

## ASPECTS OF LANGUAGE AND STYLE IN MIHAIL SADOVEANU'S *THE HATCHET*

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**Abstract:** The paper aims at stylistically comparing a selected excerpt of a Romanian contemporary novel, *The Hatchet*, with its English translation, laying stress on the lexical and grammatical levels. The study also includes an analysis of the Romanian text at the symbolic level. In the first part of the paper, Choice and Motivation, we will try to explain some of our translation choices and describe patterns of stylistic change which occurs during translation, laying emphasis on such elements as: parts of speech, sentence structure, descriptive patterns, constructions used for stylistic purposes, rhythm, insistent repetitions, the stylistic significances of several definite articles, as well as the use of unliterary forms of verbs and nouns, specific to the vernacular language. The second part of the study, Visual and Auditory Elements, focuses, at the symbolic level, on both the visual and auditory elements within the text. It deals first with the visual elements, at the lexical and stylistic levels, with a special emphasis on the auditory elements, analyzed at the lexical, phonetical and syntactical levels.

**Keywords:** lexical level, grammatical level, visual elements, auditory elements, phonetic symbolism, consonantal alliterations, rhythm

### 1. Introduction

Sadoveanu is the creator of a miraculous linguistic universe that consists of regional, archaic and liturgical terms. The language of his writings represents the substance out of which everything is shaped: the events, the landscape, the characters, their movements and voices. The writer is a master of the spoken language, naturally using the authentic language of his people, passing from the usual expressions to the vocabulary specific to the villagers. The fusion between the ancient language and the modern artist's expressions is to be remarked.

### 2. Choice and Motivation.

The study is very important to enhance our understanding of thought patterns specific to both languages, to enrich our cultural heritage and to confirm generalizations about similarities and differences, in the structure of discourse and style of the two languages. The stylistic differences in the choice of lexis and grammatical categories constitute the difference between culture and thought. The words of the original carry with them the atmosphere and the rhythm of a certain tradition. Communication is clearly expressed by means of verbal phrasals. The regional phonetical features, (those characteristic of the Moldavian speakers), are carefully used by the writer. One of the features specific to the Moldavian sub-dialect is the assimilation of the vowel *-ă-* from the literary language to *-a-*. The author uses the regional phonetisms almost entirely in the dialogues in order to create, even beyond time, the feeling of a vivid language. A thorough stylist, Sadoveanu creates long series of head clauses. Short phrases succeed one another without any connectives. This

technique turns the reader's attention to each and every detail, without diminishing the feeling of unity and harmony. The excerpt raises some problems from the point of view of the vocabulary, caused by the author's use of terms belonging to the vernacular language. Further on, we will try to explain some of our translation choices in as far as both the vocabulary and the grammar are concerned.

“Își aplecă urechea. Trăgea o adiere abia simțită. Bănuia în râpă pipăiri de pași și-n împrejurimi foșnet. I se deslușiră în urechi zvonuri de pâraie depărtate. Târziu, prin lumina de lună, trecură pe deasupra brazilor paseri străine. Singurătățile muntelui pulsau de apele primăverii; viața tainică își întindea iar punțile peste prăpastiile morții [...] Flăcăul nu înțelegea din toate decât o frică strecurată din pamânt în el, și începu să vorbească cu cânele și cu calul, adresându-le cuvinte fără noimă. Tot ca să-i treacă vremea mai ușor, căută traista cu orz. După aceea își pregăti un culcuș și se învăli în pocladă. Zgomotele nopții i se părură abia simțite și i se îngreua trupul de somn, când Lupu dădu glas câtră vale [...] Apoi răcni spăriat: Cine-i? Nu-i răspuse decât cânele care zăpăi iar. Când cânele se liniști, flăcăul auzi în tăcerea cuprinsului, bătaia ca de clopot a fierărilor de la o căruță. Auzi chemări, aproape. Cunoscuse glasul lui domnu Toma. Venea cu Vitoria Lipan nu numai crășmarul, ci și județul satului ș-un străjer. Poposiră, deshamară iapa, aprinseră un foc de găteje lângă parapetul podului [...]” [1]

'He listened carefully. He could hardly feel a gentle breeze in the air. He could distinguish cautious steps in the ravine and a rustle thereabouts. He could clearly perceive the whisper of the remote brooks. Late in the night, he could see in the moonlight strange birds fly over the fir trees. The wilderness of the mountain pulsed with the spring running waters; the mysterious life joined its bridges over the precipices of death [...] All that the lad could understand of all those things was a fear oozing out of the earth, that seized him and he began to address the dog and the horse meaningless words. As time was dragging on, he started to look for the bag of barley. After that, he prepared himself a place to sleep and wrapped the rug around him. He could hardly distinguish the noises in the depth of the night, and he felt his body growing heavier with sleep, when Lupu barked towards the valley [...] Then he yelled nervously: Who is there? No one answered him, but the dog, that barked again. When the dog stopped barking, the lad heard in the silence that prevailed over the place the rattling of a cart, which sounded like bells. He heard several calls close by. He recognized Mr Toma's voice. There came, together with Vitoria Lipan not only the innkeeper, but also the village headman, as well as a guard. They halted, unharnessed the mare and made a fire of brushwood, near the parapet of the bridge [...]'

The paraphrase comes to render both the Romanian text and the translation more naturally. Consequently, the first two sentences become: 'ascultă cu atenție' and 'de-abia simțea o adiere în aer,' respectively. For the latter, we preferred the variant beginning with the animate subject, namely 'he could hardly feel a gentle breeze in the air,' over the one containing an inanimate subject, 'a gentle breeze could hardly be felt in the air,' in order to personalize the sentence. The syntagm "pipăiri de pași" refers here to steps carefully taken. This is the reason why we rendered the noun "pipăiri" by the English adjective 'cautious.' By placing the subject at the beginning of the sentence, immediately followed by the predicate, the translation becomes correct and the whole sentence more fluent. The noun "singurătățile" stands here for the meaning of 'sălbăticie,' that is a place where there is no sign of people or their effect. This is the reason why we chose the term 'wilderness' as its English equivalent. We selected the adjective 'running' to accompany the noun 'water' in order to better emphasize the verb "pulsau," 'pulsated with.' The verb 'joined,' "își întindea punțile," singles out the specificity of the background, bringing out potential meaning and potential emotion.

Man's spiritual itinerary towards light is compulsory and irreversible. The material condition must always be regarded as incorporated into the spiritual.

Going a little further, we come across the syntagm "o frică strecurată din pământ în el." In order to render the translation clear enough, we considered it appropriate to replace the Participle "strecurată" with the Gerund 'oozing' and moreover to paraphrase the structure "în el" by the expression 'care îl cuprinse și pe el' – 'that seized him.' In the same sentence, we have the verb in the Subjunctive "să vorbească" and the Gerund "adresând," which are synonymous. Thus, by using one single verb, 'address' to translate both of them, the sentence becomes more simple and natural, namely 'and he began to address the dog and the horse meaningless words.' As far as the Romanian "pocladă," "țesătură de casă, făcută din lână, întrebuițată ca pătură" is concerned, we had in view two terms: 'rug' and 'carpet.' Yet, taking into account the meaning of the word "pocladă" in this context, we considered "rug" that is "a large piece of material that you can wrap around yourself, especially when you are travelling," to be the proper English equivalent.

The writer uses both long and short sentences, enriched by lots of predicates that introduce cadence in the sentences. The author gives his description precision. The succession of the sentences seems to represent the stages of a process, skillfully rendered by the author. He can see, hear and perceive the things he describes: he can hear the steps, the whisper of the remote brooks, he can see the strange birds in the moonlight. The verbs: "trăgea," "bănuia," "își întindea," "pulsau," "nu înțelegea," in the Past Tense render the action in its dynamic progress. They indicate a succession of events that give us the feeling of taking place in front of our eyes. At the same time, they give charm to the movement. The alternations of synonyms represents for the writer one of the most remarkable achievements of artistic language, crowning his efforts of refreshing the expression. For example, in order to confer the verb "a lătra" more expressiveness, he resorts to synonyms: "dădu glas" and "zăpăi." By using the paraphrase, the syntagm "tăcerea cuprinsului" becomes 'tăcerea care domina cuprinsul' – 'the silence that prevailed over the place.' It cannot be translated literally.

The same thing is valid for the rest of the sentence, that is, 'fierăriile căruței provocau sunete asemănătoare celor ale unui clopot' – 'the rattling of a cart, which sounded like bells.' The term "județ" does not obviously mean "unitate administrativ teritorială în România, în componența căreia intră mai multe orașe și comune." It is an old meaning, no longer in use today. "Județ" comes from the Latin *iudicium* and is partially synonymous with the term "judecător," (old meaning), "jude." These two meanings represent semantic archaisms in the administrative domain. For the term "găteje," we thought about two possible English counterparts: "brushwood" and "faggots." We chose the former, as its meaning, "small dead branches broken from trees or bushes" perfectly matches that of the original word. The latter, whose meaning is "a collection of small sticks for burning on a fire" is not appropriate for this context. By its association with the verb "își întindea," the noun "viața" is personified. The writer's concern for making use of synonyms, in order to assure the fluidity of the action and to avoid all the unnecessary repetitions is obvious: "auzi," (chemări), "bănuia" (în răpă), "i se deslușiră" (în urechi). All these synonyms certify the wealth of the author's language and the variety of his artistic means.

"Tare-ți mulțămesc, domnu Toma pentru ajutorul care-l dai, adăogi ea cu glas blând; și-i fi bun să mai trimeți aicea, mâni, căruța cu părintele, așa precum te-am mai rugat. Ți-oi plăti cât îi spune, ș-oi socoti ajutorul dumitale ca o binefacere [...] Cine-a binevoi să vie aici ca să

vadă ori să privegheze pe mort, să-l cinstesc c-un pahar și să-i dau o bucată de pită cu ceva, ca să fie pomenire [...]

- Dumnezeu să-i ierte lui Nechifor Lipan toate greșalele cu voie și fără voie și să binevoiască a-i da, macar de-acu înainte, hodină în pământ [...] Ceilalți au așteptat ziua lângă foc, cinstind din când în când băutura. Pe urmă s-au dus și ei să descopere și să vadă pe Lipan. Domnu Toma s-a întors în sat cu străjerul. După hotărârea Vitoriei, i-a năimit cal și l-a repezit solie de-al doilea la domnu subprefect Anastase Balmez, să-l roage să binevoiască a împlini cât mai degrabă rânduielele stăpânirii; că nevasta mortului îl roagă cu lacrimi și plătește toate cheltuielile. În cursul zilei s-a ostenit părintele la deal între garăfi și pâni, și cu mare greutate s-a pogorât în râpă [...] Sfinția sa era bătrân și pântecos și cu greu a izbutit a se înfățișa la datorie. Punându-și patrafirul, și-a mângâiat barba albă, a deschis cartea și a prins a ceti cuvinte vechi [...]" [2]

'I am really grateful to you, Mr Toma, for your help, she added, in a gentle voice. Will you be so kind as to send your cart here with the priest tomorrow, as I have already asked you? I will pay you as much as you ask for it and I will consider your help as a boon [...] I would like to offer to all those who wish to come here in order to see and watch at the beside of the dead man, a glass of drink and a piece of bread with something to eat, in the eternal memory of my dead husband [...]

- May God forgive all Nechifor Lipan's sins willingly or unwillingly committed and be kind enough as to help him find his eternal peace, at least from now on [...] The others waited for the daybreak near the fire, raising their glasses every now and then to the memory of Nechifor Lipan. Then, they also went to uncover and see Lipan. Mr Toma went back to the village, accompanied by the guard. At Vitorias's request, he had hired a horse for the guard and sent him as a second messenger at the subprefect Anastase Balmez, to ask him kindly to perform the tasks related to the dead man as soon as possible, as the latter's wife begged him, pledging to pay all the expenses. During the following day, the priest had labored uphill, among carafes and loaves of bread, and had hardly gone down to the ravine [...] His Holiness was old and big bellied and he had hardly managed to get down to the place where he was to officiate the service. Putting on his stole, he stroked his white beard, opened the Holy Bible and started reading old words [...]

We turned the second sentence into an interrogative one 'and will you be so kind as to send your cart here with the priest tomorrow, as I have already asked you?,' because its affirmative form seemed to us to sound somehow like an order 'and be so kind as to send your cart here with the priest tomorrow, as I have already asked you. The form *oi + Infinitive*, "ți-oi plăti," "oi socoti," does not express doubt here, but on the contrary, it expresses willingness, determination, supported by the Future Tense, 'ți voi plăti,' 'voi socoti.' The syntagm "cât îi spune" means 'atât cât îmi vei cere' and this is why we rendered it by the English construction 'as much as you ask for.' The noun "binefacere" stands here for the meaning of 'favoare.' Thus, we considered the term 'boon' (old use - a favour) to be its appropriate English equivalent. Further on, by placing the implied subject, that is Vitoria (I) at the beginning of the sentence, followed by the predicate "să cinstesc," it becomes more fluent.

We included the construction 'would like,' that expresses willingness, immediately after the subject, because otherwise the sentence would not have made sense. In addition to that, as the English 'to offer' can stand for the meanings of both verbs in the Subjunctive, "să cinstesc" and "să dau," we used it to render both of them. The rest of the sentence follows naturally. The verb 'to offer to' cannot possibly be followed by another verb, but by an indirect clause, so that the syntagm "cine-a binevoi să vie" becomes 'celor care binevoiesc să vie.' The term "greșalele" refers here to things that

are morally wrong, or against the moral principles. Consequently, we chose the noun 'sin' to render it. As far as the last sentence is concerned, the paraphrase helped us once more to offer a correct translation of the following two syntagms. Thus, "după hotărârea Vitoriei" becomes 'la cererea Vitoriei' – 'at Vitoria's request,' while "rânduielele stăpânirii" turns into 'lucrurile necesare pentru ca femeia să-și poată lua mortul' – 'the tasks related to the dead man.'

The verb "năimi" belongs to the vernacular language. It is the old and popular meaning of the verb "a închiria." The personal pronoun *i* in "și-i năimi" refers to the guard, present in the preceding sentence. Yet, if we had rendered it by the personal pronoun 'him' and not by the noun 'guard,' the translation would not have been clear. The verbal vigour cannot be separated from the movement of the lines. We rendered the syntagm "să-l roage să binevoiască" by the English construction 'to ask him kindly to,' instead of 'to ask him to be so good as to,' because the former is more simple and does not overcharge the translation. We chose the construction 'pledging to pay' as the English counterpart for the verb "plătește," as its implied meaning is 'și își ia angajamentul/promite să plătească,' and the single verb 'pay' would not have been powerful enough to render it.

The verbs "s-a ostenit" and "s-a pogorât" increase the dynamism of the scene. The temporal determination is suggested by the construction "în cursul zilei." The verb in the Past Perfect "tocmise" is used with the meaning of 'a angaja,' (pe cineva, pentru o muncă anume), whose English equivalent is the verb 'to hire.' By adding the syntagm "de-a lungul coastei," 'along the slope' to the end of the sentence, although it is not included in the Romanian text, the translation becomes more clear. The implied meaning of the syntagm "a se înfățișa la datorie" is 'să coboare la locul unde urma să țină slujba,' and the English expression that best suits it is 'to get down to the place where he was to celebrate Mass.' The noun "părintele" is very often used in the vernacular language. In the writer's time, the priest was seen as an important figure and the villagers used to address him using the term "părinte." The priest's portrait is presented by means of two predicative names: "bătrân" and "pântecos." By repeating the noun "părintele" in "În cursul zilei s-a ostenit *părintele* la deal..." under the form of a synonym, "sfînția," in the following sentence, "*Sfînția* sa era bătrân și pântecos...", the writer keeps the linguistic manifestation to a high level of intensity. We have a similar situation in "Nu-i răspunse decât *cânele*... Când *cânele* se liniști..."

"O cercetare discretă și delicată i se înfățișă ca sistemul cel mai bun să descopere și să apuce de grumaz pe făptași. Negreșit, cei doi gospodari nu vor putea să refuze să vie la înmormântare în Sabasa. Asta ar fi ceea ce, în drept, se cheamă o confruntare cu cadavrul victimei. Acuma în sfârșit i se părea c-o înțelese și o judecă destul de vicleană și ascunsă. Vitoria nu putea ști ce poate fi o confruntare, dar primi, zâmbind, hotărârea autorității – cugetând în sine că nu-i rău să fie amestecat și boierașul acela cu căciula țuguată, în zvonurile, presupusul și intrigile otrăvite care creșteau ca un bulz de omăt în cealaltă vale, în sat la Suha. Cât era el de boier și de fudul – ea și cucoana Maria îl puteau vinde și răscumpăra, jucându-l pe degete, cu tot cu doftor, cu tot cu Bogza și Cuțui, și cu tot cu nevestele lor. Autoritățile sfârșindu-și cercetarea, femeia trase iar poclada peste ciolane, și schimbă lumânarea din felinar; în același timp suspina și bocea încet, dar cu coada ochiului priveghea în toate părțile la toți oamenii aceia străini, în straie negre, și cu urechea era atentă la tot ce se spunea și se șoptea." [3]

'A discreet and delicate investigation seemed to her to be the best way to find the criminals and lay her hands upon them. The two goodmen could not possibly refuse to come to the funeral in Sabasa. This would be what in legal terms is called a confrontation with the victim's dead body. Now she finally seemed to have understood it and considered it to be

shrewd and secretive enough. Vitoria could not know what a confrontation actually meant, but accepted the decision of the authorities smilingly – thinking to herself that it was not a bad thing that that squire with the pointed fur cap should learn about all the embittered rumours, speculations and intrigues that were multiplying as an evergrowing snowball, rolling down to the other valley, in the village called Suha. Although the squire was self-conceited, - she and Misses Maria could obtain from him all the pieces of information they needed and wrap him round their little finger, just as they could also do with the doctor, with Bogza and Cuțui and their wives together. Once the authorities finished the investigation, the woman covered the remains with the rug again and replaced the candle in the lamp by a new one; while sighing and mourning softly, she was looking everywhere out of the corner of her eyes, at all those strange people dressed in black clothes, listening to everything that was being said and gossiped about.'

The noun "cercetare" refers here to 'investigație.' For the adjective "discretă," we took into account the following synonyms: "discreet," "cautious," "prudent," "wary," "attentive," "circumspect." Yet, the English 'discreet' seemed to us to best match the meaning of the original term, which is 'care nu atrage atenția, care nu bate la ochi.' The adjective "delicată" is used with the meaning of 'care cere multă băgare de seamă, multă prudență.' Some of its possible English equivalents are: "delicate," "careful," "meticulous," "rigorous," "precise," "painstaking," "minful." We stopped at the term 'delicate,' because its meaning, namely "needing sensitivity, needing to be dealt with carefully or sensitively in order to avoid problems or failure," perfectly fits the meaning of the Romanian term. The noun "sistemul" stands for the meaning of 'cale, modalitate,' which corresponds to the English 'way.' The construction "să apuce de grumaz" is not used with its literal meaning, but with the meaning of 'să pună mâna pe făptași.' We preferred the verbal expression "to lay one's hands upon" over the phrasal verb "to catch up with," because the latter implies the idea of finally finding somebody who has done something illegal and punish them, that is somebody who has already been set a close tail on, which is not the meaning of the original construction.

Going a little further, we come across the adjectives "vicleană" and "ascunsă." The former refers to somebody good at judging what people or situations are really like, not easily deceived, and this is the reason why we stopped at the English 'shrewd.' The latter refers to the fact that the heroine likes to keep her thoughts, intentions or actions hidden from others, that she is unwilling to talk before the right moment comes, about what she knows or supposes. The English term that fits the meaning above is 'secretive.' The syntagm "ce poate fi" stands here for 'ce înseamnă de fapt o confruntare' – 'what a confrontation actually meant.' We rendered the syntagm "să fie amestecat" by the English 'should learn,' as it is preceded by an impersonal construction – "nu-i rău," (it was not a bad thing). The meaning of the syntagm is 'să afle despre.' The sense of "zvon" is "știre care circulă din gură în gură." Its English correspondent is the term "rumour," that is "information that is passed from one person to another which may or may not be true, especially about somebody's personal life."

The verb in the Imperfect "creșteau" stands for the meaning of 'se înmulțeau din ce în ce mai mult,' which corresponds to the English 'were multiplying,' idea stressed by the term 'evergrowing.' The Gender 'rolling' comes to render the translation much more clear. The construction "îl puteau vinde și răscumpăra" refers here to Vitoria and Misses Maria being able to get from the so called squire all the pieces of information they needed. We rendered the temporal syntagm "în același timp" by the English 'while' and the two verbs in the Imperfect "susținea" and "bocea" by the Gerunds



'sighing' and 'mourning' respectively, in order to give the translation fluency. The construction "cu urechea era atentă" implies the idea of listening carefully.

The text's originality derives from the harmony of the words within the sentences and of the sentences within the phrases, from the author's verbal gabbling, rendered through the words' rhythmicity and suggestiveness. The syntax represents the text's soul. There is a never-ending sensation of authenticity and freshness. It is the message conveyed by the source language text, that we tried to identify and render by the closest equivalents in the target language, to preserve the message, rather than converting the form of the utterance.

The necessity of observing the rules of the sequence of tenses is obvious. There are instances where the narration starts with the Present Tense to continue then with the Past Tense, sometimes in the same sentence, without us being aware of the change. There are also cases where sentences begin with the Present, continue with a Past and end with a Past Perfect, a tense which increases the dynamism. The alternation of the tenses causes the impression of profoundness. In addition, the alternation of synonyms is evident in the text. The writer uses both long and short sentences, enriched by groups of predicates and groups of objects. It was the context that helped us select our choices and determine which is the appropriate one. By examining the author's choice of words and sentence patterns and by exploring his intention, we could have a clear idea of the source text's meaning.

### 3. Visual and Auditory Elements in *The Hatchet*

The second part of the study is focused on the identification of the fundamental characteristics of Mihail Sadoveanu's narrative art, dominated by the presence of two sensorial categories: the visual and the auditory images. It deals first with the visual elements, at the lexical level, (adjectives and nouns visually suggestive) and at the stylistic level, (epithets, verbs with visual connotations), with a special emphasis on the auditory elements, analyzed at the lexical level, (interjectional onomatopoeias, verbs and nouns with phonetic symbolism, silence as partially significant within the acoustic structure of the text), at the phonetical level, (vocalic and consonantal alliterations stressing words' musicality, vowels' insistent repetition) and at the syntactical level, where rhythm is achieved by means of the syntactic parallelism, the enumeration, prosodic elements and the topic. The words and structures denoting auditory effects, confer the text a distinct, flowing melodiousness, by means of the phonic effects and of the rhythm. The preference for the classic colours imposes the choice of pure chromatics. Visually speaking, the writer is neither interested in the abstract relations among things nor in their moral value, but in their exterior aspect, determined by forms and colours. The landscape is not highly pictorial, it represents a mood. The chromatic images are obtained directly, at the lexical level, by means of nouns and adjectives, and indirectly, at the level of style, by means of epithets and metaphors.

Semantically speaking, at the lexical level, there prevail the adjectives denoting the natural, fundamental elements of contrast: *white*, "barba albă" and *black*, "straie negre." The colours of nature are related to the pure, closest colours. The bright, warm feeling suggested by the white colour contrasts with the cold, sad feeling left by the black colour. The colour's potentiality is closely related to clarity and quantity. As far as the stylistic level is concerned, the style's lyrical substance is conferred by the words' suggestive force, which is an essential function of the writer's poetical expression. He adds elements suggesting luminosity to the chromatic features. The preposition *prin*, in "prin lumina de lună," as well as the syntagms: "viața tainică își întindea punțile,"

“prăpastiile morții,” “bătrân și pintecos,” “căciula țuguiață,” “creșteau ca un bulz de omăt,” “straie negre” appear as a means of stressing the visual sensation. Nevertheless, the sonorous configuration, not so much the chromatic-visual one remains the essential matter of concern regarding the form. There is colour in the text, but much more sound patterns. The transition from the visual field to that of the sound effects lies at the center of Sadoveanu’s narrative technique. The auditory elements emphasize the writer’s feelings, now turned into language.

At the lexical level, the text reveals the polyvalent character of communication. The interjectional onomatopoeias and their derivatives, (words with phonetic symbolism) have an inherent expressiveness. The words charged with phonetic symbolism, (verbs and nouns), have a great suggestive force, addressing the reader’s sensorial sensitivity. Taken out of the context and analyzed, the verbs have a remarkable expressive potential: “i se deslușiră,” “zăpăi,” “i se înfățișă,” “i-a năimit.” The internal expressiveness of the words with phonetic symbolism is intensified by the context. Nouns also range among the onomatopoeic words, nouns whose degree of suggestivity derives from their phonetic structure: “foșnet,” “zvonuri.” The vocalic harmony, the consonantal alliteration and the orientation of the semantic level towards the attenuation of the sound perception in the following sentence, “I se deslușiră în urechi zvonuri de pâraie depărtate” stylistically highlight the euphonic value of the noun “pipăiri.” Nature interweaves with the human existence and vice versa.

The *interior assonance*, a particular melodic feature, euphonicly stresses the noun’s presence in the phrase: “Bănuia în râpă pipăiri de pași și-n împrejurimi foșnet.” Besides the proper onomatopoeic words, the writer uses verbs or verbal abstracts whose phonetic structure does not confer them onomatopoeic value. Nevertheless, from the semantic point of view, they solicit the acoustic attention, indirectly evoking sound effects. Consequently, in this case, it is neither the phonic configuration of the words, nor their lexical value that counts, but their energy and expressiveness: *a desluși*, “i se deslușiră în urechi zvonuri,” *trăgea*, “trăgea o adiere,” *pulsau*, “singurătățile muntelui pulsau de apele primăverii,” *dădu glas*, with the meaning of “a lătra,” *a răcni*, “răcni spăriat,” *a suspina*, *a bocii*, “în același timp suspina și bocea încet,” *era atentă*, “cu urechea era atentă,” with the meaning of ‘listening carefully.’ Silence becomes mood. The verb “suspina” confers the text a hidden, mysterious musicality. Nouns such as: *zvonuri*, “zvonuri de pâraie depărtate,” *pipăiri*, “pipăiri de pași,” *tăcerea*, “tăcerea cuprinsului,” *bătaia*, “bătaia ca de clopot” are very suggestive from the euphonic point of view.

As far as the sound manifestations specific to animals are concerned, the writer resorts to combinations of words such as: “dădu glas.” The verb “răcni,” having an onomatopoeic nature, develops the image at the auditory level. In order to underline the idea of intensity, the writer associates such words as: “bătaie,” “clopot,” “fierării.” The terms are charged with powerful auditory effects, gaining nerve and power. The fricative consonant *f* suggests hardness, sonority. The words charged with *phonetic symbolism* and those suggestive of sounds are emphasized in the context by their determiners. Thus, the sound effects are obtained by means of imitative harmonies, as well as by phraseological euphonic structures: “adiere abia simțită,” “răcni spăriat,” “bătaia ca de clopot,” “suspina și bocea încet.” The determiners offer details on both the acoustic aspects of communication and the characters’ mood. As far as the onomatopoeic nouns are concerned, the epithets stress the sound effects. The writer emphasizes the intensity of the characters’ voice and mood: “răcni spăriat,” “se



împotrivi neguros,” “adăogi cu glas bland,” “primi zâmbind,” “suspina și bocea încet.” The sonorous context highlights the feeling of silence. The resonances of silence become partial signifiers within the sound structure of the following clause: “Când cânele se liniști, flăcăul auzi în *tăcerea* cuprinsului, *bătaia* ca de clopot a fierărilor de la o căruță.” Here silence renders sensitive a particular area of our mind. The writer’s favourite vocabulary consists of words that imply the orientation of the sound perception towards those sounds denoting the affective reverberation. Their characteristics are not purely phonic, but they are based upon the acoustic qualities of sounds.

Words such as: *singurătățile*, “singurătățile muntelui,” *depărtate*, “pâraie depărtate,” *tainic*, “viața tainică,” designate a vague reality, which is part of the poetical field itself, assuring at the same time the ineffableness of the expression. Charged with a proper melodic mark and with a flowing melodiousness, emphasized by the context, these words distinguish themselves through emotional force. Such terms, with an ample echo stand out in the lexic used by the writer. Due to their conceptual expressiveness, they create the impression of ambiguity. The noun *singurătăți* in “singurătățile muntelui pulsau de apele primăverii” suggests grandeur, conferring at the same time dynamism to the whole affective process. At the phonetical level, the writer intensifies the sounds by means of the phonic effects and the stress on those words suggesting sounds. The musicality of the language used in the text is also stressed by the *alliterative* effects, closely related to the text’s intimacy. Arranged according to a certain affinity, the alliterated vowels enhance the words’ musicality, indicating at the same time the process of signification.

Vowels are harmoniously ordered, while the resulting musicality becomes a symbol of the text: “Singurătățile muntelui pulsau de apele primăverii; viața tainică își întindea iar punțile peste prăpastiile morții;” “O cercetare discretă și delicată i se înfățișă ca sistemul cel mai bun să descopere și să apuce de grumaz pe făptași;” “Autoritățile sfârșindu-și cercetarea, femeia trase iar poclada peste ciolane și schimbă lumânarea din felinar.” The sequences of real dramatism and full of suggestive meanings contribute to the presentation of a mysterious atmosphere. The consonantal alliteration represents a suggestive and melodic pattern, establishing at the same time, a closer relation among the alliterated words. The repetition of the same sound nuances the tonality of the phraseological ensemble. The sound sequences are established by the semantic structure and the text’s unity. Words’ phonetic suggestivity is intensified, and thus, their force of aesthetic representation is increased: “Când cânele se liniști, flăcăul auzi, în tăcerea cuprinsului, bătaia ca de clopot a fierării/or de la o căruță;” “Punându-și patrafirul, și-a mângâiat barba albă, a deschis cartea și a prins a ceti cuvinte vechi.” “O cercetare discretă și delicată i se înfățișă ca sistemul cel mai bun să descopere și să apuce de grumaz pe făptași.” The alliterative effect is emphasized by the compound alliteration: “Tot ca să-i treacă vremea mai ușor, căută traista cu orz,” “i se îngreuia trupul de somn, când Lupu dădu glas cătră vale,” “intrigile otrăvite,” “oamenii aceia străini în straie negre.” When the alliterated consonants have an identical following vowel, the alliteration is even more clear and suggestive: “lumina de lună,” “...punțile peste prăpastiile,” “poposiră, deshamară iapa, aprinseră,” “discretă și delicată,” zvonurile, presupusurile.”

At the syntactical level, one of the text’s fundamental features is the interior rhythm. The text’s melodiousness is condensed in the rhythm. The sonorous structure underlines the specific character of the context. Syntactically, rhythm is obtained by means of methods similar to poetry: the enumeration, the syntactic parallelism, the

topic, the prosodic elements. Symmetry is obtained by using the same relational elements: "să vie să cetească," "Cine-a binevoi să vie aici ca să vadă ori să privegheze pe mort, să-l cinstesc c-un pahar și să-i dau o bucată de pită cu ceva, ca să fie pomenire" "sistemul cel mai bun să descopere și să apuce de grumaz pe făptași." The phrase becomes a succession of rhythmic cadencies, whose order is not arbitrary, as it derives from the textual articulations. The omissions of conjunctions leads to fluency, reducing the number of contradictions between the main and the subordinate clauses.

The internal form is the one that gives rhythmic rigour, creating regular sentences, stressed by the repetition of the same type of syntagms in the clause: "Vitoria nu putea ști ce poate fi o confruntare, dar primi, zâmbind, hotărârea autorității," "...jucându-l pe degete, cu tot cu doftor, cu tot cu Bogza și Cuțui și cu tot cu nevestele lor," "cu urechea era atentă la tot ce se spunea și se șoptea." At the level of the clause, the repetition offers the text musical cadence and fluency. The coordinative structures highlight the energy of the discourse: "ți-oi plăti cât îi spune ș-oi soscoti ajutorul dumitale ca o binefacere." The symmetrical structures hint at the text's harmony, imposing at the same time the association between word and music: "zvonurile, presupusurile și intrigile care creșteau ca un bulz de omăt," "în același timp suspina și bocea încet, dar cu coada ochiului priveghea... și cu urechea era atentă la tot ce se spunea și se șoptea."

By the deliberate deviation of the syntactical relations, the contextual atmosphere acquires a musical tonality proper to the semantic level. The ear retains those words charged with a musical tone, that catch the reader's attention, due to the syntactical inversion: "Bănuia în râpă pipăiri de pași și-n împrejurimi foșnet," "Târziu, prin lumina de lună, trecură pe deasupra brazilor paseri străine," "Zgomotele nopții i se părură abia simțite și i se îngreua trupul de somn," "tare-ți mulțănesc," "O cercetare discretă și delicată i se înfățișă ca sistemul cel mai bun...," "Autoritățile sfârșindu-și cercetarea, femeia trase iar poclada peste ciolane." The image becomes transparent. The text's aesthetic effect is stressed by means of sounds. The writer creates rhythmical unities expressively marked by punctuation marks. They indicate the syntactical organization, facilitating the relations of coordination and subordination.

The tempo of the discourse, consisting of short and long sentences is marked by comma, that assures the pauses proposed by the context and highlights the fluency of the discourse: "Când cânele se liniști, auzi, în tăcerea cuprinsului, bătaia ca de clopot a fierăriilor de la o căruță," "Și-i fi bun, să mai trimeți aicea, mâni, căruța cu părintele, așa precum te-am mai rugat," "Vitoria nu putea ști ce poate fi o confruntare, dar primi, zâmbind, hotărârea autorității," "ea și cucoana Maria îl puteau vinde și răscumpăra, jucându-l pe degete, cu tot cu doftor, cu tot cu Bogza și Cuțui, și cu tot cu nevestele lor." There are in the text a series of compound sentences, consisting of two independent clauses, that is two independent units of thought, either one of which can stand by itself, as its own sentence. They are separated by a semicolon: "Singurătățile muntelui pulsau de apele primăverii; viața tainică își întindea iar punțile peste prăpastiile morții," "femeia trase iar poclada peste ciolane, și schimbă lumânarea din felinar; în același timp suspina și bocea încet, dar cu coada ochiului priveghea în toate părțile..." The semicolon slightly interrupts the cursive character of the discourse, but the tone's fluency is not lost. It implies semantic continuity. It creates necessary pauses, going beyond the simple role of a graphic mark. The eye, in admiration, moves at the surface of things, while the ear helps us understand the sense of the most profound things. The primary source of expressiveness is represented by the

vocabulary, at both the semantic level and at the level of expression, (onomatopoeic interjections and words, verbs suggesting sounds, accompanied by determiners, proper nouns, words belonging to the poetical level).

#### 4. Conclusions

The comparative study enabled us to identify and analyse the grammar and vocabulary features, which distinguish the Romanian text from its English translation, and hence to perceive the stylistic characteristics of one language in comparison with the other. The translation of the Romanian text deals not only with bi-lingual, but also bi-cultural and bi-social transference. Moreover, it does not only reproduce the message, but also the way in which the message is conveyed. While translating the text, we tried to preserve the writer's style and understand the internal and external structures operating within and around the text. In identifying the difficulty of passing on meaning of the unique ensemble of the original text, we need a translation which gives language life beyond the moment and place of immediate utterance, and this is precisely what we tried to achieve.

Mihail Sadoveanu's narrative art is dominated by the presence of two sensorial categories: the visual and the auditory images. The visual images are obtained directly, at the lexical level, by means of nouns and adjectives. At the lexical level, the text reveals the polyvalent character of communication. The interjectional onomatopoeias and their derivatives, (words with phonetic symbolism), have an inherent expressiveness. The verbs and nouns charged with phonetic symbolism have a great suggestive force, addressing the reader's sensorial sensitivity. At the phonetical level, the writer intensifies the colours and sounds, by means of phonic effects and the emphasis on the words suggesting sounds. The musicality of the language used in the excerpt is also stressed by the alliterative effects. Vowels' insistent repetition is to be noticed. The consonantal alliteration nuances the text's tonality, representing a suggestive melodic pattern. The alliterative effect is emphasized by the compound alliteration. At the syntactical level, one of the text's fundamental features is the interior rhythm, achieved by means of methods similar to poetry: the syntactic parallelism, the enumeration, prosodic elements and the topic.

#### Endnotes

[1] <http://www.aurorii.com/scriitori/mihail-sadoveanu/baltagul-capitolul-13.php>

[2] Ibid

[3] Ibid

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**Internet resources**

<http://dexonline.ro/>

<http://ro-en.gsp.ro/> (online Romanian-English dictionary)

<http://www.dictionarromanenglez.net/> (online Romanian-English dictionary)

<http://dictionar-englez-roman.ro/> (online English-Romanian and Romanian-English dictionary)

<http://www.hallo.ro/> (online English-Romanian dictionary)