteorologia; va invece considerato che, come già accennato, la pioggia nel testo originale è senza dubbio metaforica (vedi § 3.1.3).

Altri esempi interessanti che includono la traduzione di alcune parole singole con altre parole singole del tutto diverse possono essere rappresentati da verbi. Ad esempio, il verbo *meet*, nella domanda *who did you meet* 'chi hai incontrato', è reso da Cărtărescu con un altro verbo, ovvero *vorbi* /vorˈbi/ 'talk', e quindi 'parlare', nella domanda *cu cine-ai vorbit* /ku ˈtʃi.ne̯aj vorˈbit/, letteralmente 'with whom did you talk', e quindi 'con chi hai parlato' (strofa IV, versi 32-33), ed è usato al posto dell'equivalente verbo riflessivo romeno *a se întâlni* /a se ɨn.tɨlˈni/ 'meet', e quindi incontrarsi, ed è usato quindi al posto della forma specifica di un tempo verbale passato del romeno, chiamato *perfect compus*, ossia *te-ai întâlnit* / te̯aj ɨn.tɨlˈnit/ 'met', è quindi 'ti sei incontrato'. Questo tipo di sostituzione rappresenta una *scelta stilistica*, e, sebbene i due verbi siano diversi, possono essere considerati parte di un campo semantico simile, poiché, con il verbo usato da Cărtărescu, viene esplicitato il presupposto piuttosto logico che quando si incontra qualcuno, parlare a questa persona non è escluso (vedi § 3.2.3). Allo stesso modo, nella sequenza di verbi *tell*, *think*, *speak* and *breathe* (*dire o raccontare*, *pensare*, *parlare* e *respirare*), solo il primo verbo *tell* è tradotto con il suo equivalente romeno *spun*, mentre *think*, *speak* and *breathe* sono tradotti con diversi verbi romeni, ossia *simt* 'feel' (*sentire*), *zic* 'say' (*dire*) e *predic* 'preech' (*predicare*), rispettivamente (strofa V, verso 52). La traduzione letterale romena equivalente di *think*, *speak* and *breathe* (*pensare*, *parlare* e *respirare*) è *gândesc* /gɨnˈdesk/, *vorbesc* /vorˈbesk/ e *respir* /resˈpir/, dove *gândesc* e *vorbesc* suonano e sono strutturalmente simili (avendo l'infisso -esc), mentre la presenza di *respir* è piuttosto strano in questa sequenza. Inoltre, tutti e tre i verbi sono più lunghi di quelli

effettivamente impiegati da Cărtărescu, e questo potrebbe essere un modo per evitare le conseguenze negative che le parole più lunghe possono avere sul flusso di lettura di un verso. Inoltre, i verbi usati da Cărtărescu sono semanticamente correlati alle loro controparti inglesi, poiché *simt* 'feel' sostituisce *think*, *zic* 'say' sostituisce *speak*, e *predic* 'preach' sostituisce *breathe*. Come altri elementi di grandissima rilevanza presenti in questo esempio, da un lato, c'è l'allitterazione del suono /s/ in *spun* /**s**pun/ 'tell' e *simt* /**s**imt/ 'feel', e, d'altra parte, c'è la rima del suono /ic/ in *zic* /z**ic**/ 'say' e *predic* /'pre.d**ic**/ 'preach'. Questo tipo di considerazioni riflette il modo in cui Cărtărescu fa scelte attente e deliberate di termini (ma anche di strutture) per servire uno scopo poetico superiore e non solo tradurre direttamente e letteralmente. La sua traduzione è a tutti gli effetti letteraria (vedi § 3.4.5.3.1).

Altri esempi possono includere la traduzione di una stringa di testo con parole completamente diverse. Considerato che (*the executioner's face*) *is always well hidden*, ossia (il volto del boia) è sempre ben nascosto, si traduce in romeno con (*faţa călăului) ascunsă-i sub glugă*/ (fa.tsa kə.'lə.u.luj) as'kunsəj sub 'glu.gə/, that is '(the executioner's face) is hidden under [the] hood'ù, ossia '(il volto del boia) è nascosto sotto [il] cappuccio' (strofa V, verso 49), le differenze tra questi due testi sono piuttosto evidenti. Più precisamente, e innanzitutto, l'ordine delle parole è diverso nei due testi, quindi: nel testo di partenza i due elementi del predicato nominale *is hidden* (ossia, è nascosto) sono separati da due modificatori, inseriti tra parentesi quadre nella voce , *is [always well] hidden* (ossia, è [sempre bene] nascosto), mentre, nel testo di arrivo, l'equivalente predicato nominale composto da due parole *ascunsă-i*, letteralmente 'hidden is' (ossia, *nascosta è*), si fonde in un'unica unità grafica e fonetica, che determina anche l'inversione tra il verbo copulativo *-i* "s' (la forma contratta di este /jeste/ 'è') e l'aggettivo *ascunsă* 'hidden.FSG' (ovvero, *nascosta*), i quali sono successivamente seguiti dai restanti elementi, anch'essi inseriti tra parentesi quadre nella voce *ascunsă-i [sub glugă]*, letteralmente 'hidden is [under hood]' (ovvero, *nascosto è [sotto il cappuccio]*). Inoltre, va notato che questo tipo di inversione è di tipo stilistico in romeno ed è molto produttiva in poesia. In secondo luogo, l'elemento *always well* (ovvero, *sempre ben*) che modifica *hidden* (ossia, *nascosta*) nel testo di partenza è sostituito da un'espressione completamente diversa nel testo di arrivo, ovvero *sub glugă* 'under [the] hood' (*sotto [il] cappuccio*), che rappresenta un tipo piuttosto radicale di sostituzione, mentre il significato dei due testi è fatto coincidere in larga misura, poiché *un volto nascosto sotto il cappuccio* è *un volto ben nascosto*. Inoltre, uno stereotipo comune illustra il pubblico carnefice medievale indossando un mantello con il cappuccio, quindi l'intuizione poetica di Cărtărescu si rivela, ancora una volta, eccezionale nelle scelte di traduzione che fa (vedi § 3.4.5.2.2). Un altro esempio molto interessante di questo tipo è il processo di traduzione in (*my) blue-eyed (son)/ (my) darling young (one)*, che diventa (*fiul meu) cu ochi de*

azur/ (fiul meu) tânăr şi pur, letteralmente '(my son) with eyes of azure/ (my son) young and pure', ossia *(mio figlio) con occhi azzurri/ (mio figlio) giovane e puro* (Verses I-V, lines 1-2,10-11, 21-22, 32-33, 42-43). In questo esempio, l'aspetto principale da considerare è la rima, mentre la struttura sintattica diversa – più precisamente, il diverso ordine delle parole – nelle due lingue pone le basi per la scelta di Cărtărescu della coppia in rima *azur-pur* /aˈzur-pur/ 'azure-pure' nel testo di arrivo per controbilanciare la coppia in rima *son-one* /sʌn-wʌn/ nel testo di partenza. Pertanto, in inglese, l'aggettivo precede il sostantivo che determina, mentre l'ordine delle due parti del discorso è invertito in romeno. Nel testo di partenza, da un lato, l'aggettivo possessivo *my* e l'aggettivo composto *blue-eyed*, ovvero *occhi azzurri*, precedono il sostantivo *son*, ovvero *figlio*, e, dall'altro lato, l'aggettivo possessivo *my* e gli aggettivi qualificativi *darling*, ossia *caro*, e *young*, ossia *giovane*, precedono il sostituto nominale *one* (che fa riferimento a *son*, ovvero *figlio*). Al contrario, nel testo di arrivo, da un lato, il sostantivo *fiu* /fiw/ 'son.MSG' precede l'aggettivo possessivo *meu* /mew/ 'my.1MSG' e il sintagma *cu ochi de azur* /ku okʲ de aˈzur/, letteralmente 'with azure eyes' (ovvero, *con occhi azzurri*), e, d'altra parte, il sostantivo *fiu* /fiw/ 'son.MSG' precede l'aggettivo possessivo *meu* /mew/ 'my.1MSG' e gli aggettivi qualificativi *tânăr* /ˈtɨ.nər/ 'young.MSG' e *pur* /pur/ 'pure.MSG'. Inoltre, gli aggettivi romeni *tânăr* /ˈtɨ.nər/ 'young.MSG' e *pur* /pur/ 'pure.MSG' sono uniti dalla congiunzione copulativa *şi* /ʃi/ (e), a differenza del testo di arrivo, dove la congiunzione copulativa è semplicemente assente, mentre l'aggettivo *young* è in coppia con l'aggettivo *darling*, che finisce così per essere sostituito con *pur* /pur/ 'pure.MSG'. Anche in questo caso, è interessante osservare un tratto tipico dell'inglese, più precisamente quello del sostitutivo nominale *one* che serve per evitare la ripetizione del sostantivo *son*, mentre in romeno non esiste un simile espediente linguistico, e, per questo motivo, il sostantivo *fiu* /fiw/ 'son' è necessariamente ripetuto. Infine, secondo la struttura sintattica tipica della lingua inglese sopra illustrata, i termini chiave *son* e *one* sono convenientemente posizionati alla fine dei due versi iniziali (in tutti e cinque le strofe della canzone sotto esame), generando di conseguenza la rima nel testo di arrivo, mentre, in romeno, Cărtărescu è costretto a trovare una soluzione alternativa, che egli riesce ad elaborare con grande abilità, grazie alla propria intuizione letteraria. Pertanto, la coppia di parole inglesi *son* e *one* formano una rima perfetta alla fine dei due versi appena menzionati, nel testo di partenza, come è anche il caso della coppia di parole romene *azur* /aˈzur/ e *pur* /pur/ nel testo di arrivo. Tuttavia, nel passaggio dal testo di partenza al testo di arrivo, è centrale sottolineare che Cărtărescu – immerso nel suo ruolo di traduttore, ma allo stesso tempo essendo lui stesso un poeta – usa le sue capacità letterarie per evitare di perdere la rima e riesce a centrare in pieno questo obiettivo facendo due scelte stilistiche significative. Una di queste scelte riguarda la traduzione dell'aggettivo di colore *blue* nel sostantivo composto tipico della lingua inglese *blue-eyed* (del tipo 'colore + sostantivo

(*eye*) + *ed*') con il sostantivo romeno *azur* /aˈzur/ 'azure' nella struttura specifica della lingua romena *cu ochi de azur* (del tipo *'cu ochi + de* + sostantivo (che allude al colore)', letteralmente 'con occhi azzurri', il che suggerisce che gli occhi sono del colore del cielo. Inoltre, per confermare l'intuizione poetica di Cărtărescu in questo caso specifico, le voci del dizionario azur /aˈzur/ (https://hallo.ro/dictionar-englez-roman/azur) e azure (https://www.collinsdictionary.com/dictionary/english/azure) sono contrassegnate come 'letterarie' e 'poetiche', in entrambe le lingue. L'altra scelta stilistica che fa Cărtărescu è quella di eliminare il termine *darling* dal testo di partenza e di sostituirlo con l'aggettivo qualificatico *pur* 'pure'. Anche se questa scelta potrebbe non sembrare molto sofisticata all'occhio prosaico, c'è anche di più del già citato aspetto della rima: il contesto semantico più ampio sembra indicare che Cărtărescu seleziona il termine *pur* /pur/ 'pure.MSG' anche per la sua connotazione di 'innocenza'. Inoltre, poiché deve usarlo insieme all'aggettivo *young* 'giovane' – che esiste già nel testo di partenza, e, che egli traduce letteralmente con l'equivalente romeno *tânăr* /ˈtɨ.nər/ 'giovane.MSG' – egli mette, i due concetti correlati di 'essere giovani' ed 'essere puri', fianco a fianco, poiché entrambi rappresentano 'l'innocenza'. La stessa connessione semantica si trova nel testo di partenza tra gli aggettivi *blue-eyed* e *young*, poiché gli 'occhi azzurri' sono comunemente associati al concetto di 'innocenza', come lo è anche il concetto di 'giovinezza'. Per completare, l'associazione di 'occhi azzurri' con 'innocenza' è menzionata inoltre nella sezione delle note relativa al testo della canzone *A Hard Rain's A-Gonna Fall* nel volume di Alessandro Carrera intitolato *Dylan Lyrics 1961-1968*, dove l'autore specifica che 'Occhi azzurri', riferito a un giovane o a una ragazza, ha il significato di 'innocente'. Alla luce di queste *scelte stilistiche*, che attribuiscono il merito al processo traduttivo creativo di Cărtărescu, si considera inseguito la traduzione letterale – non creativa di per sé – degli stessi termini chiave. Pertanto, l'aggettivo di colore *blue* in *blue-eyed* [son] (ovvero, *[figlio] dagli occhi azzurri*) si traduce in romeno con *albaştri.MPL* /al.baʃtri/ 'blue.MPL' in riferimento a *ochi* /okʲ/ 'eyes.MPL' e *darling* in *darling [...] one* si traduce in romeno con *drag* /drag/ 'darling.MSG', in riferimento a *fiu* /fiw/ 'son.MSG'. Di conseguenza, si può osservare che non esisterebbe alcuna rima tra *albaştri* /al.baʃtri/ – sostituendo ipoteticamente *azur* /aˈzur/ – e *drag* /drag/ – sostituendo ipoteticamente *pur* /pur/ – e questo risulterebbe nella perdita della rima nel passaggio dal testo di partenza al testo di arrivo (vedi § 3.2.4).

Al secondo posto, con una trentina di occorrenze, è il fenomeno nella categoria di *ciò che viene omesso*. Anche in questo caso, gli esempi sono presenti in entrambe le sottocategorie, quella del *vincolo linguistico* 'linguistic constraint' e quella della *scelta stilistica* 'stylistic choice'. Con particolare attenzione alle *scelte stilistiche* – come già enfatizzato – vengono illustrati di seguito alcuni degli esempi più rilevanti in questa categoria. Pertanto, l'aggettivo qualificativo *misty*

'nebbioso' in *twelve misty mountains* 'dodici montagne nebbiose' è omesso nel passaggio al testo di arrivo, come si può vedere in *doisprezece munţi* /ˈdoj.spre.ze.ʧe ˈmunts̩ʲ/, ovvero 'dodici monti' (strofa I, verso 3). Nel testo di partenza, misty 'nebbioso' è chiaramente centrale nel sintagma nominale *twelve misty mountains* 'dodici montagne nebbiose', dove fa parte della realizzazione dell'allitterazione del suono /m/ e della consonanza del suono /t/. Sebbene Cărtărescu non cerchi di ricreare questo aspetto in questo verso, egli reintegra tuttavia gli effetti sonori da qualche altra parte, nella stessa strofa. Ad esempio, la struttura 'verbo + sostantivo' *a-şi purta paşii* /aʃi purˈta paʃiː/ – dove il verbo *a purta* /a purˈta/ significa 'portare', il sostantivo *paşii* /paʃiː/ significa 'i passi', e *-şi* /ʃi/ (che è la forma ridotta del pronome clitico romeno nel dativo *îşi* /ɨʃi/) significa 'a sé', danno il significato complessivo 'portare i propri passi' – è, infatti, più lungo rispetto al verbo sintetico *to step* ('andare a piedi' o 'camminare') effettivamente impiegato in *I stepped* in ST (strofa I, verso 5). È inoltre interessante notare che, di fatto*, a-şi purta paşii* /aʃi purˈta paʃiː/ ha un verbo sintetico equivalente in romeno, che è *a păşi* /a pəˈʃi/ 'fare un passo' – proprio come, ad esempio, in inglese la struttura 'verbo + sostantivo' *to take a walk* ('fare una camminata') ha il verbo sintetico equivalente *to walk* ('camminare'). Molto chiaramente, l'aggiunta di un elemento lessicale – e questo è, di fatto, un esempio nella categoria di ciò che viene aggiunto – in *purtat paşii* /purˈta paʃiː/, ha un ruolo chiave nell'ottenere l'allitterazione del suono /p/ (vedi § 3.4.1.2). Un altro esempio simile è l'omissione dell'aggettivo qualificativo *wild* (verso II, riga 12) in *(I saw a newborn baby) with **wild wolves** (all around it)* – letteralmente, '(Ho visto un neonato) con lupi selvatici (tutto intorno)' – che è reso in romeno con *(Am văzut un nou-născut de) lupi (înconjurat)* /(ˈam vəˈzut un now nəsˈkut de) ˈlupʲ (ɨn.kon.ʒuˈrat)/ – letteralmente '(ho visto un neonato [bambino] da) lupi (circondato)' – dove la presenza di *wild* in *wild wolves* è centrale per ottenere l'allitterazione del suono /w/ nel testo di partenza, e, che viene dunque persa nel passaggio al testo di arrivo. Inoltre, in questo verso, Cărtărescu riduce il sintagma nominale neonato ad un unico termine in romeno, ovvero *nou-născut* /now nəsˈkut/ 'neonato', che rappresenta un'omissione, di tipo *vincolo linguistico*, poiché, in romeno, il sostantivo composto *nou-născut* 'neonato' incorpora pienamente il termine *bebe* /beˈbe/ 'bebèo' o *bebeluş* /be.beˈluʃ/ 'bebè' tanto che sarebbe non solo ridondante, ma addirittura errato aggiungerlo. Inoltre, è chiaro che lo sforzo principale di Cărtărescu in questo verso è incentrato sulla sostituzione di *[wild wolves] all around it* – ovvero, 'con [lupi selvatici] tutt'intorno' – con *de [lupi] înconjurat* /de [ˈlupʲ] ɨn.kon.ʒuˈrat/ – letteralmente 'da [lupi] circondatio (vedi § 3.4.2.2).

Un altro esempio in questa categoria è l'omissione di *young* 'giovane' in *a young woman* 'una giovane donna', che viene semplicemente tradotta con *o femeie* /o feˈme.je/, ovvero 'una donna' (strofa IV, verso 35). Al contrario, è interessante notare che Cărtărescu fa una scelta diversa – peraltro stilistica – in altri due casi simili, dove conta come sostituzione, però. Più esattamente,

traduce *a young child,* letteralmente 'un giovane bambino' (versetto IV, riga 34), con il diminutivo *un copilaş* /un ko.pi'laʃ/ (ovvero, 'un piccolo [o] giovane bambino'). Così faccendo, Cărtărescu altera il sintagma nominale *a young child*, riducendola al singolo sostantivo *copilaş*, dove il suffisso -*aş* rientra nella formazione di un tipico diminutivo romeno, che esprime lo stesso significato dell'aggettivo qualificativo inglese *young*. Allo stesso modo, Cărtărescu traduce *a young girl* 'una giovane ragazza' (strofa IV, verso 37) con il diminutivo *o fetiţă* /o fe'ti.tsə/, (ovvero, 'una piccola [o] giovane ragazza'). Anche in questo caso, egli elimina l'aggettivo qualificativo *young* 'giovane', che modifica il sostantivo *girl* 'ragazza', e ne recupera il significato attraverso il tipico suffisso romeno -*iţă* che forma il diminutivo *fetiţă* 'piccola [o] giovane ragazza'. È quindi importante notare che Cărtărescu fa una scelta di traduzione consapevole in questi casi, soprattutto perché la formazione di diminutivi, aggiungendo suffissi, è un processo molto produttivo in romeno – molto più di quanto non lo sia in inglese. Alla luce di quanto appena detto, Cărtărescu sceglie, inaspettatamente, di omettere l'aggettivo qualificativo *young* 'giovane' nel sintagma *young woman* 'giovane donna', senza cercare di recuperarlo in nessun altro modo: in ogni caso, non per via di un diminutivo formato con un suffisso. Questo è semplicemente perché Cărtărescu fa uno sforzo deliberato per non alterare o complicare il significato del testo originale, nel passaggio al testo di arrivo, preferendo omettere alcuni elementi che creerebbero confusione nel testo di arrivo rispetto al testo di partenza. Inoltre, questo approccio sembra essere in linea con l'affermazione dell'autore rumeno – che egli fa nell'introduzione al suo libro da cui è tratta questa traduzione – di cercare di essere il più fedele possibile al testo originale. Tuttavia, ogni volta che egli vede un'opportunità *idonea* per esprimere la sua creatività, Cărtărescu non ha paura di alterare il testo originale, rimanendo, allo stesso tempo, il più fedele possibile al significato originario (cfr. § 3.4.4.1).

Altri esempi in questa categoria possono riguardare l'omissione totale della struttura verbale all'inizio di ciascuno dei versi centrali di una strofa, che costituiscono una serie di risposte alla domanda nei due versi iniziali della strofa in questione. Questo avviene, ad esempio, nei versi centrali della strofa III, dove le risposte alla domanda all'inizio di questa strofa – ovvero, *what did you hear* 'cosa hai sentito' e *ce-ai auzit* /ʧeaj a.u'zit/ (ovvero, ' cosa hai sentito') rispettivamente – iniziano con 'Io ho sentito' (verso 23) e 'Ho sentito' (righe 24-29) nel testo di partenza, strutture che sono completamente omesse nel testo di arrivo, il quale inizia direttamente con l'oggetto (vedi § 3.4.3.2). Questo si verifica anche nei versi centrali della strofa IV, dove le risposte alla domanda all'inizio di questa strofa – ovvero, *who did you meet* 'chi hai incontrato' e *cu cine-ai vorbit* /ku 'ʧi.ŋeaj vor'bit/ (ovvero, 'con chi hai parlato') rispettivamente – iniziano con 'Io ho incontrato' (versi 34-39) nel testo di partenza, struttura che viene completamente omessa nel testo di arrivo, dove – anche in questo caso – questi versi iniziano direttamente con l'oggetto (vedi § 3.4 .4.2).

In terzo e ultimo luogo – e il meno notevole tra tutti – c'è il fenomeno di *ciò che viene aggiunto*, con all'incirca dieci casi in questa categoria, che sono per lo più limitati alla sottocategoria del *vincolo linguistico* 'linguistic constraint', piuttosto che a quella della *scelta stilistica* 'stylistic choice'. Si può pertanto concludere che l'aggiunta di elementi, come processo autonomo, non è affatto produttiva nell'approccio di Cărtărescu. Poiché gli esempi stilisticamente rilevanti sono pochissimi in questa categoria, come appena accennato, solo un esempio – quello più significativo – viene illustrato in questa sezione, più precisamente, il sintagma nominale *(a dozen) dead oceans* '(una dozzina di) oceani morti' (verso I, verso 6) che diventa *(o duzină de-)oceane* **reci** *şi moarte* /o duˈzi.nə dẹoˈʧẹane ˈre.ʧʲ ʃi ˈmọar.te/, letteralmente '(una dozzina di) oceani **freddi e** morti'. Cărtărescu sceglie di inserire un aggettivo qualificativo aggiuntivo – vale a dire *reci* /ˈre.ʧʲ/ 'cold.FPL'– e di collegarlo mediante la congiunzione coordinativa copulativa *şi* /ʃi/ 'e' all'altro aggettivo già esistente nel testo di partenza , che è semplicemente tradotto con il termine equivalente rumeno *moarte* /ˈmọar.te/, ovvero 'morti' (in riferimento al sostantivo romeno femminile plurale *oceane* /oˈʧẹane/, ovvero 'oceani'). Rispetto a queste scelte stilistiche che Cărtărescu fa in questo caso, vale la pena notare, da un lato, che il tipo di costruzione in cui due aggettivi sono coordinati da *şi* /ʃi/ 'e' occorre due volte in questo verso (anche nella riga 2, in *tânăr şi pur* /ˈtɨ.nər ʃi pur/, ovvero 'giovane e puro') e, d'altra parte, l'inserimento di *reci* /ˈre.ʧʲ/ 'cold.FPL' potrebbe essere un riferimento letterario al poeta nazionale romeno, *Mihai Eminescu*. Per essere più precisi, la forma singolare *rece* /ˈre.ʧe/ – coordinata con un altro aggettivo qualificativo per via di *şi* /ʃi/, ovvero 'e' – si trova, ad esempio, in due famose poesie di Eminescu: 'Lucafarul' (ovvero, Lucifero' o 'Espero') e 'Mortua est', come segue: "Iar eu în lumea mă simt/ Nemuritor şi rece " tradotto in "Ma io nel mio […] mondo mi sento/ Eterno [e] freddo […]"e "Văd sufletu-ţi candid prin spaţiu cum trece; / Privesc apoi lutul rămas... alb şi rece " tradotto in "Vedo la tua anima candida attraversare lo spazio;/ Poi guardo l'argilla che resta... [bianca] e fredda" (vedere § 3.4.1.1).

Per concludere, si può chiaramente comprendere che il metodo piuttosto meticoloso utilizzato nell'analisi di questa traduzione non può essere applicato su tutti i testi delle canzoni (o poesie) di Bob Dylan tradotti da Mircea Cărtărescu, poiché sarebbe un compito cosiddetto infinito, soprattutto per una sola persona. Tuttavia, la ricerca condotta in questa tesi di laurea magistrale può aprire la strada ad una serie di altre ricerche su questo argomento.

Sulla base dei fenomeni più rilevanti già delineati in questo lavoro, un suggerimento potrebbe essere quello di identificare e studiare le principali caratteristiche stilistico-letterarie e linguistiche che definiscono l'approccio di Mircea Cărtărescu alla traduzione dei testi di Bob Dylan,

in generale, e su scala più ampia, includendo, ad esempio, tutte le 100 canzoni (o poesie) tradotte nel suo libro, passando così da un approccio verticale dettagliato a un approccio orizzontale più generale, tanto più che, nel costante sforzo di motivare le scelte traduttive di Cărtărescu in questa tesi, emerge molto chiaramente che l'autore romeno è molto attento all'efficacia poetica dell'espressione, pur rimanendo fedele ai contenuti.

Inoltre, potrebbe essere interessante condurre un'indagine più approfondita che si concentri sulle caratteristiche di versificazione della traduzione di Cărtărescu dei testi delle canzoni di Dylan, esaminando elementi come il ritmo e il metro, che, personalmente, non ho potuto approfondire, in quanto questi aspetti superano di gran lunga il mio campo di competenza.

Infine, dato che Mircea Cărtărescu è uno degli scrittori più importanti della corrente letteraria romena chiamata *Eighties Generation* 'Generazione 80' o *Jeans Generation* 'Gnerazione dei Jeans' (come specificato nel § 2.2), può anche essere interessante esaminare come l'atto di tradurre delle canzoni di Bob Dylan da parte di Mircea Cărtărescu sia perfettamente in linea con l'orientamento poetico di un'intera generazione. Negli anni '80 – cioè negli ultimissimi anni del comunismo in Romania – questi scrittori cambiano i loro riferimenti culturali e ono i primi a guardare alla poesia americana e alla Big Generation, ma ascoltano anche la musica di Bob Dylan (e quella di altri musicisti iconici di quel periodo), ed è ovvio che questa è la direzione che l'autore romeno prende anche nel suo proprio lavoro. In questo contesto, è importante capire che la traduzione di Cărtărescu dei testi delle canzoni di Dylan è così attenta agli effetti poetici, proprio perché, in definitiva, Bob Dylan rappresenta un modello di poesia per lui.