



**Universitatea
Transilvania
din Braşov**

ŞCOALA DOCTORALĂ INTERDISCIPLINARĂ
Bulevardul Eroilor 29
500036 - Braşov
tel.: (+40) 268.413.000 | fax: (+40)
268.410.525
secretariat-sdi@unitbv.ro | www.unitbv.ro

HABILITATION THESIS

**FROM COGNITIVE LINGUISTICS TO TRANSLATION STUDIES
THROUGH ENGLISH GRAMMAR**

Domain: HUMANITIES

**Author: Assoc. Prof. Dr. Attila IMRE
Sapientia Hungarian University of Transylvania
Cluj-Napoca**

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Attila IMRE

A. REZUMAT

FROM COGNITIVE LINGUISTICS TO TRANSLATION STUDIES THROUGH ENGLISH GRAMMAR

Teza de abilitare încearcă să prezinte sumarul activității mele profesionale în perioada 2004–2020, începând ca asistent universitar, continuând cu obținerea titlului de doctor în filologie, fiind axată pe o cercetare în domeniul lingvisticii cognitive.

Primul pas important în activitatea academică a fost concursul de admitere, în 2004, când am reușit să obțin un post de asistent universitar, predând ore de limbă engleză pentru studenți la specializări din domeniul științelor exacte, deoarece încă nu exista un departament de filologie. Tot în anul 2004 m-am înscris la masteratul *British Cultural Studies* (2004–2005, Universitatea „Babeș-Bolyai” Cluj-Napoca, Facultatea de Litere, Departamentul de Limba Engleză), iar după absolvire au început demersurile pentru a se lansa un nou program de studiu, unde am lucrat sub coordonarea prof. dr. Olga Murvai.

Programul de studiu *Traducere și Interpretare* a reprezentat următorul pas important, în anul 2008, eu fiind responsabil de program în primii ani, inclusiv la prima acreditare a programului, în 2014. Între timp am finalizat studiile doctorale sub îndrumarea prof. dr. Ștefan Oltean (2005–2009, Universitatea „Babeș-Bolyai” Cluj-Napoca, Facultatea de Litere, Departamentul de Limba Engleză).

Un alt moment foarte important a fost înscrierea la cursul de formare *memoQ*, în urma căreia am obținut diploma de instructor atestat (2009), care – practic – a însemnat stabilirea legăturii dintre traducere și tehnologie (traduceri asistate de calculator, traduceri audiovizuale). Astfel am încercat reciclarea cunoștințelor dobândite ca filolog dintr-o perspectivă nouă, marcată de o serie de articole despre posibilitățile traducerii verbelor modale și eficiența bazelor de date terminologice.

Proiectele de cercetare (*Traducerea modalității în limba maghiară, engleză și română*, Institutul Programelor de Cercetare al Fundației Sapiientia 2009–2012; *Crearea unei baze de date cu termeni juridici în format electronic pentru traducere asistată de calculator*, Programul Operațional Sectorial Dezvoltarea Resurselor Umane în cadrul proiectului POSDRU/159/1.5/S/133652, Universitatea Alexandru Ioan Cuza, Iași, 2014–2015) au avut un impact puternic asupra activității de cercetare. Pe de altă parte, extinderea posibilităților

oferite de programul memoQ mi-a îndreptat atenția către traducerile audiovizuale și asigurarea calității.

Trecând la structura tezei, se observă faptul că secțiunea **B-i** constă din patru părți, care reflectă contribuția personală la cercetarea și predarea în cadrul unor domenii, incluzând și unele activități legate de profesie și mediul academic. Secțiunea **B-ii** prezintă în mod succint unele aspirații și idei concretizate doar parțial în unele domenii, iar secțiunea **B-iii** conține o bibliografie selectivă folosită pentru a susține cercetările menționate anterior.

Întrucât personalitatea mea caută mereu logica internă și sensul lucrurilor, structurarea secțiunii **B-i** mi este una logică. Cariera mea științifică a început odată cu studiile doctorale. Astfel, **prima parte** a tezei prezintă domeniul lingvisticii cognitive, subliniind cadrul teoretic, metodele, sursele, precum și rezultatele proprii, într-un spațiu mai amplu, unde am examinat exemple din limba română și maghiară, comparându-le cu exemplele din limba engleză, analizând următoarele prepoziții și prefixe verbale: *over, above, across, through/ prin, peste/ át, keresztül, fölött*.

Cercetarea și comparația acestor prepoziții din punctul de vedere a lingvisticii cognitive și a categorizării a fost una originală, demonstrându-se faptul că universalile lingvistice sunt mai puternice decât variațiile individuale. Astfel, putem afirma că exemplele concrete stau la baza expresiilor metaforice, iar în cazul acestor prepoziții lipsa, prezența, felul obstacolului influențează alegerea potrivită. Conceperea și vizualizarea timpului devine foarte interesantă din punctul de vedere al lingvisticii cognitive (poate fi lungă – *peste* și poate fi grea – *prin*), iar obiectele în mișcare pot atinge sau nu suprafața obstacolului. Cercetarea s-a materializat prin publicarea volumului, în anul următor (2010). Unele lipsuri au fost completate ulterior, de exemplu situațiile lui *deasupra* (două publicații), dar această teză de abilitare mi-a permis o privire de ansamblu și cred că voi continua cu antonimele acestor prepoziții și prefixe verbale (*under, sub, alatt*), având în vizor comparația dintre *asupra* și *deasupra, through* și *throughout*, precum și un studiu separat despre *beyond* și legătura cu *over*.

Partea a doua a secțiunii prezintă preocupările mele mai ales în domeniul morfosintaxei, unde am constatat că gramaticile în limba engleză sunt foarte asemănătoare și se axează pe descrierea limbii, fără să ofere explicații din perspectiva limbii române sau maghiare, iar timpurile verbale și construcțiile specifice care se bazează pe timpurile verbale nu sunt unificate într-un sistem logic. Astfel am încercat o abordare mai logică, numerotând timpurile verbale și renunțând la traducerea denumirilor, care pur și simplu nu sunt

„compatibile” cu timpurile verbale din alte limbi. Din perspectiva limbii române e ușor de afirmat că *Past Simple e trecutul simplu* dar, apoi, descoperim că în construcțiile condiționale *Past Simple* se traduce cu *condiționalul optativ*. Astfel merită regândite formele și funcțiile verbelor auxiliare și mai ales importanța verbelor modale. Viziunea personală asupra gramaticii limbii engleze se reflectă în două volume publicate și în mai multe articole din diferite reviste de specialitate și volume colective.

A treia parte a tezei se caracterizează prin interdisciplinaritate, pentru că aici traducerea se leagă de gramatica engleză (3.1., inclusiv posibilitatea traducerii verbelor modale în limba engleză, română și maghiară, posibilitatea creării unor baze terminologice), pe de o parte, cu ramificații spre cultură și comunicare (3.2., cultura militară, problemele traducerii culturilor), dar și spre arii relativ noi, și anume traducerea și tehnologia (3.3.), traducerile audiovizuale (3.4.), pe de alta. Subcapitolul 3.5. e în strânsă legătură cu subcapitolele 3.1.–3.4., pentru că vizează asigurarea calității, care este elementul decisiv care separă traducătorii profesioniști de amatori. Astfel, argumentăm faptul că, în mod obligatoriu, competențele traducătorului modern trebuie să includă atât tehnologia cât și competențele manageriale (3.6.) pentru a rămâne competitiv pe piața destabilizată a traducerii, iar acest subcapitol (3.6.) abordează și etica traducătorului și deficiențele codului etic.

Ultimul capitol enumeră activitățile didactice și extracurriculare, oferind o trecere în revistă a activităților de editor, recenzent, membru reviste sau al comunității academice.

Secțiunea **B-ii** încearcă să prezinte liniile de cercetare continuă, care se bazează pe cele realizate până în acest moment. Astfel, am reușit să delimitez patru direcții reale:

1. Lingvistica cognitivă, unde dorim completarea rețelei de prepoziții, continuând comparația între elemente din limba engleză, română și maghiară;
2. Morfosintaxa limbii engleze, partea privind substantivul, adjectivul, adverbul, articolul, numeralul, prepoziția, apoi sintaxa frazei și sintaxa propoziției, inclusiv exerciții de traducere și teste cu variante multiple de răspuns;
3. Studii cu privire la traducere, precum și profilul și statusul traducătorului, participând la proiecte unde traducerea e un produs secundar, generator de profit suplimentar (subtitrare, dublare).

Nu va fi scăpat din vedere, bineînțeles, procesul de autoperfecționare și cercetare continuă, prin colaborări fructuoase cu diferite centre universitare din țară și străinătate.

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B. SCIENTIFIC AND PROFESSIONAL ACHIEVEMENTS AND EVOLUTION. PLANS FOR FURTHER CAREER DEVELOPMENT

B-i SCIENTIFIC AND PROFESSIONAL ACHIEVEMENTS AND EVOLUTION

INTRODUCTION

The habilitation thesis tries to offer the summary of my achievements covering a period from 2004 to 2020.

The first milestone in my academic career was my admission as an assistant lecturer to Sapientia Hungarian University of Transylvania in 2004, teaching English and preparing non-philologist student for their language exams, as there was no specific department dealing with linguistics.

The next important event was my admission to MA studies (*British Cultural Studies*, “Babeş-Bolyai” University Cluj-Napoca, 2004–2005), followed by preparations to start a new study programme (*Translation and Interpretation*) coordinated by Professor Olga Murvai. This was brought to fruition in 2008, and I became the coordinator of this programme for several years, including its first accreditation in 2014.

In the meantime I was accepted for doctoral studies at “Babeş-Bolyai” University (2005–2009), during which I was focusing on prepositions and verbal prefixes (*over, above, across, through, prin, peste, át, keresztül, fölött*) in three languages (English, Romanian and Hungarian) from the perspective of Cognitive Linguistics under the guidance of Professor Ştefan Oltean.

The pressure of responsibility while running the Department of Applied Linguistics and the study programme was so high that I have started to look for the latest trends in the field, which directed me towards the combination of translation and technology. Thus, I became the first person in Romania to obtain the *memoQ Certified Trainer* diploma in 2009, and the University Agreement with the Kilgray Company to have all the licenses needed for the study programme, including both teachers and students. At present, the overall value of this agreement is €102,400.

There were two milestones in my scientific preoccupations that I consider highly relevant. First, a research project on *Translating Modality in Hungarian, English and Romanian* (The

Institute for Scientific Research, Sapientia Hungarian University of Transylvania, 2009–2012, project coordinator, total value of contract €10,600), during which I was focusing on the efficiency of both translating various modal verbs from English into Romanian and Hungarian, and creating a possible term base of the renditions to re-use them with the help of various translation software. The second highly important research project was *Creating a legal term base in electronic format for computer-assisted translation*, within the framework of Operational Sectoral Programme Human Resources Development (POSDRU/159/1.5/S/133652, “Alexandru Ioan Cuza” University, Iași, 2014–2015), during which I was working on creating an English–Romanian, Romanian–English legal term base, but the project has also drawn my attention on the importance of quality assurance, and the importance of human translators in the post-editing phase of a dictionary.

The structure of the thesis reveals that section **B-i** contains four parts, reflecting my contribution to the research and education of three major areas (Cognitive Linguistics, English Morphosyntax and Translation Studies). Section **B-ii** offers a brief overview of my aspirations and more or less crystallized ideas for further research possibilities, while section **B-iii** contains the bibliography used to support my research activity detailed in the previous sections.

As my personality has been constantly looking for the internal logic of things, structuring section **B-i** seems very logical to me. My scientific career is deeply intertwined with my doctoral research, so **part one** offers details within Cognitive Linguistics, underlining the importance of the theoretical framework, methods, resources as well as personal contribution, by examining Romanian (*prin, peste*) and Hungarian (*át, keresztül, fölött*) cases and comparing them with the English (*over, above, across, through*). Studying these prepositions and verbal prefixes from the point of view of Cognitive Linguistics and their subsequent categorizing constitutes the original part of the research, demonstrating that linguistic universals are stronger than individual variations. It is also true that concrete cases precede metaphorical ones, and in my cases the nature of *obstacle* is highly important, triggering the proper preposition. The vision of *time* is also interesting, as it may be perceived as long (Ro. *peste*) or difficult (Ro. *prin*), and while creating specific *over* or *through*-cases, objects may or may not come into contact with the perceived surface. The study was published in 2010, and some of the missing parts were completed with subsequent articles (e.g. Ro. *deasupra*). The present thesis offered me a more distanced view, driving me towards further cases, specifically the antonyms of *over* (*under*, Ro. *sub*, Hu. *alatt*), and

more detailed comparison of shades of meanings (*through* and *throughout*, *beyond* and *over*, Ro. *asupra* and *deasupra*).

Part two describes my preoccupation connected to English Morphosyntax, realising that English grammar books are rather similar, describing the language, without offering specific explanations from the perspective of Romanian and Hungarian. They typically lack a logical, unified view of tenses, and constructions stemming from verb forms coinciding with tense forms is rather problematic. Thus, I have tried to offer a hopefully more logical view by numbering the tenses and completely quitting their translations, considering their translated names unsuitable in Romanian or Hungarian. From the Romanian perspective it is easy to state that *Past Simple* is *trecutul simplu* but then we have to explain that conditional constructions containing *Past Simple* will result in the *optative-conditional*. As such, it is worth re-thinking the forms and functions of the English auxiliary verbs, and also the importance of modal (auxiliary) verbs. My ideas are expressed in two published volumes and a series of articles.

Part three may be best characterised as being interdisciplinary, as *translation* is connected to *English grammar* (3.1., most notably by dealing with translation possibilities of modal verbs in English, Romanian and Hungarian), *culture and communication* (3.2., military culture, translating realia), *technology* (3.3.) and *audiovisual translations* (3.4.). Chapter 3.5. unifies the previous ones, as it focuses on quality assurance, which is the watershed between professional and amateur translators. I also argue that technological and management competences must be among the translator's skills in order to be and remain competitive on the market of translation, raising the issues of translator status and deficiencies of codes of ethics for translators.

The last part lists educational and extracurricular activities, mentioning my editorial and peer-reviewer work, as well as membership to journals and academic communities.

Section **B-ii** contains the major research lines based on the previous ones, so highly probable areas for further preoccupations are the following:

1. Cognitive Linguistics, focusing on completing a network of prepositions by comparing English, Romanian and Hungarian cases;
2. English Morphosyntax, further research on nouns, adjectives, adverbs, articles, numerals, and prepositions, as well as the syntax of the compound and complex sentences, completed with translations activities and multiple-choice tests;

3. Translation Studies, including the profile and status of the translator taking part in large projects, where translation is an ancillary, profit-generating product of the entertainment industry (dubbing and subtitling).

Finally, continuous self-improvement and collaboration with various university centres from home and abroad is desired.

Naturally, there were further important events which must have had considerable impact upon my academic life, but meditating upon their relevance, I tend to believe that it is these highlighted events that predominantly shaped the chapters and subchapters of the present thesis, although my special relationship with education (both colleagues and students) stems from a much earlier experience, being a graduate of “Mihai Eminescu” Pedagogical High School in Târgu Mureş (1990–1995). I can only hope that the atmosphere and attitude of my former teachers has had such a positive influence upon shaping my teaching skills that my present-day students can still benefit from it.

The content of the habilitation thesis reveals that at certain points it comes very difficult to separate teaching activities for research interests. This may be explained by the fact that while in the heat of educational activities (explaining tenses or modal verbs) ideas come into being, which must be supported by serious research. In my case, trying to teach English has directed me towards Cognitive Linguistics, then the combination of English Grammar and Translation Studies cast a light upon the importance of technology revolutionising the entire translation industry.

1. COGNITIVE LINGUISTICS AND RELATED RESEARCH

This chapter focuses on my first major interest, stemming from my university studies. First, I offer an insight into the reason why Cognitive Linguistics captured my attention, then how this has grown into a PhD project, which was rather original in 2005: analysing English and Romanian prepositions and comparing them to Hungarian preverbs / verbal prefixes based on more than six thousand cards copied from relevant dictionaries.

1.1. Doctoral Research: Theoretical Background, Procedural Preliminaries and Findings

My Cognitive Linguistics research actually starts in 1998, when – due to prof. Sándor Szilágyi N. at Babeş-Bolyai University, Cluj Napoca – I became enthusiastic about the possibilities of studying the Hungarian preverb / verbal preposition *át*, which may express meanings connected to the English *over*, *above*, *across*, and *through*. When I obtained a Romanian–Hungarian interstate scholarship to study Cognitive Linguistics, I could include the latest results from the library at Debrecen University. My BA project finished in 1999, and then a six-year period of ‘silence’ followed, during which I dedicated my time to being an English teacher, gaining a highly valuable insight into differences of forming English sentences from both a Romanian and a Hungarian perspective.

This insight materialized in a PhD thesis that started in 2005 under the guidance of prof. Ştefan Oltean (Babeş-Bolyai University), and it ended in 2009. The thesis focused on the English *over*, *above*, *across*, *through*, the Romanian *prin*, *peste*, and the Hungarian *át*, *keresztül*, *fölött/felett*, and *felül*. The collection contains both concrete and metaphorical expressions with sample sentences coming from authoritative sources, and it took a further year to be published, entitled *A Cognitive Approach to Metaphorical Expressions* (Imre, 2010a).

1.1.1. Theoretical Background and Procedural Preliminaries

The introduction of my doctoral research starts with Langacker’s famous statement: “What one finds in language depends in large measure on what one expects to find.” (1987, p. 11), which offers a glimpse of the way people try to approach certain metaphorical expressions / extensions while searching for possible logic in various linguistic expressions.

As my PhD thesis focuses on cognitive linguistics, a relatively new branch of linguistics as opposed to some Chomskian remarks stemming from generative grammar, it is also worth

explaining the rationale behind cognitive linguistics (CL). This field “is based on the idea that language is an extension of our environments. If our environments differ, then likely so will our languages. To better understand how this process works, it is necessary to study and compare many languages in conjunction with the cognitive systems that are part of.” (Gonzalez-Marquez et al., 2007, p. 78).

Furthermore, Wittgenstein’s truth conditional thesis (*Tractatus Logico-Philosophicus*, 1922) states that language is something innate people are born with it, leading us to accept that concept, truth, meaning, use and understanding may become relevant in interpreting utterances, thus interpretation is given a central role. Langacker (1991, p. 507), extending his research, concludes that among the factors that shape these expectations are *metaphors*, whose pervasiveness and formative influence in our mental life have been emphasised in many studies, especially Lakoff & Johnson (1980) and Lakoff & Kövecses (1987). While Chomsky presented a very pessimistic situation concerning our knowledge of language (cf. acquisition), stating that the underlying mechanisms should be studied much more carefully (deep structures versus surface structures) trying to find so-called universal governing rules as early as 1972. He goes on, dealing with form and meaning in natural languages:

Having mastered a language, one is able to understand an indefinite number of expressions that are new to one’s experience, that bear no simple physical resemblance and are in no simple way analogous to the expressions that constitute one’s linguistic experience; and one is able, with greater or less facility, to produce such expressions on an appropriate occasion, despite their novelty and independently of detectable stimulus configurations, and to be understood by others who share this still mysterious ability. The normal use of language is, in this sense, a creative activity. (Chomsky, 1972, p. 100)

The next three decades saw the rising of cognitive linguistics, which came as a reaction to Chomsky’s statement, arguing that novel expressions are not necessarily independent of detectable stimulus configurations (new, metaphorical expressions are often based on our bodily experience), and this ability is less mysterious, as people are endowed – for instance –with abstraction and generalization. According to cognitive linguists, SPACE and TIME can be regarded as the two most fundamental domains of human experience, and we cannot speak of grammar in isolation from meaning. Language necessarily comprises semantic structures, phonological structures, and symbolic links between the two. The central claim of cognitive grammar is that nothing else is needed, thus Lakoff concludes: “I view cognitive grammar as an updated version of generative semantics.” (Lakoff, 1987, p. 582).

Cognitive grammar also assumes that there is no clear distinction between literal and figurative language, so the conclusion is that there are degrees of extension from concrete to abstract.

In this vein, my doctoral research is based on investigating various metaphorical expressions in three languages, English, Romanian and Hungarian, which also includes key concepts in cognitive grammar, namely *perception, relationship, participants, perspective, image schema, motion, categorization, network* and an historical overview of metaphors, leading to metaphors in cognitive linguistics.

Lakoff and Johnson (1980) can be considered as the first ardent supporters of metaphors, as in their view metaphors are conceptual, thus many of the ways in which people think and act are basically metaphorical. As Moran (cf. Evans & Green, 2006) explains, issues regarding metaphor in poetics, rhetoric, aesthetics, philosophy of mind, epistemology and cognitive studies cannot be wholly isolated from each other. The sparkle to recent studies on metaphor belongs to Brugman (1988), who used Rosch's findings on categorization (1975). Ever since, cognitive linguists have been arguing that metaphor is central to human language, as metaphors and metaphorical expressions are based on our physical experience, and – on closer inspection – much of our ordinary everyday language turns out to be figurative in nature (Evans & Green, 2006, p. 287). This idea is completed by Gibbs (1994), who states that certain concepts are impossible to describe non-metaphorically, for instance TIME is hard to describe without recourse to SPACE and MOTION.

Kövecses (2002) contradicts five traditional concepts regarding metaphor, e.g. one must have a special talent to be able to use metaphors. In fact, it is used effortlessly in everyday life by ordinary people, as it is an inevitable process of human thought and reasoning. Gibbs (2007) discusses metaphoric understanding, and his conclusion is that people were faster in responding to the metaphor phrases having performed a relevant body moment than when they did not move at all (Gibbs, 2007, p. 16).

Lakoff & Johnson (1980, pp. 244–245) also mention persistent fallacies, stating that metaphor is a matter of words not concepts; but the locus of metaphor is in concepts not words. Naturally, metaphor is also based on similarity; but it is based on cross-domain correlations in our experience, which give rise to the perceived similarities between the two domains within the metaphor. These two domains lead to many interpretations; I would only like to mention Ricoeur's theory of metaphor, which is based on icons (which stand for something) concerning cognitive notions, and he adopts Wittgenstein's 1958 proposal, namely "seeing as".

The pervasiveness of metaphors in human understanding can be best characterized by the phenomenon whereby a target domain is structured and understood with reference to another (more basic) source domain. Here I would like to reiterate the idea that physical experience is central, though it cannot be said that it is more basic than other (cf. emotions or time).

Anyway, a reasonable conclusion would be that the source domain serves as the background for structuring and understanding the target domain, as Langacker observes (1991, p. 208).

To Lakoff and Johnson, the essence of metaphor is understanding and experiencing one kind of thing in terms of another, and people act according to the way they conceive of things (1980, p. 5). Mac Cormac (1985) completes the picture about metaphors by stating that resemblance and difference are also constituents when metaphor is at stake, together with similarity, as they are all involved in the knowledge process. One of the consequences is that the separation of metaphors from everyday language becomes impossible, and it is worth mentioning that Mac Cormac places the so-called *dead* metaphors within ordinary language. I can only add that these so-called ‘dead metaphors’ are very much alive (cf. Lakoff & Johnson, 1980), and they create a fuzzy category in-between figurative and literal language.

Once categorising is accepted, there is a degree of membership, and metaphors are ‘beyond’ language, as it is to be found primarily in thought and action (Lakoff & Johnson, 1980, p. 153). The danger of pervasiveness of metaphor lies in the fact that there are many ways of creating it: extending, elaboration, questioning, combining and personification (Kövecses, 2002, p. 47–50). Metaphors produce new insights and new hypotheses internally, whereas externally they act as mediators between the human mind and culture, states Mac Cormac (1985, p. 2).

My research, including *over, above, across, through, prin, peste, át, keresztül, fölött* and *felül*, collected from reputable English, Romanian and Hungarian printed dictionaries also prove that people need no special talent for metaphors; I agree that their understanding and use is effortless in our life both for scholars and ordinary people, as it is an inevitable process of human thought and reasoning. Thus, our description of metaphorical expressions will include cases in which metaphor is understood in its broadest possible sense, which are ‘live’ in the sense Lakoff and Johnson ‘resuscitated’ them.

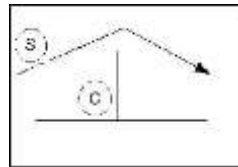
1.1.2. The Findings: A Synopsis

The study offered an interesting and interrelated insight into various metaphorical situations, proving the importance of categorization (Rosch, 1975) with one or more central and peripheral samples in each category, which are not clear-cut, but have common borders (fuzzy sets). I introduced S as the moving object (*trajectory*), while C stands for the *landmark*.

As such, the English *OVER* proved to have a central *above + across* sense, accompanied by *above, across, covering, excess, reflexive, time* and *other* senses as well:

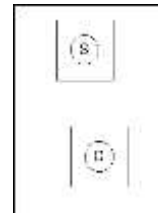
- **Above and across sense**, which means moving overhead, vertical or not, with or without contact, with or without focus on the end point (*to jump over*)

The idea got over.



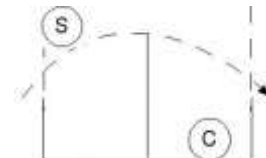
- **Above sense**, which lacks movement, so the verbs involved are static ones, without contact and without across sense (*to be over*):

Dark clouds are hanging over me.



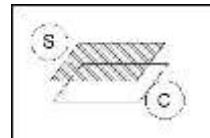
- **Across sense**, which lacks movement, so the verbs involved are static ones, without contact and without across sense (*to be over*):

The company won over a few valuable employees.



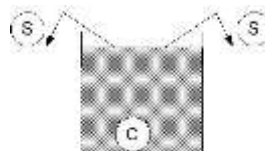
- **Cover sense**, which means that S is about the size, or even more extended than C. The action is practically over when S gets from one end of C to the other, either above or across (*to spread over*):

*You shouldn't cry **over** spilt milk.*



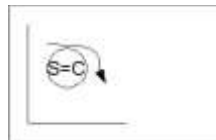
- **Excess sense**, where people perceive things in a container, usually fluid types, which vertically follow a path of overflowing (*to boil over*):

Don't overreact!

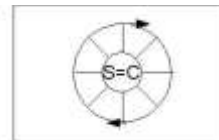


- **Reflexive sense**, which includes cases when the initial upright position can be distinguished from a final, non-upright position, usually a horizontal one. Practically S (TR) is the C (LM) itself (C=S), hence the term (*to fall over*):

*He knocked the lamp **over**.*



*He knocked **over** the lamp.*



In one of the cases there is about 90° movement, whereas in the second one people can perceive a slightly different movement, ranging from 90° to 360°. The key idea in the left image is that the uppermost part of the S = C comes closer to the canonical reference point (from vertical to horizontal), whereas one can spot an *across*-case in the right-hand image (from one side to the other) as well as cases ranging from single crossing to multiple ones. There is only one entity under consideration, a reflexive trajectory, which is not a strict entity in the first case (part of a bounded mass relative to itself as it used to be bounded, cf. Brugman, 1988). An important realization of S = C is the image on the right, as parts of a single entity act as S and other parts of the same entity act as C.

- **From one side to the other sense**, where the combination of *over* with action verbs indicate a departure from one entity towards another (*to give something over*).
- **Temporal sense**: time is also used to construe our mental space, and all the cases connected to the schemas for *over* can relatively easily include time:

*Time flew **over** this remote village.*

*He supported them **over** the decades.*

*I often **oversleep** when I shouldn't.*

The personal contribution to this part is that – as far as I know –, is spotting cases when C is a type of hole (*tube, strainer, hole in the ground, key-hole, etc.*), which have not been discussed yet. For instance, the lack of obstacle might bother the idealised cognitive model (ICM) we have in our mind, and we complete pictures, frames involuntarily, which are perceived as lacking something from the ‘comforting whole’, such as (*long discontinuous line*, instead of *many short lines*). Furthermore, another case (*from one side to the other*) can be combined with the *reflexive sense*, thus obtaining a 180° turn (*to turn the key over*). If we accept that our whole physical being is in fact based on our bodily experience and our entire system of concepts is arbitrary, then it comes difficult to accept that 90° is more central than 180° or 360°.

- **Further cases;** these metaphorical extensions regarding *over* are considered as sub-schemas or combined schemas of the ones described previously, for instance **repetition** or **end** (varieties: extended, contact, endpoint focus):

*He stabbed the wolf **over and over again**.*

*Think it **over (again)**.*

*The play is **over**.*

*Game **over**.*

Another interesting remark is the absence of linear and curvilinear trajectories:

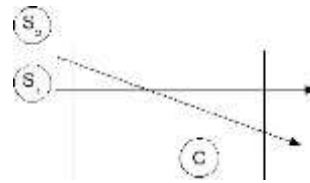
*The plane flew **over** the ditch.*

*The boy jumped **over** the ditch.*

I have also analysed metaphorical cases of *above, across*, which are similar to *over*. However, the metaphorical *through*-case is slightly different. The fact that S was inside C in mid-path is also significant. Although it is critical that S be inside C It is interesting that at some point during the path – that is, after the source and before the destination –, the exact spot along the path is irrelevant. This is a situation when the emphasis is on the endpoint, which leads to a further important remark about its nature: it is a complex entity, as the existence of a form denoting *through* in a language implies the existence of forms like *in* and *into*, since the model predicts that *through* would be unlearnable otherwise (cf. (Regier, 1996):

He went **through** many hardships.

The famine extended **through** time.



PRIN

After setting the general framework of metaphorical *over*, *above*, *across* and *through* situations, the Romanian *prin* and *peste* has been easier to describe. Thus, in case of *prin*, I have found that covering the distance within a continuous entity can be regarded as its literal meaning, which can refer to going through a particular border as well (cf. Vasiliu, 1961). A further concrete meaning is the indication of the approximate interior of an object or space, and Vasiliu was right when concluding that covering the distance does not imply a precise delimitation of the space traversed.

I have been able to distinguish an entering / piercing / penetrating action combined with the ‘going-through’ movement, but a continuous entity is needed, which either shows or conceals an exit, which comes to complete, finalize the action itself, as in the examples below:

Oamenii trec pe jos prin centrul oraşului. [People walk **through** the centre of the town.]

Patinează prin sală. [He is skating **through** the room.]

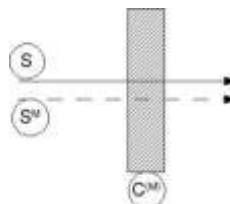
A trecut prin cartierul nostru. [He went **through** our neighbourhood.]

In the case of *prin* we can define two adjoining elements: *pe*, which refers to impreciseness (cf. Vasiliu 1961), and *în*, referring to inherence. The *prin*-cases I could support with relevant examples are the following:

1. *Prin* through obstacle:

Eroul trece prin foc şi sabie.

[The hero goes through thick and thin.]



2. *Prin* through/create aperture:

A dat **prin** ciur și dârmon.

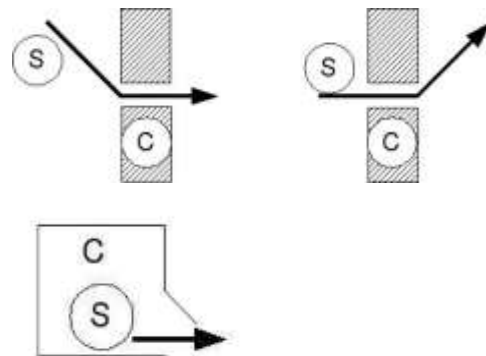
[He has seen a lot in his time.]

Să ne uităm **prin** prisma inculpatului.

[Let us take a look **through** the prism/from the angle of the accused.]

A scăpat **prin** ușa din dos.

[He escaped **through** the back-door.]



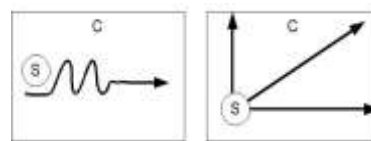
3. Prin inside:

Se plimbă ca vodă **prin** lobodă.

[He is peacocking about/swaggering along.]

Îi umblă vorba **prin** gură.

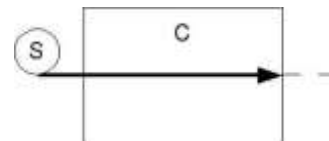
[He speaks a lot.]



4. Prin through inside:

Îi treceau multe gânduri **prin** cap.

[He was overwhelmed by thoughts.]



Two further cases were established based on Dominte's article (1970): one of them refers to the so-called *instrumental sense*, which is fully metaphorical and resembles the Hungarian *instrumental* verbal prefix *keresztül*. These seem to be missing from the English description; the primary English instrumental preposition is *by*, although *through* may be also possible. Nevertheless, the Hungarian *keresztül* also has this instrumental sense:

In this case, the meaning of *prin* is connected to *from*, *via*, *by*, *by means of*, and the *through*-element is in the background. However, it is possible to set up a similar schema to the basic *prin*, where the object preceded by *prin* functions as the obstacle, and the object before *prin* represents S:

5. Prin instrumental:

A avansat **prin** relațiile sale. [He advanced **due to** his influential friends.]

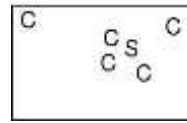
Au fost luați **prin** surprindere. [They were taken **by** surprise.]

Hu. A sajtón **keresztül** értesült a történetkről. [He found out about it **through** the press.]

6. *Prin proximity:*

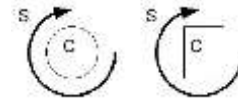
*Locuiește **prin**(tre) străini.*

[He lives **among** strangers.]



*Se plimbă **prin** jurul casei.*

[He is walking **around** the house.]



The proximity sense of the Romanian *prin* seems to be language specific within this circle of the studied satellites and prepositions, but at a closer look we can realize that this sense is gained due to the word followed by *prin*:

*Stă **prin** preajmă.* [He lives in the neighbourhood.]

7. *Prin temporal:* *prin* can also appear in temporal cases, and – according to the Romanian Explanatory Dictionary –, it refers to a period of time vaguely:

*Se vor căsători **prin** luna mai.*

[They will get married (somewhere) **around/in** May.]

*Planurile au fost concepute undeva **prin** 1995.*

[The plans were drawn (somewhere) **around/in** 1995.]

In the sentences above *prin* indicates a shorter period of time within a larger one, but the exact position is not clearly delineated: *May* and *1995* represent the maximum length of the action (31 days and 365 days, respectively), within which the event could have occurred anywhere in-between the virtual boundaries highlighted by the dashed vertical lines, thus reminding us the previous case referring to proximity. Spatial and temporal proximity may strengthen the idea that the analysis of *prin* must include both of them closely linked.

As this sense of *prin* seems to be well-established in Romanian, we have cases referring to both space and time, and metaphorical expressions are easy to find.

One of the conclusions based on patterns is that the nature of the border(line), obstacle, impediment, etc., which (virtually or physically) divides the path into two separate parts may be even more important than we described it in our research.

PESTE

The Romanian *peste* is less often used than *prin*, and I could find the following situations: *over/above*, *excess*, *cover* senses and *peste* referring to *time*:

1. **Peste over/above**: in this case the most important event is the moment of passing over the obstacle, although it may also be important for S to get to the other side; sub-categories include vertical and horizontal obstacles, with or without contact:

Mereu trece peste mine.

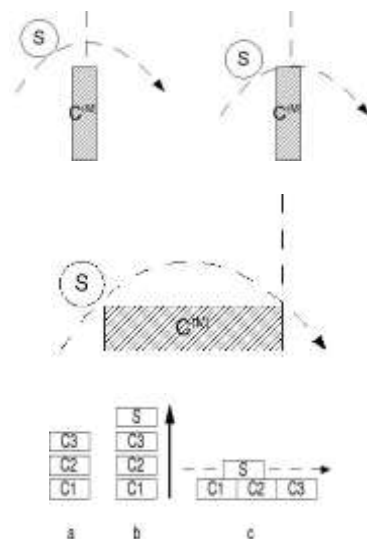
[He always **oversteps** me.]

A ajuns peste (nouă) mări și (nouă) țări.

[He reached at the back of **beyond**.]

A călcat/trecut peste cadavre în atingerea scopului.

[He rode roughshod **over** dead bodies for the sake of the cause.]



2. **Peste excess**: The excess refers to a basically upward movement, and the moving object (S) exceeds a certain limit or level, which can be translated into English as *over*, *above*, *across* and *beyond*. The examples found are the following:

Planul tău e peste putință.

[It is impossible to carry out your plan.]

Ceea ce vrei e peste poate.

[What you want is just not possible.]



3. **Peste (partial) cover**: The excess refers to a basically upward movement, and the moving object (S) exceeds a certain limit or level, which in English can be translated into *over*, *above*, *across* and *beyond*. The examples found are the following:

Colac peste pupăză, a mai și mințit. [To crown it all, he even lied.]

Jack i-a dat peste nas/bot. [He has put him in his place.]

4. **Peste temporal**: the aspect of *over-above-beyond the limit* regarding the

temporal expressions may be highlighted. The second *peste* deals with *excess*, and this means that the moving object (S) passes a usually upward limit. This is only altered by the perspective, as time is perceived in two basic ways:

- a. according to one perception, time is in motion, and usually moves by fast (if it is slow, then it is clearly stated);
- b. the other option is when time is a static and horizontally extended object and human beings or various events pass over it.

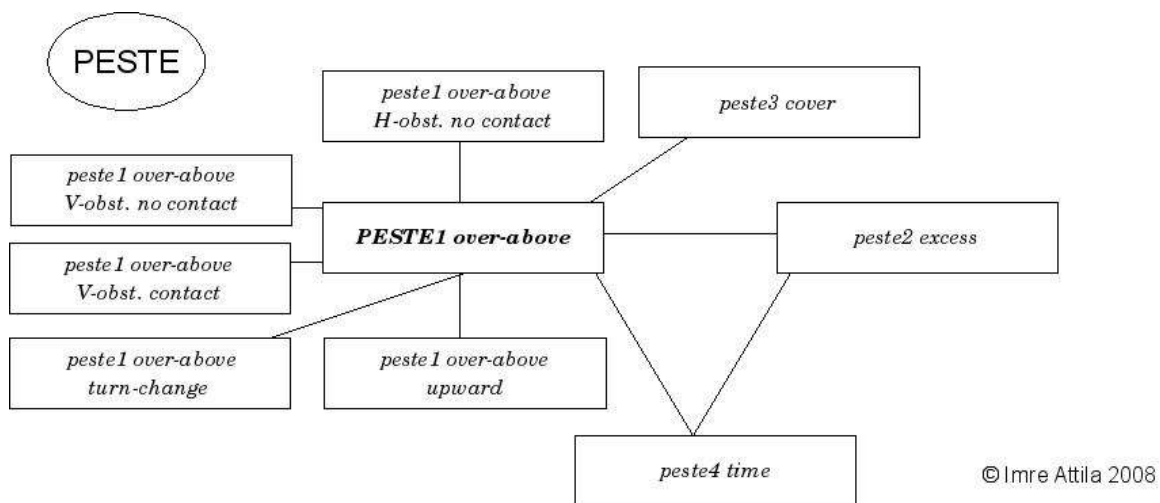
The expressions including the Romanian *peste* deal with this latter static time over which various events pass, and there is no contact between the two. As time is perceived metaphorically, it can be perceived as either a horizontally or vertically extended object:

S-a făcut matur peste noapte. [He grew up **overnight**.]

Multe s-au întâmplat peste vară. [Many things happened during the summer.]

Serul își va avea efectul peste puțin. [The effect of the serum will be felt soon.]

A possible mind-map of the *peste*-cases is offered below:



ÁT

The Hungarian *át* is a very often used preverb / verbal prefix for metaphorical expressions with thousands of examples categorised into five major cases. Compared to its English and Romanian equivalent terms, it may be close to *over*, *above*, *across*, *through*, *prin* and *peste*, but – interestingly – its most typical sense is *through-prin*, and not *above/across-peste*. Thus, we have the following cases:

1. ***át* through (virtual) boundary/obstacle:**

Átsétál az életem. [He walks **through** life.]

Sok bajon ment át. [He went **through** many hardships.]

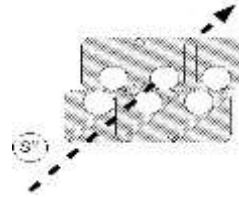
2. át **through aperture**

A szag áthatolt a kerítésen.

[The smell went **through** the fence.]

Átlát a szitán.

[He can see **through** somebody's game/words/tricks.]



3. át **over-above-across**

A füst áthúzódik a kertünkön. [The smoke spreads **across** our garden.]

Ő olyan fajta ember, hogy átnéz más emberek feje fölött. [He looks down on others.]

4. át **change**

Átadja magát egy érzésnek. [He lends himself to a feeling.]

A társas lét átformálta az egyéniségét. [The social life changed his personality.]

5. át **cover**

A lélek szeretetével átölelte a világot.

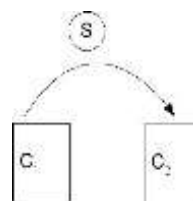
[She embraced the whole world with the love of her soul.]



6. át **from-to**

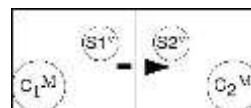
Áttereli a szót Jókára.

[He changes the subject to Joe.]



Átülteti olaszra a színdarabot.

[He translates the play into Italian.]



The other Hungarian verbal prefixes discussed in my thesis (*keresztül*, *fölött* / *felett* and *felül*) do not bring anything new to the previously discussed *over*, *across*, *above* and *through*-cases, and the *Conclusions* section reveals that even if I have studied two Indo-European languages (English and Romanian) and a Finno-Ugric one (Hungarian), there are many

similarities upon world perception in the examples found, although not always symmetric. The results show that English and Romanian are ‘closer’ in perceiving the world with similar prepositions, but there are cases where Romanian and Hungarian cases are absolutely similar.

Another important conclusion to highlight is that the specific sense of a particular word is often revealed by the combination of the item with its neighbouring words; in many cases it is not the verb that determines the relationship, but the verb is chosen to fit into this relationship. This is one of the reasons why there are so many *over* or *át*-cases. Some of the prepositions in the three languages have similar senses, for instance *over*, *above*, *peste*, *keresztül*, *felül* can have in common *excess* in certain contexts, whereas *over*, *peste* and *át* are connected to the *force of gravity*.

The typological differences regarding the three languages can be observed by the number of cases found in our database. Whereas Romanian grammatical structures of concepts / notions are obviously different from Hungarian, there are vast differences in identifying the structures of various situations / cases. Thus, the perception of Romanian *prin* or *peste* may result in completely different relationships in English or Hungarian, as illustrated in the examples above.

In Romanian, the sense of motion is expressed by the verb, so the proper selection of the verb is of utmost importance, as the type of motion is encoded here. In English and Hungarian when *over* and *át* is uttered, we already have one of the basic-central image schemata formed, which is confirmed by the verb. Thus, the spatial relationship between the neighbour’s place and mine is conceptualized as two different locations (C₁ and C₂) separated by a (virtual) boundary / borderline that can be nevertheless crossed. The linguistic form to express this movement from C₁ to C₂ will be expressed by a verb referring to motion (typically *go*) prefixed by *át* in Hungarian. In English, the same relationship may be expressed similarly with *over*, but it is not compulsory, whereas Romanian cases may display something completely different:

*I'll step **over** to / drop in on / look in on my neighbours.*

Hu. *Átmegyek a szomszédba.*

Ro. *Trec **pe la** vecini.*

We can observe that the crossing element is also present in the Romanian sentence, but it is lexically encoded in the verb, without *peste*. The Hungarian *át* is so central in creating

this relationship that very many verbs fit into the relationship once we have the preverb: *lép* [step, Ro. *a păși*], *ugrik* [jump, pop in on somebody, Ro. *a sări*], or even verbs lacking the idea of motion, such as *néz* [look, Ro. *a se uita*]:

I'll pop in on my neighbours.

Hu. *Átnézek a szomszédba.*

Ro. *Trec puțin pe la vecini (să mai văd ce-i pe acolo).*

The idea of motion is expressed by the preverb (*át*), as the verb in Hungarian has little do with motion; the Romanian verb (*trec*) expresses both motion and crossing a (virtual) borderline or boundary, whereas the English example expresses motion but only a faint idea of crossing. Of course, finding synonymous expressions is also possible, but they will not always render the exact idea.

The *aperture* aspect turned to be important when describing the English *through*, the Romanian *prin*, and the Hungarian *át* and *keresztül*, even in various subcategories, including cases with apertures, temporary apertures or even creating apertures:

*He went **through** the tunnel.* (aperture)

Ro. *Sabia a trecut **prin** inima dragonului.* (create aperture)

[The sword went **through** the heart of the dragon.]

Hu. *Átengedték a határon.* (temporary aperture)

[They let him cross the border.]

A special case would be when the aperture is *under* C:

*He escaped **through** the hole **under** the door.*

Hu. *Átbújt a küszöb **alatt**.*

Ro. *A scăpat **prin** gaura de **sub** pragul ușii.*

The *cover* aspect (full or partial) was present when describing *over*, *above*, *prin*, *át* and *felett*; in these situations, S behaved differently from the rest of cases, as it remained on / over-above C by spreading over it and either came or not into contact with C. It is worth

mentioning the high occurrence of *cover around cylindrical objects* and those cases when partial cover equalled a ‘full’ cover.

*You shouldn't cry **over** spilt milk.*

Ro. *A trecut cu buretele **peste** incidentul de ieri.*

[He passed the sponge **over** what happened yesterday.]

Hu. *Mindig **áthúzza** a számításaimat.*

[He is constantly frustrating my designs.]

It is not my primary concern to discuss the importance of *time*, but I have already mentioned its dual conception (static and moving), as well as the various degrees in its speed when it is associated with motion (conceptualized subjectively). *Time* was present within *over, through, prin, peste, át, keresztül* and *felett*, thus practically in all categories, as the image schema for time was very close to the central cases. Thus, overlooking the importance of *time* is not advised as – generally speaking –, *time* is conceived of metaphorically as having been constructed in terms of concrete building blocks; *time* is constructed in different ways, functioning as either C or S; *time* can be a set of units divided equally into a string of containers, it may be interpreted as a horizontally or vertically extended static obstacle (C), or *time* can even function as a usually rapidly moving object (S) over a static one. The examples below present various concepts associated with *time*:

*He supported them **over** the decades.*

Ro. *Serul își va avea efectul **peste** puțin.*

[The effect of the serum will be felt soon.]

Hu. *Évszázadokon **keresztül** élt a tévhit.*

[People were under delusion for centuries.]

Excess became very important when describing *over, above, peste, át* (both vertical and horizontal excess), *keresztül* and *fölött / felett*. The limit above which people perceive a particular change was very productive in creating metaphorical expressions, probably because our prepositions and satellites were all involved in cases when the (virtual) boundary / borderline or obstacle / impediment (C) ‘challenged’ S. This excess of limit created cases

when it makes sense to distinguish C₁ and C₂, or the two sides of C, or even C and C', the latter standing for a changed / altered C:

*The writer has **overwritten** himself.* (reflexive!)

*This is **above** me.*

Ro. *Rezultatul e **peste** așteptări.* [The result is (above) is **beyond** expectations].

Ro. *Ceea ce vrei e **peste** poate.* [What you want is just not possible.]

Ro. *A trecut **peste** măsură.* [He went too far.]

Hu. ***Keresztüllött** a célon.* [He went too far.]

Hu. ***Felülmulta** a várakozásokat.* [He surpassed all expectation.]

Hu. ***Átlépte** az illendőség határát.* [He **overstepped** decency.]

If we concentrate on the common elements first, we should bear in mind that however different two languages are, they cannot be so different as not to observe the overwhelming similarities. One of the common aspects is that when wishing to express an *over* relationship, there are several variants, depending on the circumstances. By circumstances we refer to those elements which belong to the domain of meaning and within the domain of surface expression mentioned by Talmy (2000, p. 21): motion, path, figure, ground, manner and cause, belonging to meaning, and verb, adposition, subordinate clause being described as *satellites*. Satellites bring into picture another common aspect of the three languages, as the prepositions discussed can function as satellites of particular verbs, although they should not be mistaken for prepositions:

[Satellite] is the grammatical category of any constituent other than a noun phrase or prepositional-phrase complement...The satellite, which can be either a bound affix or a free word, is thus intended to encompass all of the following grammatical forms, which traditionally have been largely treated independently of each other: English verb particles ... Latin verb prefixes. (Talmy, 2000, p. 101)

These satellites, present in all three languages build up a common framework of cases, namely where we have the previously mentioned figure (S), ground (C), motion and path (expressed by the satellite and verb meaning). *Manner* is encoded in the satellite and verb meaning as well. For instance, if C is a real obstacle, then the *through*-situation may be observed in three possible ways: directly through it (and this brings into picture *through, prin, át, keresztül*), or trying to avoid it either above (triggering *over, peste* and *felett* cases) or below. The *below*-case is interesting, as in all three languages we need further satellites

or prepositions to clarify the case: through - *under*, *prin* –*sub* (Romanian), *át* – *alatt* (Hungarian). Consequently, we could observe cases when the static object is a border(line), obstacle or it contains aperture(s).

A further common element involving these three languages is the way speakers (re)act when they face these cases, as it seems that *force dynamics* (particularly gravity) is always implied, and although the ‘picture’ does not contain the end of the path, the interlocutors take it for granted:

The thief jumped over the wall.

Ro. *A sărit peste gard.* [He jumped **over** the fence.]

Hu. *Átugrotta az árkot.* [He jumped **over** the ditch.]

In all these three cases we imagine the scene, a scene including landing as well; otherwise we would further clarify what it is at the other end of the wall, fence or ditch.

It is known that Romance languages (Romanian) refer to motion and path, whereas non-Romance Indo-European and Finno-Ugric languages encode the motion and the co-event in the verb-root. This observation highlights another aspect of languages, namely conflation. Manner conflation is typical of English and Hungarian, hence the thousands of cases regarding the English *over* and the Hungarian *át*, while there are only a couple of hundreds in Romanian. The explanation should be searched for in the satellites of the languages, as English and Hungarian tend to use more satellites (preverbs and prepositions); conversely, in Romanian the direction of motion included in the verb (cf. *a ieși, a intra, a coborî*), and the lack of preverbs in Romanian means that the manner of the motion heavily relies on the meaning of the verb. My primary aim was to analyse prepositions, preverbs, postpositions (adpositions), and not verbs or nouns.

Native speaker cognitive semanticists cannot agree on the central senses of categories regarding the most frequently used prepositions (cf. *over*). So being the case, I cannot say that I could offer a ‘better’ interpretation of the Romanian and Hungarian prepositions described, but I described my personal point of view, which was nevertheless based on strict dictionary definitions and a corpus taken from the most authoritative dictionaries in the respective languages, completed with contextual support (Trumble & Stevenson, 2002b; Trumble & Stevenson, 2002a; Coteanu et al., 1996; Bárczi, 1992).

I believe that no linguist has ever written a perfect grammar of any language (Aitchison 2008: 99). I have tried to offer one possible view, which may enrich the understanding of either the language itself or the grammar of a particular language. Although my investigation followed the streamline of cognitive semantics, Newmeyer (1999) seems to discover that the cognitive and generative grammar may be closer to each other than expected.

Another problem we have tried to prove during our work is the difficulty of *translation* from one language into another. Professional translators and interpreters are often faced with this problem to the point where exact translation is impossible; in fact, the term *exact* is misleading, and may be referred to as equivalent, valid, adaptation, etc., as for any expression, in any language, there will inevitably be a range of alternative translations. The only trustworthy translation depends on the context which is meaning in use, in Wittgenstein's words, *sentence in use*. This may be the explanation for situations when *over* is not always translated into Romanian and Hungarian as *peste* or *át*, *prin* refers to *through* or *among* or *via* or *around* / *approximately*, whereas *át* can be understood as *over*, *through*, or *across*. The *over-above* relationship was present in almost all categories as well, and this relationship is a proof of the difficulty of interpretations.

Whereas there is a tendency to translate the Romanian *peste* or the Hungarian *át* into *over* in English, the examples may prove that *over* is just one possible interpretation of *peste*; similarly, *át* may be translated as *above*, *across*, *through(out)*, or even *for days on end*. These interpretations, in fortunate cases, may overlap, but sometimes the most correct choice depends on all the elements of the *át*-situation, namely the nature of S, C, and the meaning of the verb, as signalled above:

- *It has rained **for days (on end)**.*

Ro. *A plouat zile **întregi**.*

Hu. *Napokon **át** esett.*

- *He went **across** the bridge.*

Ro. *A trecut **peste** pod.*

Hu. ***Át**ment a hídon.*

- *The horse flew **over** the jump.*

Ro. *Calul a zburat **peste** obstacol.*

Hu. *A ló **át**repült az akadályon.*

- *He went **through** many difficulties.*
Ro. *A trecut **prin** multe suferințe.*
Hu. *Sok bajon ment **át**.*
- *He was daydreaming **throughout** the whole class.*
Ro. *A visat cu ochii deschiși **pe tot parcursul** orei.*
Hu. *Egész órán **át** ábrándozott.*

Sometimes we are flabbergasted how these satellites and prepositions appear and disappear when translated. We cannot but agree with Tyler and Evans who start their article by stating that “Language learning is one of the most complicated feats that human beings accomplish” (Tyler & Evans, 2004). I would only like to add, that a similarly intricate problem, if not more difficult, is translation / interpretation. The method which started as a Lakoffian full-approach, has been influenced by the ‘principled polysemy’ approach, thus trying to pinpoint problems regarding the English prepositions on the one hand, and presenting a detailed network of the Romanian and Hungarian (more or less) equivalents on the other hand.

To sum up, we accept one of the claims of cognitive linguistics, according to which it “provides a unified and accessible account of how many grammatical constructions and lexical items work, and how varying uses of these forms are systematically related to one another” (Tyler & Evans, 2004, p. 260). We believe that the research may turn beneficial for second language learners in case they are presented a systematic network of various senses for various prepositions starting from the proto-scene, and inferring other senses as well.

While trying to decipher the intricacy of the particular prepositions we discovered that further prepositions are needed if we really want to present interrelated and extended meanings (i.e. *beyond, among, printre, asupra, deasupra, túl, végig*).

1.2. Further Research in Cognitive Linguistics

Further research over the next four years has refined my initial investigation, and there are three directions to mention.

1. THE ROMANIAN *DEASUPRA* (above, over)

First, I have published two articles on an updated view on Romanian *prin* and *peste*, followed by two articles on *deasupra* (over / above). Although *deasupra* is not listed among the most important Romanian prepositions (GA 1966 I: 334), it is part of the Romanian *over / above* concept, similarly to *asupra* or *peste*.

Dictionary definitions of *deasupra* (e.g. DEX 1998) primarily define it as establishing a locative relationship between two items, one of which is situated higher than the other in space, either functioning as an adverb or preposition. This sense is further completed by other senses, such as the upper part of something, on top of something, over something as if covering, or excess over a certain limit, which is usually expressed by the combination of two prepositions *pe* and *(de)asupra*.

In the present-day Romanian the form of the preposition and adverb coincides (GALR 2005 I: 586); its function may be differentiated only based on the context (GA 1966 I: 319, 329).

Other prepositions also have at least one of these senses, so *deasupra* is often used as a partial synonym when *peste* (over), *prin* (through), or *asupra* (over) is involved. Dominte (1970: 254) defines *deasupra* as a prepositional adverb, rooted from *asupra*, whose spatial meaning weakened in the contemporary Romanian.

Deasupra was often met connected to building parts as well, where the building may be either three- or two-dimensional (picture-like, in which various parts are one above the other, for instance *floors*). There were relatively many cases found when *deasupra* was used to illustrate relationships on a paper, for instance diacritical signs above letters. All these cases indicated a logical upward direction (from C towards S), but there was a special case when S moved from above towards C, a case also signalled by Vasiliu (1973), who described it as a synonym for *peste* (over-above).

Seemingly, the most central sense of the Romanian *deasupra* is the following spatial scenario: stereotypically, a smaller thing (S) is above a bigger, usually horizontally extended thing (C), and there is no contact between the two items. The scenario comes into being by

distancing from the ‘ground’ level, as the landmark (C) of the scenario is below, above which something is to be observed (S):

1. *Deasupra over*: concrete, basic meanings are easy to change into metaphorical extensions, we only need one of the constituents to be or to be understood as metaphoric; typical ways of metaphORIZATION are when the capital city of a state stands for the whole country / the citizens or the citizens represent the entire country:

Nemții văd nori negri deasupra României

[The Germans / Germany sees black clouds **over**
Romania.]

(newspaper headline)

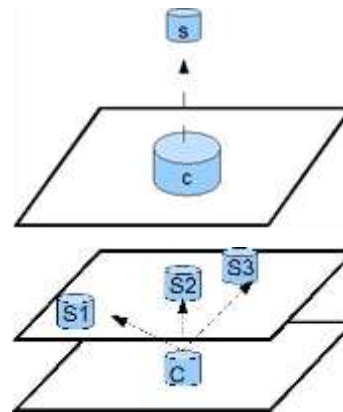
Curcubeu deasupra României

[Rainbow **over** Romania]

(newspaper headline)

Vecinii de deasupra noastră.

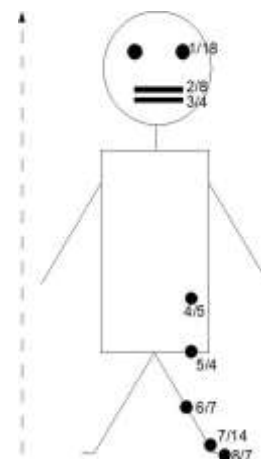
[The neighbours **above** us.]



Although there were further types of *deasupra*, such a *cover*, *over a hole with no contact*, no metaphorical examples were found, but an interesting case is the use of *deasupra* connected to the *body*. As our entire physical being relies heavily on our bodily experience, it is natural to have come across many instances of *deasupra* related to the human body and its parts. The picture below illustrates those body parts that were most often met; the first number refers to a particular body part (1 eyes; 2 upper lip; 3 lower lip; 4 kidneys; 5 hip/waist; 6 knees; 7 ankle; 8 foot/feet), whereas the number after the slash refers to the number of instances found; body parts with fewer than 4 occurrences are not listed:

Mustața crește deasupra buzei superioare la bărbați.

[The moustache grows **above** the upper lip of men.]



The importance of *contact*, *lack of contact*, *partial cover* is well-exemplified in the case of food. For instance, cakes usually have a layer of chocolate or whipped cream on top for ornamental reasons, or when various types of food are ready, they are sprinkled with something, thus forming a partial cover:

Fursecuri cu nucă deasupra

[Cookies sprinkled with nut] (recipe)

2. *Deasupra* **above, on paper, no contact**: many instances of *deasupra* were identified related to things written on paper: mainly diacritical signs, accent marks above letters, or notes on music sheets; in fact, even the lines are situated one above or below the other, the final choice of the correct preposition depending on the reference point; the sentence also signals that the cognitive map of *deasupra* also includes *dedesubt*, which differs from *deasupra* essentially only in point of view (reference); vocabulary-building exercises seem to implement this fact.

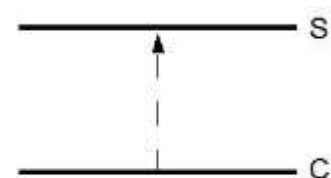
Fermatele sunt semne puse deasupra sau dedesubtul notelor sau pauzelor (muzicale).

[Fermatas are written either **above** or below (musical) notes or pauses.]

3. *Deasupra* **above/over, horizontally extended C and S**: in these cases both C and S are horizontally extended, and S can be either shorter or as long as C:

La kantele coardele sunt întinse deasupra unei mici cutii de rezonanță.

[The strings of the kantele stretch over a small resonance box.]



A very interesting sub-category is when the canonical viewpoint shifts to a vertical one, and the observer ‘knows’ (based on his/her world knowledge) that S is above C; in this case we can talk about a 90° turn, but the relationship between C and S is still *deasupra*, and an extra cover aspect becomes important:

Draperia e pusă deasupra unei ferestre.

[The curtain is hung in a position **overlying** a window.]



4. Deasupra **above/over, downward**: we could identify a special situation when this movement changes and the initial distance between C and S is shortened while S is getting closer to C:

S-a aplecat deasupra bebeluşului.

[She bent **over** the baby.]

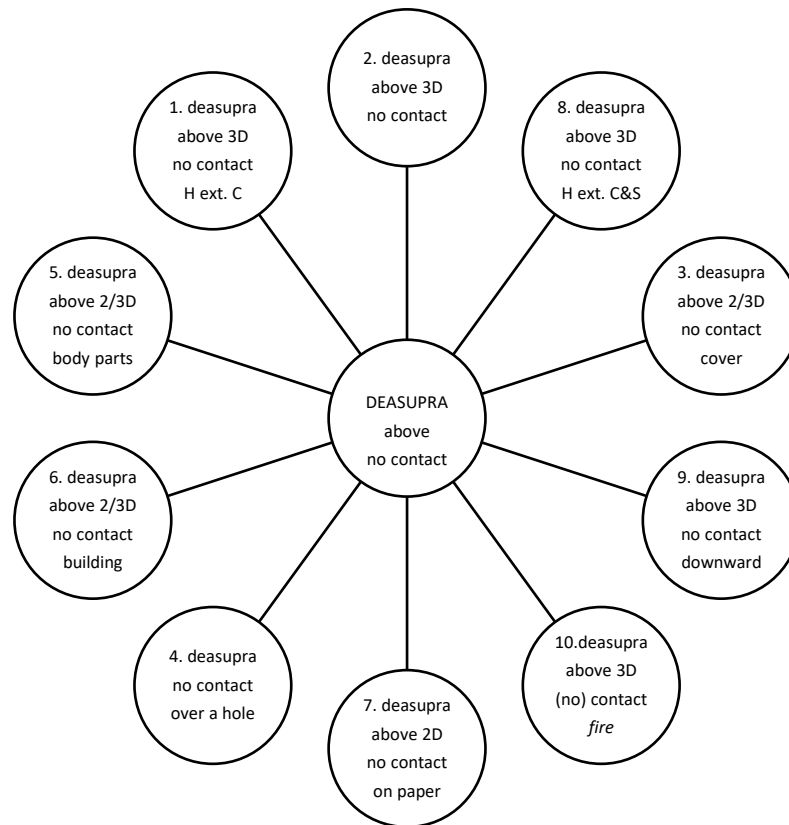
Interestingly, we have found that Dominte (1970: 254) does not describe *deasupra* in terms of contact or lack of contact, and – in his opinion – its analysis is impossible. However, from a cognitive point of view, it can be stated that there are clear cases of *deasupra* describing a relationship between two items (C and S); these were canonically front- or side-viewed, and the scenario comes into being by distancing from C towards S, except for the last case. Both C and S can be horizontally and / or vertically extended, and there are cases when the participants are either 2- or 3-dimensional. Typically, body parts are often implied, as well as building parts; particular cases imply a cavity-type C, cover aspect, or when the *deasupra*-situation comes into being on paper. The unifying characteristic is that there is no contact between S and C.

Nevertheless, we are far from having identified all the *deasupra*-cases. For instance, another interesting case is when fire is involved:

Se roteşte carnea deasupra focului.

[The roast rotates on a spit over the fire.]

Although this seems to be a standard case, a good question is whether there is contact between C (*spit*) and S (*roast*). I tend to think that this case establishes the link between *above with no contact* and *above with contact cases*, as the *fire* may touch the *roast* occasionally, proving the fuzziness of categories. To sum up, the following illustration shows the senses of *deasupra* (above / over) I have described so far:



Other cases of *deasupra* will involve contact, which means that S is on C. *Deasupra* may also refer to an object with an upper and lower part (Ca and Cb in case of *turn*, or C1 and C2 in case of *split*), or when S is above a certain limit.

- *Deasupra Ca + Cb or C1 + C2*: there are situations when the upper part of something differs from the rest, or it has a different name:

Pupitrul e o masă mică având partea de deasupra înclinată.

[The lectern is a small table with an inclined upper part.]

In this case Ca and Cb are parts of the same C, they contribute together to the function of C, also involving that Ca and Cb are not interchangeable. However, there are situations when Ca and Cb are interchangeable, for instance when C has two (interchangeable) sides: C1 and C2, which may be turned upside down or the inside out (180° turn); this case may be regarded as a certain type of reflexive sense, similar to the English *over*.

Dacă învărtim paietele, partea umedă de la pământ ajunge deasupra.

[If we turn the straw over, the wet part comes above.]

- *Deasupra limit*: this *deasupra*-scenario establishes the link between concrete, basic, central, prototypical instances and their metaphorical extensions. In this

case there are two separate entities somewhat next to each other and their vertical extension is compared. The result is that one of them (S) is usually taller than the other:

Coloana este partea dintr-un catarg care iese deasupra punții.

[The column is part of a mast hanging over the deck.]

Our findings show that the basic difference between *deasupra*-cases in dictionaries and the ones used in press is that the former ones are predominantly concrete, used in basic meanings, whereas the samples from online sources and press cuttings contain more metaphorical extensions. We have searched for sentences containing *deasupra* in the works of Liviu Rebreanu, a famous Romanian novelist as well, expecting much more metaphorical cases; however, out of 259 findings ‘only’ 25 were metaphorical ones (about 10%).

On the whole, we have looked through 924 cases, out of which more than two-thirds were used in concrete, basic senses and non-metaphoric uses of *deasupra*. We are far from thinking that we have been able to detect all the situations in which *deasupra* may appear; in fact, we have even aggravated the situation by the fact that *deasupra* is interchangeable with *peste*, *prin*, or *asupra*.

A systematic comparison requires a further study, in which *pe* is also involved, let alone translation problems regarding prepositions / adverbs of a similar cognitive map (cf. the English *over*, *above*, *beyond*, or the Hungarian *felett*, *fölül*).

2. THE HUNGARIAN *VÉGIG* (all the way through, all over)

According to Sebestyén (cf. Korponay, 1986, p. 15), the Hungarian postpositions *át* ‘through’, ‘across’, *keresztül* ‘through’, *túl* ‘beyond’ and *végig* ‘along’ belong to the same group, and they “could be referred to as adverbial postpositions, the primary function of these lexical items being adverbial.” We could add that *felül*, *felett* and *fölött* also belong to this group (Imre, 2010a).

The central sense of *végig* (Imre, 2013a) may be associated with an object (S) moving along a typically linear path (C), which is extended and S is supposed to move from one end of it to the other:

Végighúzta a kocsit az utcán.

[He dragged the cart along the street.]

Further cases demonstrate that we should distinguish the following scenarios:

- **Végig along/through, trace left, (no) split:**

Kabátja végigrepedt.

[His coat has torn all along.]

- **Végig partially along, hit:**

Végighúzott a kutyán a bottal.

[He struck the dog with a cane.]

- **Végig along/through, metaphorical:** The second largest category of instances belongs to metaphorical extensions, deriving from the central sense (50 out of 293, almost 17%). This means that either S or C is understood metaphorically, or even the verb meaning is metaphorical:

A hazán végigsöpört a háború.

[The war swept through the country.]

In this example C is the country, which is viewed as a longitudinally extended (abstract) space, ‘suffering’ from the war (S), which is ‘ruthless’ and ‘fast.’ Less metaphorical cases typically involve at least one concrete S or C, for instance a windy smile, which may dart across the lips (like a shooting star):

Egy kurta mosoly végigsuhant az ajkán.

[A windy smile darted across the lips (like a shooting star.)]

- **Végig along taking up time, begin–end, through hardship(s)**

Végigülte az előadást.

[He has watched the whole show.]

Végigszenvedte a betegséget.

[He went **through**/got over the illness.]

Whereas the first case only gives us an inkling of a possible problem (too lengthy show), focusing on the event from its beginning to its end, the second example highlights the hardship twice: both the meaning of the verb and the direct object (C) expresses suffering. However, there are degrees of advancing through hardships, as hearing a concert through,

listening to all the complaints or fulminations of a *thegn* or an *English thane* (cf. ‘hard times’):

Végighallgatta a panaszt.

[(S)he listened to all the complaints.]

- ***Végig temporal***: at a given point, Langacker considers time more important than space, as the former is needed to perceive changes in the latter (motion):

The fact that we often conceive and speak of time in spatial terms only shows the utility of such metaphor for higher-level conceptualization. It does not imply that the experience of time is reducible to a purely spatial one; if anything, the opposite would seem more plausible. (1987, pp. 148–149)

As the examples show, temporal cases tend to be metaphorical, and a further step towards metaphorized cases is when *life(time)* stands for C:

Végiggondolta egész életét.

[(S)he thought over his/her entire life.']

Further *végig*-cases highlight various types of C (collective, along/through, sight, only within, below), where S can be either linear or non-linear. The most interesting *végig*-case describes how a person (vertical S) extends over a horizontal C ‘in full length’:

Eszméletét vesztve végignyúlt a földön.

[Having fainted he fell flat on the ground.]

I tend to think that this is the most ‘mysterious’ case, and the ten samples found is the evidence that it is not a ‘mistake’ and adds a special flavour to the possible meanings of *végig*. In this prototypical scenario an initially vertical S changes into a horizontal S. In this case C is typically a horizontally extended thing (bed, couch, bench, floor, lawn, etc.) ‘trying’ to absorb the ‘fall’ of S. As the example above suggests, the impact between S and C may be more or less acute.

In all these cases I have focused on linear and non-linear motion along a path, investigating the nature of S, C and the meaning of the verb. We have also tried to bring metaphorical and non-metaphorical cases as close to each other as possible, presenting sub-cases deriving from one another. Stemming from a corpora of 293 cases collected from the Bárczi & Országh dictionary (1986), I have highlighted links between *végig* and other

Hungarian preverbs (*át, keresztül, felett/fölött, túl*), supporting the idea of a network of preverbs, which is reflected in the English and Romanian prepositions and adverbs as well.

Finally, it is my firm belief that results of cognitive linguistics may be used in clarifying language typologies as well, contributing directly to both translation studies and language teaching/learning. I cannot but marvel how preverbs are preserved, changed, or completely ‘lost’ in the act of translation.

3. THE HUNGARIAN *TÚL* (beyond, through)

The study of *túl* (Imre, 2013c) reinforced previously discussed cases, focusing on the end-point. In these cases, C may either have or lack an orifice through which S passes, and C is sometimes a considerable obstacle ‘in the way’ of S. Interestingly, the extended C may have two end-points (C1 and C2), in which case S starts from C1 and arrives at C2:

Túldobta a követ.

[He threw the stone (to the other side).]

Túltesz a másik polcra.

[He replaced the book onto the other shelf.]

Túlhúzza a szekrényt.

[He dragged the wardrobe (from the other room).]

Naturally, the motion may be both horizontal and vertical, and a different type of *túl* is very close to the English *beyond* and a specific meaning of the Romanian *peste*:

He stepped over the line.

Hu. *Túlfeszítette a húrt.*

Ro. *A trecut peste orice limită.*

SUMMARIZING ARTICLES

I have published two further articles on Cognitive Linguistics, which – interestingly – for the time being are the most referred to articles of mine.

Metaphors in Cognitive Linguistics (Imre, 2010b) offers an historical overview of metaphors, then a new cognitive approach. The conclusion states that Cognitive Linguistics breaks away from the notion of predictability of generative grammar, and replaces this notion with motivation. I tend to think that when perceiving a metaphorical view, people employ only a part of a source domain and not the whole one (only when needed), while different cases come into being when other parts are activated. All in all, metaphors indeed

give an insight into everyday experience. As Lakoff and Johnson explain (1980, p. 239), the way people have been brought up to perceive the world is not the only way, and it is almost impossible to see beyond the ‘truths’ of one’s particular culture, unless more languages are known.

The other article discusses *space* (Imre, 2012a), starting from Langacker’s idea: the *human experience* comes from the observation of the environment, an environment which is rather subjective, as “we are first and foremost spatial and visual creatures” (Langacker, 1999). *Space* – more or less similarly to *number* and *time* – is first perceived before it is conceptualized, and people operate with terms like *long, short, high, low, deep, close, distant, left, and right*.

A spatial vantage point is offered by the speaker’s location, together with the time of speech, standing for “a temporal vantage point” (ibid.). As such *space* and *time*, then *time* and *space* are discussed separately, followed by the well-known prepositions and verbal prefixes: *over, through, across* and *above*, the Romanian *prin* and *peste*, and the Hungarian *át* and *keresztül* related to *space*. Finally, we deal with *mental space*, being split into four spaces: a source input space, a target input space, a blend between both, and a so-called generic space (Geeraerts, 2006, p. 14); the mapping between the two input spaces creates a blended space, whereas the generic space contains the common structure of the input spaces.

It is important to remember, that even if the blend has been formed, the initial spaces do not disappear, and there is no danger of confusing the blend with the reality. The concluding part agrees with Fauconnier (2007, p. 351): “spaces are built up from many sources. One of these is the set of conceptual domains we already know about”, and humans never stop creating newer mental spaces as they are placed dynamically in working memory, even being entrenched in long-term memory. He mentions ‘space builders’, that is linguistic elements that create *possibility*: prepositions, adverbials, conjunctions, clauses, subject-verb complexes (*think, believe*), but names, tenses, moods, presuppositional constructions can also function as space builders; possible connectors between these spaces is the copula and other copulative verbs, such as *be, become, remain* (ibid., pp. 371–372).

My research on a specific area of Cognitive Linguistics and Semantics has revealed a highly interesting network of prepositions and preverbs, also leaving space for future plans, especially further prepositions and preverbs linked to the ones I have discussed, but this time going from *above* to *under*, while still creating an *over* case scenario (cf. part B-ii 1).

2. ENGLISH GRAMMAR AND RELATED RESEARCH

I have never been satisfied the way English grammar was taught at schools, a feeling becoming even stronger while teaching English in high school, where various grammar units were scattered all through the textbooks, such as the tenses. This has led me to think about a possible logical approach to the core elements of English grammar (morphosyntax), starting with the English verb system and the tenses.

My first book on the topic was published in 2008, entitled *Logikus angol nyelvtan – Gramatica logică a limbii engleze*, followed by a series of 22 articles over the past twelve years, while my second grammar book (*A Logical English Grammar*) appeared in 2019.

2.1. Grammar: Theoretical Approach to English Verbs and Findings

The grammar of each language is revised once in every twenty or thirty years, which should be considered a natural process, and one of the primary concerns of grammarians. My aim is to reconsider the approach to the English verb system, which is the starting point of English grammars, taking into account grammars published by native speakers (mostly British) and non-native speakers (mostly Romanian and Hungarian) alike, having in mind different priorities.

The starting point of studying English grammar may be the mapping of all verb types, enabling speakers to produce comprehensible utterances. Once all possible verb types are presented, it may spare the learners a lot of subsequent explanations, and its real advantage lies in offering a logical view upon their possible combination to create tenses. Classifying verbs is important, as they express a multitude of grammatical categories, such as person (first, second, third) and number (singular, plural). Furthermore, in a syntactical approach, they express the predicate (Gălăţeanu & Comişel, 1982, pp. 6–9), offering the following possible characteristics: tense (present, past, future), aspect (simple, continuous or progressive, perfect (simple), perfect continuous or progressive), voice (active, passive), and mood (finite: indicative, imperative, subjunctive; non-finite: infinitive, gerund, participle).

In my opinion, the problem starts with the functional classification, where we should mention a *strong* verb with many forms (*be, am, are, is, was, were*, without considering *been*, which is nevertheless listed among the irregular forms), then the *auxiliary* verbs (the *be*-group with five forms, *have, has, had, do, does, did*, and – although some might consider it controversial – *will*, which helps in forming the future tenses).

A very special attention should be paid to *modal verbs*, which are ‘outsiders’ as they can become stronger than the *strong* or *auxiliary verbs* by overtaking their functions, without

overlooking the importance of their ‘added value’, namely *various meanings*. Finally, *weak* verbs are those not mentioned in the previous categories.

This kind of approach made it possible to discuss the formation rules of tenses effectively, including their Affirmative, Interrogative, Negative, and Negative-Interrogative forms.

A rather misleading approach to the verb forms is the following:

1. the Infinitive¹ or Present Simple form (I.);
2. the Past Simple form (II.);
3. the Past Participle form (III.);
4. the *-ing* form.

The problem starts when *conditional sentences* are introduced, thus I quit referring to these forms with the help of tenses, preserving only the I., II. and III. forms, which may have various functions (e.g. II. form connected to *Past Simple* or in *conditional* and *hypothetical* sentences).

However, it is obvious that a unified classification system for English verbs is not possible, due to the multiple levels of grammar within which they are discussed. Occasionally, Syntax, Morphology, or Semantics can be hardly separated, and it may prove difficult to think of an auxiliary verb irrespective of its context.

Once we accept that clearly distinguished categories do not exist, we will understand the seemingly double instances of the ‘same’ verbs:

How do you do?

I have had enough of this grammar introduction.

Fuzzy categories are all around us, and English grammar is not an exception either. The table below tries to offer a summarizing view of the English verb system, which nevertheless misses certain grammatical categories, such as Phonetics or Pragmatics, which are beyond my present quest:

¹ There is no difference in the form of short or bare infinitive and Present Simple (e.g. *go*, except for the third person singular, completed with *-s* or *-es*), whereas *to go* is referred to as the *long infinitive*.

The English Verb System										
Lexicology		Morphosyntax		Syntax				Semantics		
one-word verb		form		sentence/clause				static	drop	
simple	<i>marry</i>	regular	<i>marry</i>	finite (verb) predicate	tense	<i>marries</i>	transitive	<i>marry</i>	dynamic	<i>grow</i>
derivative	<i>return</i>	irregular	<i>weep</i>		person		ditransitive	<i>buy</i>	inchoative	<i>start</i>
compound	<i>broadcast</i>				number		intransitive	<i>go</i>	impersonal	<i>hail</i>
multi-word verb		function			mood		(in)transitive	<i>run</i>		
phrasal	<i>come back</i>	strong	<i>be</i>	non-finite (verbal)	infinitive	<i>to marry</i>				
prepositional	<i>comment on</i>	auxiliary	<i>do</i>		gerund	<i>marrying</i>				
phrasal-prepositional	<i>put up with</i>	modal	<i>must</i>	non-predicate	participle	<i>marrying</i>				
		weak	<i>marry</i>							

(differences between similar forms also based on Semantics)

Once the form and function of the English verbs is clear, we can turn our attention to the categories which are based on verbs, such as tenses, passive, voice, conditional and hypothetical constructions, or reported speech.

2.1.1. Theoretical Background to English grammar

There is a tremendous difference between studying English language and grammar; while the language is both ‘trendy’ and ‘entertaining’ for many (being often associated with Hollywood productions), grammar is typically perceived as a real nuisance, presenting many years of challenge with endless rules that few seem to understand. As a result, grammar is labelled as ‘stupid’ or a ‘waste of time’, and few teachers can change this attitude, as “real understanding takes time” (Lewis, 1986, p. 18), and “over-simplified rules” distort usage, without reflecting “the whole truth” and “remain firmly embedded” (Close, 1977, pp. 22–23).

Being conscious of the negative criticism regarding English grammar, such as ‘difficult’, ‘full of exceptions’ or ‘illogical’ (cf. Lewis, 1986, p. 178), we would like to offer a logical perspective of a few building blocks by collecting descriptions and explanations and filtering them in such a way as to show how connected they are, leading to a “largely regular” language (ibid., p. 30), even if its descriptions are often problematic and illogical.

I firmly believe that “the big, underlying, problems of English are discoverable, not impossible to understand and above all, not intimidating but fun to explore” together with Michael Lewis, whose thought-provoking grammar – although one of the best in the field – was not (apart from one instance) mentioned in any of the sources we have come across during more than two decades of dealing with English grammar.

Practice has already demonstrated that irrespective of the number of acquired words, there is no guarantee that we can use them properly, unless completed with grammar, which may sound disappointing for many. What is grammar then, and how much do we need of it in order to use it effectively in communication? Terms such as ‘basic’, ‘intermediate’ and ‘advanced’ represent various levels of “compromise” between “accuracy and accessibility” (ibid., p. 8). Whatever the level, compound and complex sentences are needed, with well-arranged items.

While certain topics cannot be described without combining more grammar areas (cf. morphosyntax, as “morphological devices are greatly conditioned by syntactical arrangements” (cf. Rayevska, 1976, p. 60), it has become clear that “language comes first, the descriptions or rules later” and language “is not about forms, but about meaning” (Lewis, 1986, p. 179), which is reflected in effective communication, entailing that concepts of ‘right’ and ‘wrong’ in language description should be replaced by ‘less’ and ‘more’ suitable, albeit gruesome to language examination centres.

This way we have come to realise that grammar ‘as such’ is non-existent, but there are interpretations of grammar with supporting examples. The verb structure (together with its function and meaning) is essential to understand further categories: ‘a’ possible, logical English tense system, passive voice, mood, conditional sentences, hypothetical constructions and the ‘never-ending’ modality and modal verbs.

However, clear-cut boundaries between them are difficult to establish, which is best exemplified with the modal verbs, pervading all the previous categories, but we can also mention *reported speech* as well.

In order to describe a possible logical approach to English grammar, I have browsed through more than 30,000 pages of prescriptions and descriptions in books, articles and dictionaries, paying special attention to the selection of a relevant bibliography in the field. Thus, we have selected the most authoritative sources published in the UK and US, and completed them with the most relevant publications I could track from a non-native perspective in Romania and Hungary to highlight some features native writers may not be aware of (e.g. difficulties stemming from different grammar structures or translation).

As such, I cannot claim high originality, as our primary concern was to make our interpretation of grammar as clear as possible (hence ‘logical’), and should my research have any original merit, it lies in explaining the relationship between *strong*, *auxiliary* and *weak* verbs, their links with *modal* verbs, then numbering the tenses, entailing further observations. While striving for explanations, a lot of energy derived from Wittgenstein’s

words: *Everything that can be thought at all can be thought clearly. Everything that can be put into words can be put clearly.* (Tractatus, 4.116).

2.1.2. The English Tense System: Approach and Findings

The simplest way to present the logical approach to the English tenses is to offer a summarizing table:

①	Present Simple
②	Present Continuous
③	Present Perfect Simple
④	Present Perfect Continuous
⑤	Past Simple
⑥	Past Continuous
⑦	Past Perfect Simple
⑧	Past Perfect Continuous
⑨	Future Simple
⑩	Future Continuous
⑪	Future Perfect Simple
⑫	Future Perfect Continuous
⑬	Going to Future

My major innovation is the numbering of English tenses in a way I consider logical. The reason for using circled digits and numbers for the English tenses is that their names are too long when using them in explanations or contrastive examples, and they cannot be translated properly.²

FROM TIME TO TENSES THROUGH ASPECT

The relationship between time and tense has led us to conclude that the choice of tenses is rather subjective, as it depends on the speaker's point of view, experience or involvement in the event. Thus, I agree that grammar should not be approached as only a "matter of fact" but also as an activated option or "choice" (Lewis, 1986, pp. 41–42).

This way tenses may be "tricky" (Batko, 2004, p. 91) – especially for language learners – when compared to either the speaker's or listener's expectations, as the particular selection of tense may reveal an "interpretation of the situation" (Lewis, 1986, p. 40). The level to

² If *Past Simple* is translated into Romanian as *Trecutul Simplu*, does this mean that we have a 'complicated' past as well? Although this may sound weird to ask from teachers of English, pupils and students alike may ask it (in fact, they did it). Hence, I tend to think that in this particular case translating the names of tenses will lead to misunderstanding, especially when the target grammar has much fewer tenses, such as Hungarian.

which people (mis)interpret tenses and sentences may be connected to their language comprehension or understanding of the situation, intentions, and interpretation of the facts.

Proper interpretation is important as “we can hardly say that there are pure tenses, pure moods or pure aspects; two or three of these kinds of meaning are always inseparably present in any given verb form.” (Rayevska, 1976, p. 137). While some grammarians think that – in a strict sense –, “English has only two tenses of the verb – present and past – if tense is defined as being shown by a verb inflection” (Greenbaum, 1996, p. 206, 253), this is untenable from the point of view of language learners. Thus, a different approach is needed, according to which we can differentiate present, past and future time, knowing that the number of English tenses is the result of *time* and *aspect* combinations, even if tense is “often only loosely related to time” (Alexander, 1988, p. 159).

To make matters worse, there are a few grammar books that deal with sixteen tenses (Thomson & Martinet, 1986, p. 106; Pawlowska & Kempinski, 1996, pp. 16–17; Alcalay, 1962, pp. 474–476), as they consider that certain conditional constructions (the so-called Future-in-the-Past) are tenses:

Present Conditional – *would work*

Present Conditional Continuous – *would be working*

Perfect Conditional – *would have worked*

Perfect Conditional Continuous – *would have been working*

In my opinion, it is unnecessary to extend the list of twelve tenses this way, as these four constructions can be effectively discussed within conditional structures.

As mentioned before, the other side of the coin is represented by those grammarians, who state that “English has two tenses: present tense and past tense” (Quirk et al., 1980, p. 84), “English has no future form of the verb in addition to present and past forms” (Quirk et al., 1985, p. 176) or the English conjugation system is based on present and past (Bădescu, 1984, p. 261). Although I understand why they state these, for practical reasons I take the side of non-native users of English, hence it is not lucrative to ‘get rid of’ either the compound present and past tenses, not to mention the ‘future’ tenses.

A different kind of problem is dealing with particular *be* constructions: *be to*, *be about to*, *be bound to*, *be due to*, and *be going to*. While the first four may be treated as expressions referring to the future (still far from being treated as ‘lexical items’), the last one – for logical reasons – should be mentioned in connection with *Future Simple*, because their meanings

are in a strong connection. Thus, I consider that it is worth discussing it as tense ⑬ (called *going to future*).

Furthermore, there are fuzzy categories (cf. Rosch's categories discussed in the previous part about Cognitive Linguistics), as certain constructions are formally different from their meaning:

- Present Simple, future time: *Jane will help John when he gets there.*³
- Passive Voice is formally constructed by any auxiliary verb form of *be* or *have*, followed by III. verb form (of the weak verb), while its meaning may be past, present and future: *Donkey is helped by Shrek.*
- Past Simple, present time: *If you loved me, our marriage wouldn't be a problem.*
- Past Simple, present / future time: *It is high time we stopped here.*
- Modal verbs may refer to past, present or future time: *Shrek could help Donkey to escape from the soldiers. Shrek could help Donkey again.*

Although English may seem 'easy' at first (almost void of inflections), there are levels for non-native speakers (*pre-intermediate* versus *advanced*), where grammar knowledge is a basic watershed: the more we know about auxiliaries, their functions and possible combinations, the more advanced we become, hoping to recover from the shock of the multitude of English tenses.

In my view, when people say that English grammar is not their strong point, this is often due to the English tense system, accompanied by further issues deriving from the tense system, such as passive voice, conditional sentences, hypothetical constructions, modal verbs, or reported speech.

Having this in mind, there is a threefold division of universal time split into further tense-options, and I can logically reach to the only conclusion that grammatical 'present' stretches into the past and future (Quirk et al., 1985, p. 175) and both 'past' and 'future' are connected to the 'present'; if needed, 'past' may be directly linked (stretching) to 'future' (cf. Future-in-the-Past).

Even if we can talk about a system of English tenses, their names may be misleading: for instance, Present Perfect Simple combines a past action with a present result, or when other languages can use future tenses, English is restricted to a present tense (cf. sub-clauses). This leads to the recognition that each English tense should be checked

³ Unless otherwise stated, all examples belong to the author of the present thesis (A. I.).

individually, focusing on both its form and its usage, as well as compared to other tenses. Thus, it is visible that the names of English tenses are not worth translating (although many grammar books by non-native speakers try it). Grammatically speaking, *simple* is not the antonym of *complicated*, and *continuous* or *progressive* is more than ‘not stopped’ or ‘finished’.

Any English tense can be refined by comparing to at least two other tenses in order to establish its meaning-based importance in the system, and I have taken the liberty to number the tenses in order to try to offer – at least in our view – a more logical description and comparison. Yet, there is a warning:

Language does not mirror the universe, it conveys our interpretation of the universe, and it is therefore not possible to give rules about which tenses should be used on what occasions but only about which tense-unit to use if you choose to regard an event in a certain way. In other words, grammar can tell you what possibilities there are, but it cannot tell you how to say until you have made up your mind precisely what it is you want to say.” (Budai, 1994, p. 54)

As such, it is our choice whether a given action should be treated as an activity or as an act; hence, it is the speaker or writer who may choose a proper tense to express that. The quotation followed by the comment explains why the same event may be referred to with different tenses, as there are different interpretations. Present Perfect Simple is sometimes favoured over Present Perfect Continuous, or Passive Voice over Active Voice.

The numbers allow us to create more memorable tense combinations. For instance, Present Perfect Continuous is in fact the mixture of Present Continuous (‘now’) and Present Perfect Simple (‘for a period of time’), thus we have ② + ③ = ④;

PAST

Another issue is the distinction between Past Simple (When?) and Present Perfect Simple (What?), especially when the two are combined:

- a) ③ SINCE ⑤

*Jane **has liked** John **since** they first met at a briefing.*

*I **haven’t spoken** English **since** I passed my oral exam.*

- b) SINCE ⑤, ③

***Since** the Does **got married**, they **have lived** a happy life together.*

- c) the sub-clause introduced by *since* may be reduced:

***Since then**, many things **have happened**.*

SINCE [temporal reference], ③

d) ③ is often replaced by ⑤ in AE:

Did you meet the Does yet? No, because I lost my glasses.

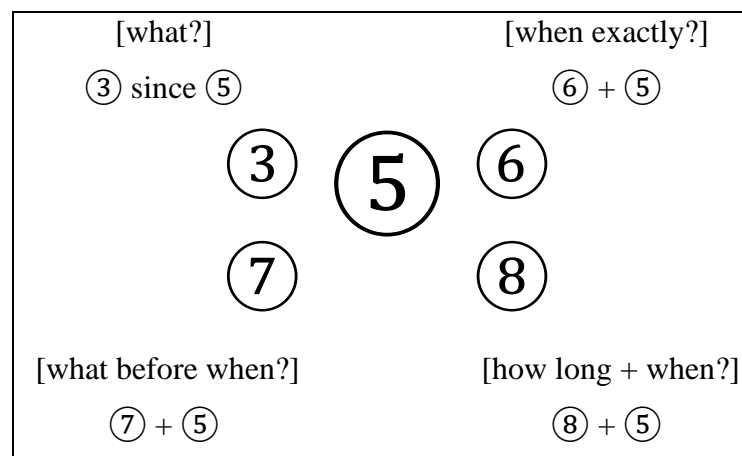
e) both tenses may be used with the following construction (the first option is more typical):

It's a long time since I last saw John.

It's a long time since I last have seen John.

- Past Perfect Simple is mostly combined with Past Simple: ⑦ + ⑤, ⑤ + ⑦.

A possible summary of past tenses reveals the following relationships:



FUTURE

Describing future time (then, after now) in English grammar is a rather irksome task. To start with, plenty of grammar books state that “[t]here is no future tense in modern English” (Thomson & Martinet, 1986, p. 187), or “English does not have a future tense” (Lewis, 1986, p. 50) also mentioned in other sources; other grammars “do not recognise a future tense for English” (Huddleston & Pullum, 2002, p. 208), although there are ways to express future time connected to concepts such as *look forward to*, *expect* or *hope* (Swan, 2005, pp. 175–177).

When talking about past and present time, people are “certain about the things they express” (Bălan et al., 2003, p. 201), but future statements are not factual; they are predictions, guesses (Lewis, 1986, p. 139), intentions and thoughts, and verb forms greatly depend on the speaker’s choice. It is known that there is an “intrinsic connection between future time and modality” (Huddleston & Pullum, 2005, p. 56), as “it isn’t possible to be fully factual about future events or situations”, which may still result in associating *will* (and *shall*, *should*, *would*) as the auxiliary verb expressing future.

However, this concept – although suitable for teaching English grammar – is rather controversial, as linguists say that “there is no grammatical category that can properly be analysed as a future tense” (Huddleston & Pullum, 2002, p. 209). There are extensive reasons why *will* and *shall* cannot be considered the auxiliaries of the future tense (F. R. Palmer, 1990, pp. 160–161): they are modal verbs associated with volition, conditionality and implied promise, reaching the conclusion that *am / are / is going to* is “semantically, a better candidate for the marker of the future tense”. Once we accept this view, we instantly reach a further conclusion, namely that English is abundant in future possibilities:

There is no obvious future tense in English corresponding to the time / tense parallel for present and past. Instead, there are a number of possibilities of denoting future time. *Futurity*, *modality*, and *aspect* are closely related, and future time is rendered by means of modal auxiliaries or semi-auxiliaries, or by simple present or progressive forms (Quirk et al., 1980, p. 87).

Non-native speakers cannot be satisfied with the absence of ‘future tenses’, knowing that “there are a number of possibilities of denoting futurity” (Zdrenghea & Greere, 1999, p. 329). An extra nuisance regarding the concept of future time is that “choices of form depend on how definite or certain the speaker wants to sound” (Carter & McCarthy, 2006, p. 629), often relying on modal verbs (*will*, *shall*), semi-modal verbs or quasi-modal constructions (cf. catenative verbs). It is obvious that “modal and aspect combinations” (ibid., p. 405) will result in at least three or four different categories related to future time:

I. **‘tenses’** constructed by analogy, similarly to present and past tenses; as there is no possibility to express future time with inflected forms, the four present tenses are headed by the modal verbs *shall* and *will*, turning them into ‘modal-auxiliary’ verbs, resulting in the following “unhelpfully called” future tenses: *Future Simple* may seem to be the most neutral future, unless modal meanings of *shall* and *will* are considered; *Future Continuous* is in fact Present Continuous shifted into the future; *Future Perfect Simple* stems from Present Perfect Simple (future results obtained before / by a definite moment), used when “projecting ourselves into the future and looking back at a completed action” (Hughes, 2001, p. 146); *Future Perfect Continuous* extends Present Perfect Continuous into the future.

II. **modal verbs** can also refer to future (or future oriented events), especially the group of central modals as well as specific (semi-modal) constructions with a conjugated form of *be*; this category “may also express our attitude to the future” (ibid., p. 146); certain constructions with *be* are particularly well suited to express specific future meanings: *going to future*, which is worth discussing together with Future Simple, hence I refer to it with

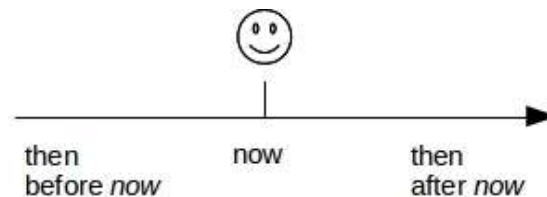
number ⑬; *central modal verbs* (You **can** do this, I know. One day you **may** become the President of the USA. Jane **might** be able to retire at the age of 55.); *be*-constructions with modal meanings: *be to*, *be about to*, *be bound to*, *be due to* and *be on the point of + I.-ing*.

III. **present and past tenses**, most prominently, *Present Simple* (timetables, plans, itineraries, *Present Continuous* (arrangements) and past tenses in reported speech.

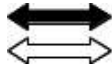

IV. there are **verbs** triggering future connotation, such as *anticipate*, *arrange*, *decide*, *envisage*, *expect*, *guarantee*, *hope*, *intend*, *plan*, *predict*, *promise*, *swear*, *undertake*, *wish* (*I hope we can meet tomorrow. Rain was predicted for tomorrow.*), offering an ‘elegant’ option to ‘get rid of’ the intricacies of tenses and combine them with modal verbs or the infinitive. However, when we do not have this option, we have to rely on one of the future tenses.

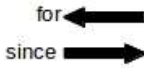
SUMMARY OF TENSES

Certain ‘building blocks’ are necessary in order to illustrate the tenses on a timeline. The most important part of a timeline is *now*, where the speaker is typically situated and describes the events or actions. *Now* dissects the timeline and serves as the reference point for then – before now and then – after now:

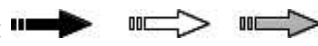


Further important building blocks are:

1. a star marks the location of the event on the timeline: ✦ ✦
2. a period is used for extended (progressive) events: 
3. *while* is used for parallel periods or a period combined with a point: 
4. a special period is introduced by *for* (towards the past) or *since* (towards the future)

extending until a block: 

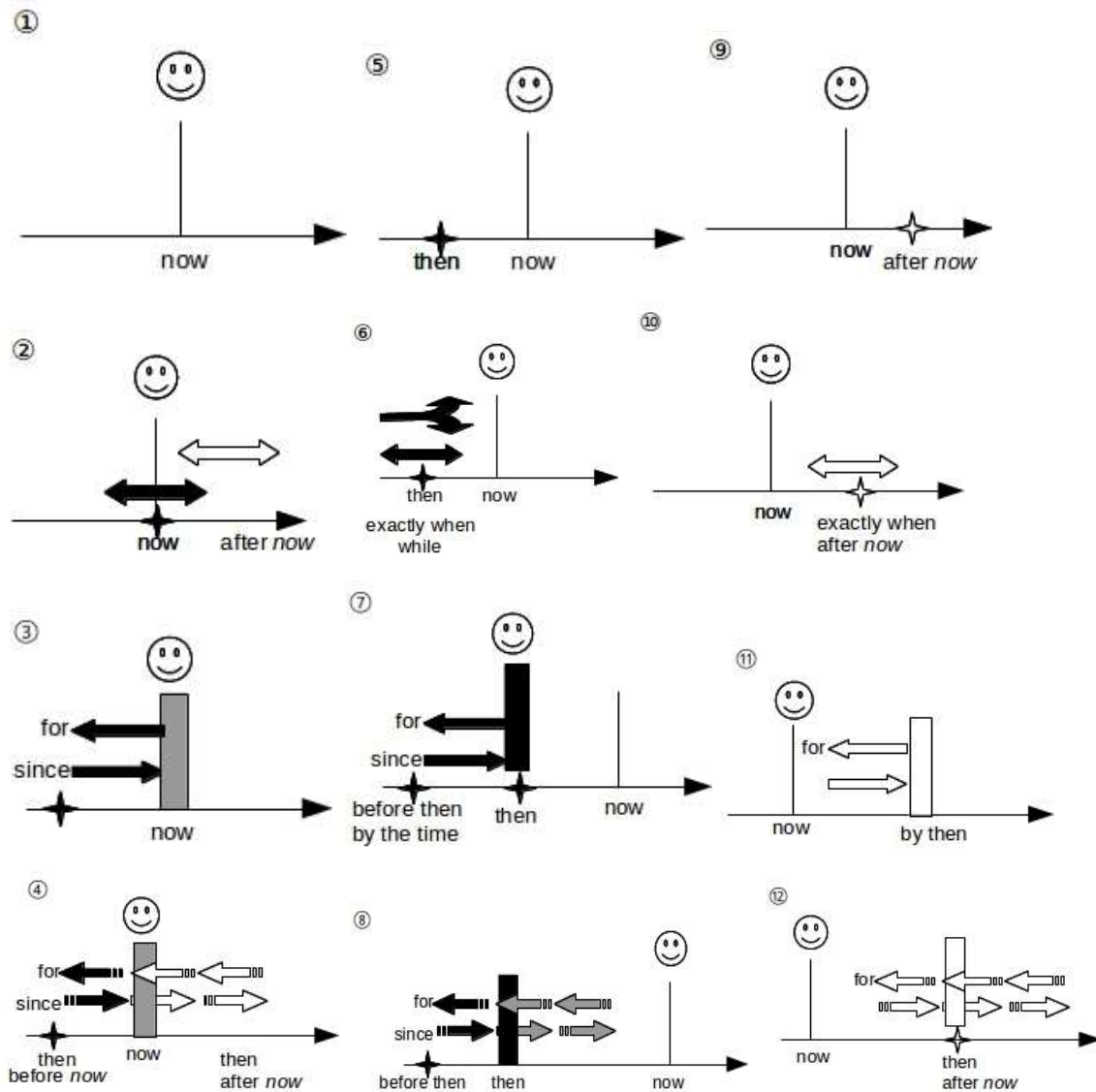
5. a block marks the end of an event: 

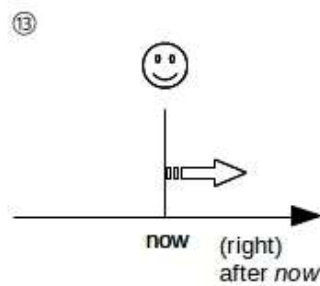
6. a projection refers to prospective events that can go beyond blocks (unlimited period): 

It is also important to note that:

- black signals events consumed in the past;
- white signals possible events in the future;
- grey signals events starting in the past directed towards the present / future.

A further important note is that the illustration of tenses focuses on their central uses; less typical ones may only be described and exemplified with sentences (e.g. Present Perfect Continuous without *for / since*). So, a possible illustration of tenses may be the following:





Naturally, there are further possibilities to illustrate tenses, which is needed to enhance their understanding and how they are related to each other. In this respect it is worth comparing the use and illustration of various tenses, such as:

① ⑤ ⑨

② ⑥ ⑩

③ ⑦ ⑪

④ ⑧ ⑫

① ② ⑨ ⑬

② & ④, ⑥ & ⑧, ⑩ & ⑫

⑥ & ⑤, ⑦ & ⑤, ⑧ & ⑤

By comparing tenses in a systematic approach, we can observe that “pure factuality” (Lewis, 1986, p. 53) is only associated with Present Simple and Past Simple (undivided, unitary events), while all the others offer certain subjective interpretations of events.

2.2. Further Research in English Grammar

I have published three articles on the *verb system*, *conditional sentences* and *hypothetical constructions*, which are connected to the tense system.

CONDITIONAL SENTENCES

Conditional sentences may constitute a considerable problem for non-native speakers, depending on the mother tongue they approach the English conditionals. It is our belief that a thorough re-evaluation of teaching conditional sentences is necessary if we aim at proficient user-experience. Although conditionals are amply described in all descriptive grammars, their presentation is mostly problematic. One of the reasons is that conditionals “interact extensively with other domains” (Ferguson et al., 1986, p. 4), such as causals, temporals and modals, while the other one is that the semantics of conditionals is more important than their morphosyntactic structure; thus the meaning of the verb phrase is

central, and less emphasis should be placed on the full conditional sentence containing both the main clause and the subordinate conditional clause (Lewis, 1986, p. 153).

In case the syntactic structure is highlighted, the entire category of conditionals is unclear: “the question of what constitutes a conditional construction in a given language has as yet no adequate theoretical answer” (Ferguson et al., 1986, p. 5), as the form does not serve as a clear guide for several reasons:

1. not all sentences containing a formally conditional connector have conditional meaning (Swan, 2005, p. 233):

*If Shrek accomplished his mission, **then** he is on his way back.*

2. while the form may not contain a conditional connector, the meaning may still be conditional (cf. *reduced* and *implied* ‘conditionals’):

*One more word, Donkey, **and** you’ll end up dead.*

*Stop talking rubbish! (**Or** I’ll lock you out, Donkey.)*

3. the logical relation between propositions may be misleading, “because users of natural languages tend to reject the validity of false antecedent implying true consequent and often assume some kind of causal connection between the propositions” (Ferguson et al., 1986, p. 5); to put it simply, knowingly false conditions may be considered as potentially true (cf. *rhetorical* conditionals):

If Fiona is happy, then I’ll be damned.

4. a further problem is caused by grammar books by using confusing terminology; in this case, the *subjunctive mood* is used to refer to both conditional and hypothetical structures, but also as “the past tense being used for unreality, especially in conditional sentences”, or “simple, uninflected, form of the verb in subordinate clauses” (F. Palmer, 1971, p. 12), resulting in unnecessarily puzzling examples with both I. and II. verb forms, instead of first discussing them separately;
5. certain grammar constructions, such as *reported speech* (discussed in syntax) seem to have little effect upon the condition, as changing the tenses (verb phrases) is based on logic and not compulsory (thus tend to remain), leading to the conclusion that neither conditionals nor reported speech is a ‘special case’, but “part of the general patterns” (Lewis, 1986, p. 32):

*If Shrek weren’t angry, he **wouldn’t be mumbling** to himself.*

*They **knew** that if Shrek weren’t angry, he **wouldn’t be mumbling** to himself.*

After presenting a few introductory remarks, it is worth presenting various definitions of conditionals, which is an important topic in philosophy, linguistics and logic (mathematics) as well. It is my firm belief that a thorough understanding of English conditionals should stem from a native language perspective, exemplified through the prism of Romanian and Hungarian.

In the case of Romanian, the understanding of conditionals involves the connector *dacă* (if), the present tense, the future tense and the present and past conditional-optative mood indicators: *aș, ai, ar, am, ați, ar* followed by the infinitive verb form (present conditional optative) and *aș fi, ai fi, ar fi, am fi, ați fi, ar fi* followed by the participle verb form.

In the case of Hungarian, the understanding of conditionals involves the connector *ha* (if), the present tense, the future tense (which is often replaced by the present tense) and the conditional mood suffixes for present (*-na, -ne, -ná, -né*) and the past conditional *volna* preceded by the past tense verb form:

I.

Ro. ***Dacă*** Shrek ***vede*** Balaurul, ***va ști*** că ...

Hu. ***Ha*** Shrek ***meglátja*** Sárkányt, ***tudni fogja***, hogy...

If Shrek ***sees*** Dragon, he ***will know*** that ...

II.

Ro. ***Dacă*** Shrek ***ar vedea*** Balaurul, ***el ar ști*** că ...

Hu. ***Ha*** Shrek ***meglátná*** Sárkányt, ***tudná***, hogy...

If Shrek ***saw*** Dragon, he ***would know*** that ...

III. Ro. ***Dacă*** Shrek ***ar fi văzut*** Balaurul, ***el ar fi știut*** că ...

Hu. ***Ha*** Shrek ***meglátta volna*** Sárkányt, ***tudta volna***, hogy...

If Shrek ***had seen*** Dragon, he ***would have known*** that ...

The highlighted parts reveal that the three Romanian and Hungarian sentences can perfectly reflect the English conditionals, even if one of them is an Indo-European language, while the latter is a Finno-Ugric one.

An important remark is necessary: these three sentences are ‘not set in stone’, as it is safer to talk about three possibilities for the sub-clause and three possibilities for the main clause, anticipating and avoiding the necessary term of ‘mixed’ conditionals. Thus, *if* may

be followed by the I., II. or *had* + III. verb form, while the main clause may contain *will* + I., *would* + II. and *would have* + III.

The term *mixed conditionals*, however vague and unnecessary, is deeply rooted in grammar books. Yet, we would not call them ‘mixed’, as this is a natural possibility, also having in mind that *will* and *would* may be substituted by other modals as well (at more advanced levels), as all modal verbs contain both present and future time reference (F. R. Palmer, 1990, p. 138) and (Lewis, 1986, p. 100).

The conclusion I have drawn is that the context determines the choice of verb phrase (tense), thus any meaningful combination is a valid option: “there are no restrictions on the tense of either, though there are certain preferred combinations of tense, and the choice of tense may determine the interpretation” (F. R. Palmer, 1990, pp. 168–169). This is rather alarming, as much more tenses are involved this way in the interpretation of conditionals, not to mention the modal verbs with various meanings (modal, tentative, polite). Thus type I., II. and III. represent only the ‘tip of the iceberg’: type I refers to present or future possibilities, type II expresses tentative or more hypothetical present, while type III describes an unfulfilled past condition.

As such, students must recognize the ‘internal’ logic of conditionals: the further from factual truth, the more remote past forms we use: the if-clauses start with Present Simple form (50–100% chance), then turn to Past Simple form (0–50% change) and Past Perfect Simple form (0% chance).

It is visible that the theoretical background of conditionals is not simple; yet, teachers might select the minimal requirements for each level (e.g. type I for beginners, type II and III for intermediate and advanced students), occasionally highlighting the importance of meaning over form; a more desired way is to encourage students to collect instances of conditionals from their favourite cartoons, films or TV series. For instance, *Shrek*⁴ belongs to animation, and one would expect to be grammatically simple; it contains 23 instances of *if* in type I and type II conditionals, but we can find negative, indirect, imperative and polite structures as well, combined with temporal meanings (the last two examples):

You'll never shine if you don't glow.

Donkey, if it was me, you'd be dead.

I don't know if it'd work out if you're gonna blow smoke rings.

What's the point of being able to talk if you gotta keep secrets?

⁴ <http://www.imdb.com/title/tt0126029/>, 03. 08. 2017.

It's a little late for that, so if you'll excuse me...

Well, if I treated you so bad, how come you came back?

Look, if you wanted to be alone, all you had to do was ask.

More than that, we can find Americanisms (*gonna, gotta*) in these structures, even conditional-like structures (the last two), signalling again that meaning is more important than form. Even if learners are not familiar with grammar terms, they are able to grasp the meaning of these sentences, and it would be a real challenge for them to translate and compare their versions with the official Romanian and Hungarian subtitles or dubbings.

We conclude that the mainstream conditional theory is hard to accept, as it is rather limited and not functional. Instead of focusing on types, meaning should be highlighted, disregarding explanations with the help of the English tenses and highlighting verb forms (I, II, III). Yet, non-native speakers should dedicate enough time to discover the continuum of hypothetical meanings along the line of possible to impossible, which is a challenging task for various reasons:

- conditionals prove that previous forms (e.g. II. verb form) combined with *if* gain a completely different meaning with various shades, due to the lack of conjugation in English;
- conditionals imply the use of modal verbs, whose meanings is yet to discuss, so at this stage only a partial discussion is possible;
- non-native speakers may end up completely puzzled, discovering the immense richness of conditionals ranging from ‘zero’ conditional to conditionals that even lack *if* or any of its convenient alternatives (cf. implied ones); nevertheless, they only need to understand them, without learning their grammatical names;
- the ultimate list of the conditional ‘mix’ contains almost any verb form and tense as well as modal verbs, so a solid foundation of verb and tense meanings, completed with modal ones takes us further in effectively using conditionals than trying to remember their names and types, although the initial stage starts from identifying them based on forms and types.

HYPOTHETICAL CONSTRUCTIONS

Hypothetical constructions stem from *conditionals*, and I focused on *wish, if only, as if, it's (high) time, suppose, what if* and *would rather / sooner / better* (Imre, 2019b). Basically, hypothetical constructions rely heavily on other grammar ‘building blocks’, such as verbs,

tenses, conditional structures and modal verbs, thus they are usually taught for non-native speakers at intermediate, upper-intermediate and advanced levels. Nevertheless, a gradual presentation is necessary, focusing on the following:

- well-chosen examples should reflect basic meanings first, then shades of meaning with translation into / from native language can be discussed;
- the examples will reveal syntactical (main and subordinate clauses), morphological (tense) issues, as well as the utmost importance of semantics (meaning), knowing that grammar is a “matter of fact”, but it also a “matter of the *speaker’s* choice” (Lewis, 1986, p. 134); the rigid teaching system is usually too prescriptive to leave room for the latter;
- misleading terms should be excluded, such as “hypothetical past” in the case of *were* (Quirk et al., 1985, p. 188), instead focusing on the meaning (present / future);
- a more logical approach to verbs would be welcome in a framework where the I. verb form is not an automatic indicator of Present Simple and the II. verb form is not only for Past Simple; for instance, *drink* may be present, present conditional and past, while *drank* may be past (simple) or present/unreal hypothetical depending on the ‘neighbouring’ words:
 1. *We are drinking.*
 2. *If we drink, we can’t talk any more.*
 3. *I could drink 3 bottles of wine last night.*
 4. *We drank a lot last night.*
 5. *If we drank now, we wouldn’t be able to walk out of the door.*

I am well aware that this is not an easy task: grammar books create huge gaps between grammatical categories of verbs, tenses, passive voice, modals, conditionals, hypotheticals or reported speech, hardly ever focusing on how interrelated they are; instead of offering possible variants with possible meaning, grammar books tend to be prescriptive with rather limited uses, which will constantly need further ‘enhancements’ with complementary rules, ultimately leading to the feeling that grammar is difficult, illogical, etc..

The logical concept of *remoteness* may offer explanation for modals, conditionals, and hypotheticals, making the necessary ‘dethroning’ of Past Simple as the single ‘player’ involved when II. verb forms are discussed (e.g. by the ‘present subjunctive’ in *that* clauses or hypothetical constructions: *If only we stopped now.*); thus *If you drank* ≠ ‘Past Simple’,

as it is a “subjunctive form” (Magyarics, 1997, p. 427), and *I would / could drink* ≠ ‘Present Simple’, but a conditional or hypothetical manifestation.

Advanced students may face the challenge of modal verbs within hypothetical constructions as well, at the same time challenging the belief that hypotheticals are limited in use; in this respect we can rely on lyrics (e.g. *Wish you were here* by Pink Floyd or Rednex) or modern audiovisual sources, such as TV series (cf. the case study on *Suits*, S01, E01):

So if only there was someone who could take the test for me.

Yeah, if only there were.

It'd be as if your bailiff accused you of sexual harassment.

Maybe it's time I started trusting somebody else.

What if I told you that I consume knowledge like no one you've ever met, and I've actually passed the bar?

I'm inclined to give you a shot, but what if I decide to go another way? I'd say that's fair.

If I knew that, I'd be his supervisor.

These examples demonstrate that hypothetical constructions are worth discussing at intermediate level and up. They stem from the Subjunctive Mood and are similar in meaning with conditional sentences type II and III, characterized by their combination with II. verb forms (present or future reference) and *had* + III. verb forms (past reference, cf. Swan & Walter, 1997, p. 267). In the majority of cases modal verbs add an extra ‘flavour’ to the hypotheticality of these structures (e.g. *would* – *willingness*, *could* – *ability*), which is easily observed if attention is drawn upon the shades of meaning.

To sum up, hypothetical constructions are typically associated with unreality in the sense that they are ‘untrue’ now, at the moment of speaking, while they may be ‘untrue’ forever or may turn reality; the listener can judge that based on ‘world knowledge’ (if a particular case has ever been true, such meeting dragons), whether the scenario should be taken seriously (‘as is’, when playing with children) or the verb meaning; however, explicit reference is not the point forte of these hypotheticals, leaving much space to imagination, creativity, nostalgia, daydreaming or yearning for something different; yet, they ultimately reflect a case scenario, which is unreal. As such, they contain ‘implied’ negative structures (cf. O’Connell, 1999, p. 153), which are stronger with past references (*had* + III. verb form, cf. Quirk et al., 1985, p. 1011):

I wish this chapter were over. (It's not over yet.)

If only I had a lot of money. (I don't have enough for the moment.)

You think as if you were a child. (You are evidently not.)

Suppose you didn't pass the exam. (Let's not think about it seriously, but still...)

What if you couldn't have made it? (You've scared me.)

Supposing you had crashed my car! (Why didn't you listen to me? Don't do that in the future!)

If only we had been able to solve the puzzle. (We didn't. We couldn't.)

I'd rather you hadn't told me. (You did tell me.)

MODAL VERBS

The bulk of my English grammar articles deal with the modal verbs, forming two large groups: eight articles deal with *modal verbs* overall (setting a logical framework) and the semantics and teaching possibilities of particular modal verbs (*can, could, may, might, must, will, and would*).

In my view, the most logical framework so far has been described by Lewis (1986, pp. 112–125), although not struggling for a 'comprehensive' view. The first stage is to delimit the modal verbs from the other verbs, when it is good to remember syntactic features; this will result in only nine central modals (marginal modals lack one or more essential features), which form four pairs plus *must*.

I have been arguing since 2008 that it is wrong to consider *could, would, should* and *might* as the past forms of *can, will, shall* and *may* (Imre, 2008), giving the improper example of dictionary entries of list of irregular verbs, not knowing that Lewis had done that more than two decades prior to that. But he also found the ingenious solution: the four 'past' forms are in fact the *remote* pairs, proving clearly that this theory is applicable, if *remote* is extended enough. Thus. we obtain the following framework:

POSSIBILITY		
'now'		remote in time → 'past' remote socially → politeness remote likelihood
<i>can</i>	<i>could</i>	perceiving existence of possibility logical
<i>may</i>	<i>might</i>	volitionally involved in creating possibility speculation

NECESSITY		
<i>must</i>	-	legal → obligation moral → prohibition practical → advice logical → deduction

INEVITABILITY		
'now'		remote socially → politeness remote likelihood remote psychologically → hypothetical
<i>will</i>	<i>would</i>	opinion (the speaker may be wrong) temporal logical
<i>shall</i>	<i>should*</i>	directly involved in creating inevitability reasonable *extra meanings

Modal concepts described by Lewis (1986)

This framework reduces the terms associated with modals in the initial stage of learning immensely, still preserving further possible ramifications (*ask for, give permission, etc.*).

It is also clear that the higher the frequency, the more situations are possible for a particular modal verb to be used, but non-modal factors still have to be considered. *Will*, for instance, is a suitable modal to function as the future operator (a term which may be applied, by and large, to the majority of auxiliaries and modals, involved in forming the negation and interrogation, although 'imported' from logic). Aarts' frequency table per million words (2011, p. 280) shows high frequency for *can* (2,652 spoken + 2,533 written), *can't* (792 + 222) and *cannot* (80 + 316), while *shall* has slightly above 400 occurrences. Yet, text type is relevant, as in one single EU document (146 pages) I have found 616 (!) *shall*-occurrences, while this number is only 2 for *can*, 10 for *cannot*, and not a single example has been found for *could*. This is why the target audience must be considered, as – for instance – language exam students have different needs compared to translation and interpretation students.

Teaching modal verbs is an eternal challenge, but this does not mean that there are no successful options, starting from theory followed by practice, or concepts (speech acts) first, then exemplified with modal uses. A justified question is *when* to teach them, as describing them involves verbs and tenses. As modals may easily be included in conditional and hypothetical constructions, as well as passive voice and reported speech, we tend to think that it is more successful to tackle modals after these categories are discussed.

Discussing modal verbs includes their *form* (affirmative, interrogative and negative), knowing that the interrogative or negative might be important from the point of view of

meaning; for instance, the interrogative *need* hopes for a negative answer, while the negation of *must* takes two separate paths.

A different alternative from ‘theory-first, practice-later’ might present learners well-chosen samples, enabling them to formulate possible rules regarding the form and meaning of modals. In this respect we can recommend a set of quotes and proverbs with *must* as a lead-in activity:

*We **must**, indeed, all hang together or, most assuredly, we shall all hang separately.* (Benjamin Franklin, arguably one of the most notable statements containing *must*)

*You **must** be the change you wish to see in the world.* (Mahatma Gandhi)

*You **must** be joking.* (idiomatic expression, Br. E.)

*You **gotta** be kidding.* (idiomatic expression, Am. E.)

*The washing machine is a **must**-have in each house.* (non-modal use of *must*)

Learners may wish to discuss and translate them, but it is obvious that this must be completed with ‘real-life’ situations. TV series may be motivating enough to watch and check modal verb occurrences and frequency. A TV-series I have checked in this respect is *Castle*, having 8 seasons with 173 episodes (combined) of at least 40 minutes’ length each; that is 6,920 minutes, or more than 115 hours. It may be shocking to realize that the first season of 10 episodes alone contains a multitude of modal uses, detailed in the table below:

MODAL	NR.	%	MODAL	NR.	%		
CAN	226	18.56	'll	103	182	8.46	14.94
COULD	128	10.51	WILL	65		5.34	
be able to	11	0.90	WON'T	14		1.15	
capable	1	0.08	'd	107	310	8.78	25.45
manage	7	0.57	WOULD	203		16.67	
succeed	1	0.08	SHALL	1		0.08	
MAY	18	1.48	SHOULD	54		4.43	
MIGHT	39	3.20	ought to	2		0.16	
allow	1	0.08	need*	104		8.54	
permission	3	0.25	dare*	5		0.41	
MUST	34	2.79	TOTAL	1218		100	
have/has/had to	91	7.47					

Table 1. Modal occurrences in *Castle*

The table shows clearly the importance of *would* ('d), *can*, *will* ('ll, *won't*) among modal verbs, but it is more important that – however low the frequency of modals (e.g. *shall* with only one occurrence) –, the meaning should be correctly derived from the context.

While native authors seem to be unaware that the proper English modal use is very challenging for non-native speakers, many non-native authors tend to reuse the same

information. For instance, Swan’s third and ‘fully revised’ book contains more than 650 pages, and only some four (!) pages describe the (central) modals (Swan, 2005, pp. 325–329).

A further research on Ambrose’s book and film version (*Band of Brothers*) has led me to the conclusion that a realistic presentation of the modals should focus more on the emergence of non-central ones. Although we are well aware of the fact that my object of inquiry is very limited and presents a special case of spoken AE in a particular setting, we tend to believe that there are many similar cases, which might be reflected upon. The previous investigation on *Castle* also proved that, for instance, *have to* forms are at least three times as popular as *must*.

Both scholars and language teachers should extend their area of interest to non-central modals as well, otherwise failing the expectations of describing spoken English properly, not to mention those students who hardly use *must* as they only heard *gotta* outside the classrooms. The collected data, however limited, show that central modals cannot cover the modal possibilities by themselves, and non-central variants effectively color the palette, illustrated by the following table:

MODALS	Book	Book/Film %	Film	Film/Book %	Σ	%
SHALL	6	66.67%	3	33.33%	9	2.94%
SHOULD	21	32.81%	43	67.19%	64	20.92%
OUGHT TO	3	42.86%	4	57.14%	7	2.29%
MUST	14	51.85%	13	48.15%	27	8.82%
HAVE/HAS TO	23	45.10%	28	54.90%	51	16.67%
HAD TO	64	81.01%	15	18.99%	79	25.82%
(HAVE) GOT TO	11	78.57%	3	21.43%	14	4.58%
GOTTA	1	1.82%	54	98.18%	55	17.97%
TOTAL	143	46.73%	163	53.27%	306	100.00%

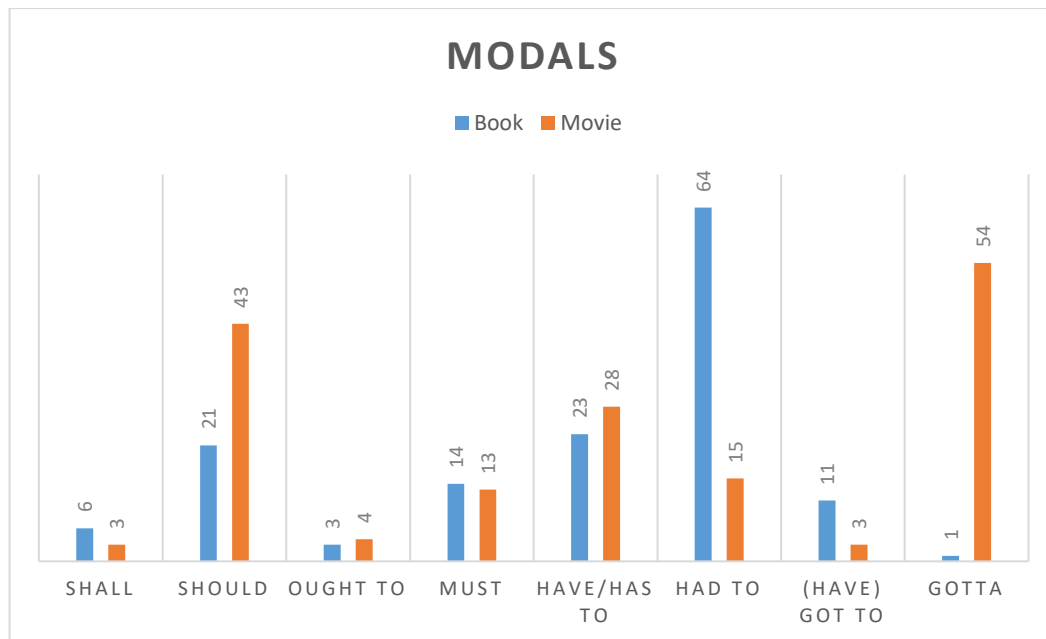
Modal frequency in *Band of Brothers*

It is visible that central modals constitute only about one third of all examples, and *should* is the only one with many instances. This may be due to its rise as a deontic *should* to the detriment of *must* (cf. Leech et al., 2009, p. 89), but it is also clear that central modals are challenged overall by non-central ones, especially in speech, which is spreading worldwide due to the entertainment industry (most notably movies and videogames).

A direct result is that the once canonical *must* with its 27 examples (8.82%) comes nowhere close to the non-central options. *Have/has to* (51), *had to* (79), *(have) got to* (14) and *gotta* (55), totaling 199 examples (65.03%), which is seven times more than the use of

must. A partial conclusion to be drawn is that all non-central modals make communication ‘fresher’ and more stylish, reviving overall language use associated with modality.

In my opinion, school curricula should reflect this to a certain extent at least, in an age of massive audiovisual material available online. A possibly more visible use of modals is reflected in the figure below:



Frequency of modals: book and movie

The best explanation to this trend we have found so far is that central modals are associated with “hierarchical social relationships, with people controlling the actions of other people, and with absolute judgments” (Myhill, 1995, p. 157), and non-central ones are “more personal, ... give advice to an equal”, thus they reflect the present-day society much realistically. This may explain why *have to* is on the increase, but language changes are also worth examining. It is known that “the infrequent suffer loss more than the frequent do” (Leech et al., 2009, p. 90), which is why *ought to* is slowly replaced by *should* and *have got to* is taken over by *gotta*, whatever linguists think of the use of the latter. As such, the 21st century scholars and teachers alike should follow the trends, when ‘prescriptive’ also seems to lose ground to ‘descriptive.’

In a similar vein, I have published an article on ‘crossing the borders’, referring to non-grammatical cases (Imre, 2018a), trying to argue that these are all ‘valid’ cases of English, although not very popular among English teachers; the examples are taken from *Band of Brothers*, the highly popular mini TV-series:

- Subject-Verb disagreement:

- a) *That Louie don't even have a weapon.* (E02, 16:26)
- b) *... it don't matter.* (E01, 35:10)
- c) *So I says,* (E01, 00:53)
- d) *... the Lieutenant don't drink.* (E02, 45:16)
- e) *You know, you was...* (E10, 24:34)
- f) *We was attacked ...* (E01, 00:27)
- Interrogative forms:
 - a) *They didn't try to cross the river?* (E08, 15:40)
 - b) *What, you can't see?* (E03, 24:01)
 - c) *I should rub it?* (E08, 22:44)

Similarly, I have spotted a few examples for grammatically incorrect question tags, elliptical sentences, the US *ain't gonna* for the previously mentioned *Going to Future* (interestingly, grammar books avoid the topic...), double negatives or conditional sentences (*I was beginning to wonder **if** any of us **would** make it through at all.* – E07, 49:37).

Mastering the so-called standard (UK or US) English is more difficult than it may seem at first sight, because non-native speakers should never judge native speakers regarding their way of speaking (cf. double negatives), yet it does not mean that imitating them is void of complications; after all, it would be awkward to use double negative during a Cambridge Advanced English exam in Romania, but it would be perfectly natural for a non-native speaker living in a community where double negative is used on a regular basis.

I do not claim that it is always easy to find the proper boundaries and balance between formal and informal, but teachers should try to distance from the comfort zone of textbooks and grammar books, as well as limit their dominance; native English authors publishing textbooks often present grammar and vocabulary issues only from their perspectives, with little localization or tailoring the book to the specific needs of a non-native language community.

Hence, we argue for the necessity of textbooks and grammar books containing translation-related practice from English to native language and vice versa. After all, “translation can be a useful tool and an effective method to learn a language” (Petrocchi, 2006), but translations offer even more than that by producing “effects that exceed a lexicographical equivalence and work only in the translating language and culture” (Venuti, 2013, p. 169). It has been also observed that “[w]hen language learning and entertainment

are combined, students are highly motivated and likely to enjoy the video without paying attention to the effort involved in understanding a foreign language” (Caimi, 2006, p. 96).

3. TRANSLATION AND TRANSLATOR STUDIES

The comparative study of English, Romanian and Hungarian within Cognitive Linguistics and Morphosyntax has led me to the recognition of the importance of translation to and from these languages. The previous section ended with the effort involved in understanding a foreign language, to which translation is a viable bridge. However, the chapter title suggests, that next to Translation Studies I will highlight Translator Studies as well, which has stemmed from shifting the focus from a rather extended theoretical approach (starting from literary and cultural studies connected to translation) to the Translator, who has to adapt to the much-changed translation market.

As for Translation Studies, my research has resulted in a published book – *Traps of Translation* (Imre, 2013b) and more than forty articles, discussing English grammar through the prism of translation, then translation and communication, translation and culture, translation and technology, including Audiovisual Translations. Finally, we will discuss Quality Assurance (QA) connected to translation.

The last section deals with the figure of the Translator, mostly discussing Translator Management and Translator Ethics. The findings have resulted in a book, *An Introduction to Translator Studies* (Imre, 2020a) and eight articles on the topic.

3.1. From English Grammar to Translation Technology

The combination of English grammar and Translation Technology stems from a research grant on *modality*, obtained from Sapientia University (2009–2012).⁵ As a project coordinator, I have had the opportunity to work together with Professor Attila Benő (Babeş-Bolyai University) as well as involve two students (Lilla Rácz and Péter Keresztesi), resulting in various conferences and about ten publications, dealing with the following:

- extensive studies on modality and a few modal verbs with possible database for various translation software (including machine translation): *can, could, must, should, ought to, need*.
- translation perspectives of modal verbs;

⁵ Sapientia Foundation – Institute of Research Programmes, Cluj-Napoca, Romania.

- term base for modal verbs;
- modals verbs in Computer-Assisted Translation tools.

The usability of machine translation for modal verbs was rather limited in 2013, illustrated in the table below (Imre, 2014):

It must have been love. It should have been love. It might have been love. It may have been love. It can't have been Jack. Must I listen to you? You must be joking. She would have kissed him if she had met him.	Trebuie să fi fost dragoste. * <i>Acesta ar fi fost dragoste.</i> * <i>Acesta ar fi fost dragoste.</i> * <i>Ar fi fost dragoste.</i> * <i>Ea nu poate fi fost Jack.</i> Trebuie să te ascult? Cred că glumești. Ea l-ar fi sărutat, dacă ea ar fi întâlnit cu el.	Lehetett szerelem. * <i>Meg kellett volna szerelem.</i> Lehetett volna szerelem. * <i>Lehet, hogy szerelem.</i> * <i>Ez nem lett volna Jack.</i> * <i>Kell hallgatok neked?</i> * <i>Meg kell tréfál.</i> * <i>Ő volna, megcsókolta, ha ő találkozott vele.*</i>
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The Romanian and Hungarian sentences marked with an asterisk signal the major problems: modal verbs have multiple meanings, and their so-called ‘present’ forms leave a lot of interpretation possibilities in languages where more complicated ways of politeness are possible, such as Romanian and Hungarian.

In Romanian, in most of the cases, the modality is conveyed through modal auxiliary verbs, similarly to English: *poate* ‘is able’, *pot* ‘can’, *se pare* ‘seem’, *trebuie* ‘must’, *ar trebui* ‘ought to’, *a îndrăzni* ‘dare’. Thus, in Romanian, the analytical grammatical means are dominant for the expression of modality, as in most of the Indo-European languages.

Modal sentences cannot be understood at all apart from considerations of their anchored nature in some social context (Greere & Zdrenghea, 2000, p. 13), which seems to leave no hope for computer-assisted translations (CAT), as no one can expect from any software to take the ‘environment’ into consideration. Nevertheless, these programmes can take into consideration the immediate ‘context’ of the sentence in question, which means that the sentences prior and after are also checked (e.g. *SDL Trados* or *memoQ*). The problems Fillmore presents (1975) – either the polite or the ironical meaning of a modal verb – can be tackled, at least partially, by feeding into the translation memory and term base as many instances as possible for the translator to select the most appropriate meaning afterwards. As large databases are collections of human-translated texts fed into translation memories and term bases, these can be of either top quality or poor one, because it is difficult to check the source in many cases.

I have started the investigation by extracting *can* from a collection of about 1,000 sentences containing English modal verbs (source: *Asimov’s Foundation*, a database created

by P. Keresztesi and A. Imre), out of which 151 sentences contained various forms of *can*: 100 in affirmative, 65 in negative (*can't* and *cannot*), 23 in interrogative (15 instances of ... *can...*, and 8 instances of *Can... ?*, as some translation environments handled small and capital letters differently in 2014):

1. Instances of <i>can</i>		
Type	Instances	Percentage
Affirmative <i>can</i>	91	47.39%
Negative <i>can</i> (<i>can't</i> , <i>cannot</i>)	67	34.89%
Interrogative <i>can</i>	29	15.1%
Interrogative-negative <i>can</i>	5	2.6%
Total	192	100%

As in the case of any other modal verb, we could easily detect at least three possibilities when wishing to translate them (Imre & Benő, 2011):

1. The modal verb is preserved in the translation:

Of course, you can.

Ro. *Bineînțeles, că poți.*

2. The modal verb is partially lost in the translation as only the suffix signals its original presence:

Of course, you can.

Hu. *Persze, hogy megteheted.*

3. The modal verb is completely lost in the translation (cf. polite requests):

Can I get you a drink?

Ro. *Să-ți aduc ceva de băut? Bei ceva?*

As a preliminary result, it is easy to suspect that it is not worth the effort of saving *can* into a database, as even when there is a separate word for it, the Romanian and Hungarian versions are too short (either 3 or 5 characters). This is further complicated by the fact that when the Romanian verbs are conjugated, the endings contain language specific diacritical marks (*ț* – *t* with cedilla), or even the root word is altered (*pot*, *poți*, *puteți*).

At first sight, translating *can* into Hungarian is more successful (the root *tud* does not change), but we should take into consideration all the possible conjugated forms (*tudok*, *tudsz*, *tud*, *tudjuk*, *tudjátok*, *tudják*), let alone subjective and transitive (objective) forms (*tudom* – *tudok*). Thus, we will have too many hits (too much time to check the correct one),

and it is much easier to type the proper word. A possible improvement might be to save *can* together with the preceding personal pronoun, but this involves further problems: for instance, capital letters (cf. beginning of sentences), inserted words between the personal pronoun and *can* (in which case we will find no matches), or the possibility of replacing *he*, *she*, *it* with any other noun.

A summarizing table shows these poor results:

2. *Can* affirmative

<i>can</i> affirmative – 91 instances					
Romanian	Nr.	Percent	Hungarian	Nr.	Percent
<i>poate</i>	21	23.07%	<i>tud</i>	17	18.68%
<i>pot</i>	16	17.58%	<i>képes</i>	3	3.29%
<i>putem</i>	7	7.69%	<i>lehet</i>	15	16.48%
<i>(ar, veți) putea</i>	6	6.59%	<i>-hat, -het</i>	29	31.86%
<i>poți</i>	7	7.69%	lost	27	29.67%
<i>puteți</i>	5	5.49%	-	-	-
lost	31	34.06%	-	-	-

The table above clearly shows that around one third of *can* is ‘lost’ in translation. Some examples are:

You can accuse him.

Ro. *Găsești tu vreo acuzație.*

I can see that.

Hu. *Én is látom.*

The Romanian *poate* and *pot* represent around 40%; the other Romanian words are negligible. The Hungarian *-hat* and *-het* are suffixes, which are not worth saving into a database; *tud* and *lehet* stand for around 35%, but in some cases, they only represent the root of the word (*tudok*, *lehetséges*).

Although it may come difficult to accept, based on the above analysis, it is not worth adding various forms of *can* to a Romanian or Hungarian term base. Although English grammars describe many cases of *can*, few of them appear in Romanian and Hungarian. There are many negative possibilities in all three languages, but they – evidently – do not coincide. However, translating modal verbs into Romanian is more satisfactory than translating them into Hungarian, for at least two reasons:

1. Passive constructions (*can be* + adjective) work well in Romanian: *poate fi* or *pot fi*, whereas Hungarian uses suffixes (*-hat, -het*) in these cases;

2. Expressing ability, possibility, and permission in Romanian is possible with the same verb (*a putea*), even if with different forms (some of them coincide: *eu / ei / ele pot fi*), whereas *tud, képes* in Hungarian is used for ability (*lehet* and the suffixes *-hat, -het* are used for possibility and permission).

Before completely quitting the subject, I have discovered that creating databases for other modal verbs is much more promising. I believe that there are modal verbs, which are worth feeding into a term base (including the partial or full sentence),⁶ as their translation is easier to predict, such as *must* (Imre & Keresztesi, 2011), *should* and *ought to* (Imre, 2010c).

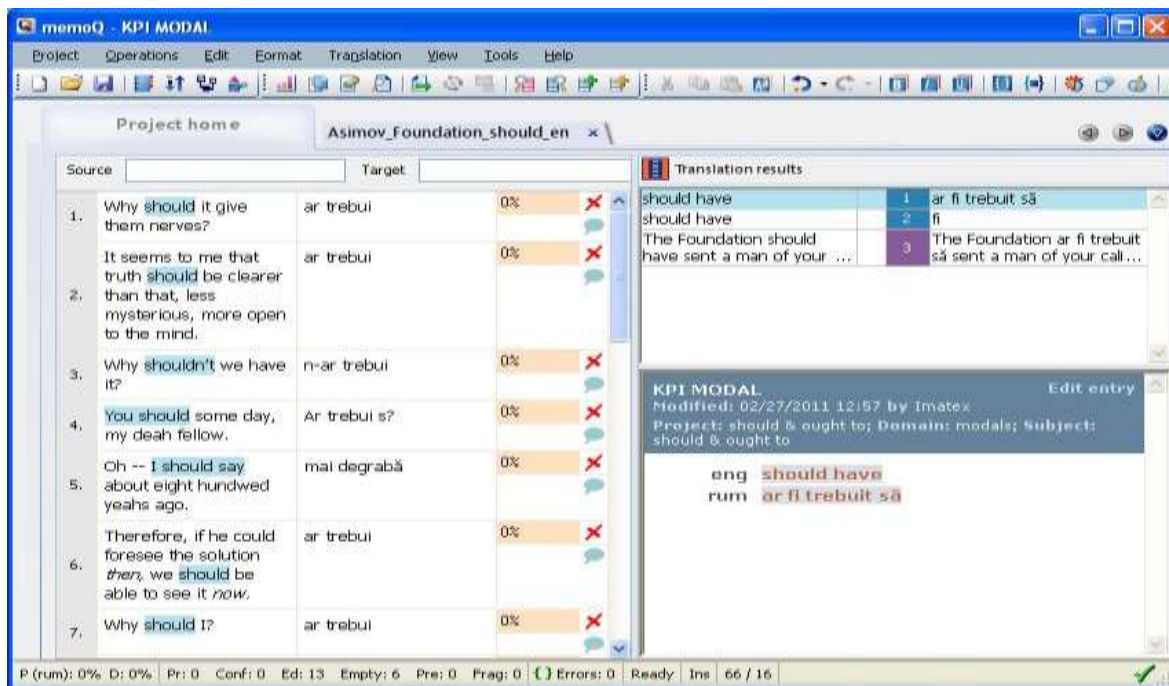
In the case of *must*, 64% of the occurrences were correctly predicted compared to the Romanian translation (Asimov, 1993, transl. by Stoian), if we start from the root *trebui*, which can be easily completed with extra letters (*-e, -a, -t*).

As for the Hungarian, 48% of the cases coincided with the Hungarian translation (Asimov, 1986, transl. by F. Nagy), but this is basically *kell*, which is a rather short string of keys. This has led me to conclude that creating an English–Romanian database for modal verbs is much more worth the effort than creating an English–Hungarian database, where the possibility for variety is much higher (cf. Indo-European languages and Finno-Ugrian languages).

Although many grammatical possibilities were taken into consideration, around 75% of all occurrences of *must* are combined with the infinitive, and when creating the database we should only focus on these cases (cf. Recski, 2002). Furthermore, it is also important to differentiate types of texts, as legal documents contain fewer possibilities for modal verb translation than fiction.

Results for *should* are also encouraging (Ro. *ar trebui*, Hu. *kellene*), except for cases when *should* is combined with conditionals (*If you should ...*) or *should* appears in mandative subjunctive (*demand, order, command, etc. + should*), as it is translated with a conjunction (Romanian *să*), or the verb is in imperative (Hungarian). The way how *memoQ* works in the case of *should* is illustrated below:

⁶ In this case we have in mind specific uses, such as subtitles, surtitles, or idiomatic expressions, stock phrases and taboo language.



According to a *memoQ* guide (2011), when technical texts are involved, up to 70% productivity gain may be expected in case we have a very good TM and TB. However, they admit that in the case of literary texts, the percentage will drop to 10-30%, which is natural, as the richness of languages is best expressed in the case of fiction (and our collection has been created from one of the most popular science fiction books).

A further research line investigated the case of *must*. The basic idea has been to create a database with proper translations of *must* to see whether there is a chance to enhance the productivity of translation estimated to gain from 10% (literary) closer to the much desired 70% of technical texts (as advertised by *memoQ*).

In order to test the efficiency of this translation environment, I have pre-translated *must* in all its major possible translations into Romanian and Hungarian and added them to the term base. Then I opened a new document with a selection of sentences containing *must* from our database. The list below contains the pre-translated *must* into Romanian and Hungarian. The samples are taken from Bădescu (1984) [1], F. R. Palmer (1990) [2], Greere & Zdrengeha (2000) [3] and my own [4]:

English	Romanian	Hungarian
<i>I must keep my word. [1]</i>	<i>trebuie/trebuie e necesar</i>	<i>kell, muszáj</i>
<i>I must have seen him on Friday. [1]</i>	<i>sigur că</i>	<i>biztos, biztosan</i>
<i>You must never come here again. [1]</i>	<i>să nu mai</i>	<i>többé ne</i>
<i>Caravans must not park here. [1]</i>	<i>interzis/interzisă e interzis/interzisă</i>	<i>tilos, nem szabad</i>

<i>And you mustn't miss the Shakespeare play. [1]</i>	<i>nu poți să nu</i>	<i>nem teheted meg, hogy nem hagyhatod</i>
<i>must needs [1]</i>	<i>trebuie neapărat</i>	<i>mindenképpen</i>
<i>I think we mustn't worry about this too much. [2]</i>	<i>nu trebuie nu e necesar</i>	<i>szükségtelen / nem kell fölösleges nem szükséges</i>
<i>You must be joking. [2] [4]</i>	<i>Cred că glumești.</i>	<i>Biztosan viccelsz.</i>
<i>I must say [3]</i>	<i>trebuie să recunosc</i>	<i>El kell ismernem, hogy</i>
<i>You must be here within the week. [1]</i>	<i>trebuie să va trebui să</i>	<i>kell fog kelleni</i>
<i>He did not trouble to study harder than he must. [1]</i>	<i>trebuia a trebuit</i>	<i>kellett</i>
<i>He knew that in three days they must leave. [1]</i>	<i>vor trebui trebuie să</i>	<i>kell el kell</i>
<i>I guessed he must have seen you. [1]</i>	<i>trebuie să fi</i>	<i>biztosan nyilvánvalóan</i>
<i>Yesterday at the party he must talk to me about his innovation. [1]</i>	<i>a stăruit</i>	<i>muszáj volt kellett</i>
<i>You must have told me about it. [4]</i>	<i>ar fi trebuit</i>	<i>kellett volna -hat/-het volna</i>

Our pre-translation coincided in 36 cases out of 56 with the Romanian translation of Asimov's *Foundation* by Stoian, representing 64% correct hits, and about 5 were close enough (*trebuie* instead of *trebuie să* or vice versa, *trebuie / va trebui*); in one case there was no Romanian translation for a sentence containing *must*, and about 8 were really problematic, due to various reasons. For instance, if *must* is followed by the infinitive and this is *have*, it will result in an erroneous suggestion both in Romanian and Hungarian, or in case there is an expression (*You must see that...*), practically there is no correct suggestion. However, there are still cases, which – I tend to think – belong to the freedom of translator, and no translation environment can predict it:

*The Askonians **must** know that.* (Asimov)

Ro. *Askonienii știau măcar atâta lucru.* (Stoian: 'The Askonians at least knew that.')

A further problem is when the negation is not expressed by *mustn't*:

*...but there **must be no** failures the first time.* (Asimov)

Ro. *...**nu avem voie să**...* (Stoian: 'We have no right to...')

Naturally, sometimes it is possible to have more options:

*There **must be** a loophole.* (Asimov)

Ro. ***Trebuie să existe** o portiță de scăpare.* (Stoian: 'There must exist...')

Ro. ***Trebuie să fie**...* (Imre: 'There must be...')

As far as the Hungarian pre-translation is concerned, only 27 out of 56 cases coincided with the Hungarian translation by F. Nagy (48%), out of which the majority is *kell*, which is a very short string of characters. Apparently, there is a need for a much richer database in Hungarian, for instance *nyilvánvaló* ('evident'), *szükséges* ('imperative/necessary'), *szükségszerű* ('imperative/necessary'), *csak* ('only', as a synonym for *biztosan* 'surely'), or *bizonyára* ('certainly'). Nevertheless, the real problem is when *must* may only be traced in the Hungarian suffix (*-hat*, *-het*), expressing a weaker probability than the original *must*. If the translation is acceptable with these suffixes, then purely and simply it is not worth the effort saving them into the database. The Hungarian versions either do not clearly render the original, or in case they are acceptable, the translation environment cannot face fiction in this respect.

An interesting conclusion may be that even if there are multiple possibilities to translate *must* 'in theory', this variety is highly reduced 'in practice'; the majority of the possible translations have not come up. One may say that 56 cases are not enough to state that, but Recski's corpus of *must* (2002) compared to mine (AI) reveals striking similarities in percentage:

Structure (fiction)	Recski %	AI %	AI cases
<i>must</i> (by itself)	2	5.3	3
<i>must</i> + inf.	74	73.2	41
<i>must</i> + <i>be</i> + past part.	10	16	9
<i>must</i> + <i>be</i> + pres. part.	1	0	0
<i>must</i> + <i>have</i> + past part.	10	3.5	2
<i>must</i> + <i>have</i> + <i>been</i> + past part.	2	0	0
<i>must</i> + <i>have</i> + <i>been</i> + pres. part.	1	1.7	1

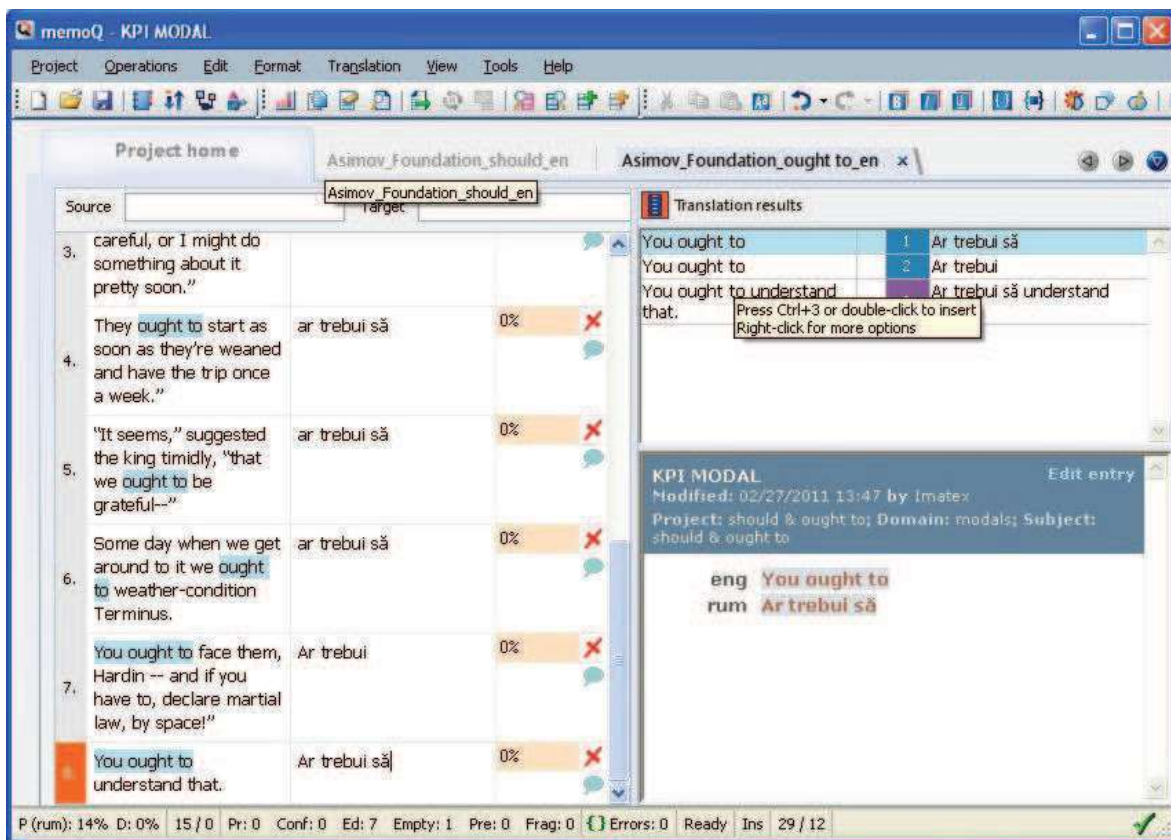
The table clearly shows that the combination of *must* with an infinitive form is dominant in both cases (almost perfect match), and some forms are marginal; where the percentage is below 10%, probably it is not worth the effort to save it into a database. However, the results may go further below if the text is formatted. In my case, *must* was highlighted in red, so *mustn't* was not recognized by *memoQ* as a single unit until the formatting tag was removed.

I have also overemphasised the importance of tag questions, as there was not a single question tag with *must(n't)* in the source text.

My choice of the sample material may be justified by Recski (2001, p. 119), who observes that more formal text types – fiction included – contain more cases of *must* for "the sake of clarity, authority, and credibility" than business or spoken language. According to

Recski, this is due to the deontic *must*. In the case of fiction, this is 87% of all usages, and this is also supported by the overwhelming number of both Romanian (*trebuie să*) and Hungarian (*kell*) translations. However, I also agree with Recski when stating that EFL teachers should start their description of deontic *must* with the two most common grammatical structures to appear with this meaning: *must* + infinitive and *must* + *be* + past participle. And I also believe that creating a database with *must* should also start here.

The case of *ought to* is much simpler, unless we tend to translate very creatively. The table below supports our initial claim that *ought to* is a very good candidate for a TB:



It is visible that in the case of *ought to* 6 sentences out of 8 were correctly pre-translated (75%). However, this was expected, as *ought to* is predominantly the synonym for *should*, translated with the root of *a (fi) trebui* (Ro.) and *kellene, kellett volna* (Hu.) in either affirmative or negative, past or present reference. Another important remark is that the literal translation of *ought to* into Romanian is *s-ar cuveni*, which is the synonym for *ar trebui*, and it should be added to the TB if we aim at better results.

Further improvement may include paying special attention to capital letters, lower and upper cases, as a TB may be case sensitive. Although it may seem laborious at first, if all the

combinations of personal pronouns with *should* and *ought to* are fed into a TB, the results will be even more rewarding (cf. Imre, 2011).

Translation environments (with their TB and TM components) act like constant reminders for consistency, thus quality assurance is less problematic. And – taking into account the present-day tendency – there is no need to prove the importance of CAT-tools, as major translation agencies already take them for granted in the translation business, even if these tools take a lot of time and energy to be mastered.

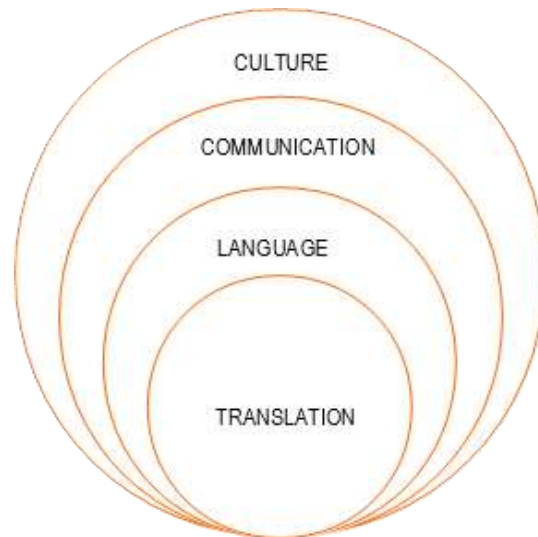
My initial aim was to map which English modal verbs are worth putting into an English-Romanian or English-Hungarian term base, and the results has proved that occurrences of *should*, *ought to*, and *must* may offer the expected ratio if the database includes as many cases as possible (idioms, stock phrases, negative forms, past forms). The modal verbs *can*, *could*, *may*, and *might* have much richer possibilities when translated, so I doubt that the expected gain in their case will surpass the predicted 10%. The worst result from the point of view of a possible TB is expected in the case of *will*, *shall*⁷ and *would*. However, we do not say that the term base is not important to create in these cases, as TBs offer further research options, such as standard translations versus creative ones.

3.2. Culture, Communication and Translation

We have dealt with the topic announced in this section in about five articles, including Bible translations as well.

Our starting point is to discuss the relevance or importance of translations in the 21st century connected to culture, as well as the new possibilities in business, communication and entertainment. This will inevitably bring into the picture the relationship between language and translation, followed by the impact of technology on translations, illustrated in the figure below:

⁷ While the use of *shall* may be rather limited in everyday conversations, it is very frequently used in legal texts. A research revealed that fiction may contain only 5 instances on 185 pages (0.027/page), while a document of the European Union contained 616 instances on 146 pages (4.21/page), which is 616 times more than in case of fiction. However, it is a different matter how these are rendered in Romanian and Hungarian.



Although the illustration may seem far-fetched at first, it is worth mentioning that as early as 1978 Roy Harris, Professor of Linguistics at Oxford University, claimed that “communication precedes language” (cf. (Morris, 2003, p. 86), leading us to the necessity of approaching Translation Studies (TS) in a larger context. Steiner’s remark also supports our illustration: “In short: inside or between languages, human communication equals translation. A study of translation is a study of language.” (Steiner, 1998, p. 49).

Thus, the outermost circle may be *culture*, within which there is human *communication* in various forms, out of which *language-based* communication may be distinguished (written, verbal, non-verbal and other), together with their combinations. Although written and oral language-based communication may have different forms, manifestations and purposes, I would only like to focus on intended *interlingual translation and interpretation*.

Furthermore, Gadamer stated that “invented systems of artificial communication are never languages. For artificial languages, such as secret languages or systems of mathematical symbols, have no basis in a community of language or life” (2004, p. 443). He also added that our verbal world should not be conceived as a barrier to knowledge, but rather than something embracing everything, “always open to every possible insight”, even if “language as language can be contrasted with every other act of communication” (ibid, p.551), which can take place among people living in different places worldwide, leading to the effects of globalization.

Han observes correctly that human preoccupation concerning globalization is a very acute problem of our times, as events taking place in one corner of the globe may affect half of the entire planet (Han, 2009), including communication as well.

According to Cioran (1999, p. 21), Sieyès once said that only the drunk or crazy ones might think that anything can be expressed in any known language. Later on, Cioran pays tribute to communication by admitting honestly that getting in touch with people exhausts him, and from this point of view it is incomprehensible how businessmen, politicians or merchants meet so many people without ‘dying at the oar’ (Cioran, 1999, p. 71). We should also mention Nida’s observation regarding Bible translations:

Since no two languages are identical ... it stands to reason that there can be no absolute correspondence between languages. Hence there can be no fully exact translations. The total impact of a translation may be reasonably close to the original, but there can be no identity in detail. (Nida, 1964, pp. 156–60, cited in Weissbort & Eysteinnsson, 2006, p. 347).

At a certain point, culture and translation will include Bible translations as well, with an important remark: source-oriented approach has shifted towards target-oriented approach, thus more and more studies prove that thorough target language knowledge is much more important than the knowledge of the source language. This explains why there is a tendency to translate into one’s native language (often formulated as an ethical requirement, although few adhere to it). There are notable translators whose endeavour resulted in famous translations even if they did not speak the source language, such as the Romanian George Coşbuc (1866–1918) translating from Sanskrit or the Hungarian Sándor Weöres (1913–1989) translating from Chinese.

The Western history of translation cannot overlook the importance of religion, more precisely the Bible translations, which definitely shaped human thinking and way of life throughout long centuries. Cioran thought that human beings can live without prayer, but not without the possibility of prayer (1999, p. 14), so the importance of religious texts in shaping human culture is tremendous, be it the Indian sutras into Chinese, the Qur’an into European languages or the Bible into non-European languages. A successful translation is accepted by the target community (sooner or later), and even today many believe that the official status of a particular language largely depends on having the Bible translated into that language, as is the case of Patois. My article focuses on the history of Bible translations in Romania and Hungary, but it also discusses very recent struggles of Patois (Imre, 2012b), a rather controversial project in Jamaica, a Commonwealth Realm, where the official language is English, but Jamaicans primarily speak an English-African Creole language known as Jamaican Patois.

The root of the controversy is that Jamaican Patois is based on “mainly English words with elements of re-formed grammar, together with a little vocabulary from African languages and Native American words” (cf. Wikipedia), so many people contest the legitimacy of the language. In 2010 a gospel was launched in Canada in Patois (JIS, 2010), hoping that the full New Testament would be ready in 2012, as translator Jodianne Scott explained, predicting that the complete Bible could be expected by 2020. Interestingly, three of the four members of the translation team are graduates of the West Indies Linguistics Department, whose head was against this Bible translation in 2008. As of 2020, the Jamaican Creole Bible can be downloaded even from *Google Play* (having more than five thousand downloads), with mixed comments.⁸ According to the commentators, the Patois Bible “is in recognition that the Jamaican Patois is a bonafide language and can be applied to the Word of God (Jamaica Observer, 08. 10. 2012). On launching the Bible, Reverend Stewart delivered a speech, stating that “it was a bit like ‘colonisation in reverse’” (Jamaica Observer, 15. 10. 2012).

The future of the Bible is secured; *Vision 2025* is a project aiming to start translating the Bible into “every remaining language community that needs it”, initiated by the Wycliffe Bible Translators⁹ in 1999. My conclusion in this respect was that the Bible remains a never-ending story of translation history.

A completely different track we have followed connected to cultural translation is the entertainment industry in the US, which initially started by examining the quality of the Romanian and Hungarian subtitles of the second top rated TV series entitled *Band of Brothers* (2001).¹⁰ This presents World War II from the perspective of US Army soldiers involved in the European Theater of Operations (ETO), mostly in the UK, France, Belgium, Holland, Germany and Austria. The TV mini-series consists of 1 season of 10 episodes with a total running time of 705 minutes, and the official Romanian subtitle was provided by Alexandru Gheorghia (adapted by the SDI Media Group), while the Hungarian dubbing and subtitle is the work of Miklós Vincze (SDI Media Hungary).

We argue that the most important cultural challenge may stem from the distance in time regarding the plot, combined with the specific military culture of the US Army. However, it is worth dedicating a few words for the definitions of *culture*. According to the Shorter

⁸ E.g.: *Di Gud Nyuuz bout Jiizas azkaadn tu Matyu*.

⁹ <http://www.wycliffe.org/about/statistics.aspx>, 2013.

¹⁰ https://www.imdb.com/chart/toptv?ref_=tt_awd, September 23, 2018. Its IMDB rating is 9.5, surpassing *Game of Thrones* or *Breaking Bad*.

Oxford English Dictionary, culture is “The distinctive customs, achievements, products, outlook, etc., of a society or group; the way of life of a society or group” (Trumble & Stevenson, 2002, p. 575, definition 7 for *culture* as a noun). The definition signals the difficulty by explaining it with the help of *etc.*, although the online version¹¹ offers a shorter version: “The attitudes and behaviour characteristic of a particular social group” (definition 2.1 for *culture* as a noun). A third definition I would like to mention connects *culture* and *language*: “Language is an expression of culture and culture is expressed through language” (Pettit, 2009, p. 44). Thus, I firmly believe that the definition of *culture* (although impossible to offer the ‘ultimate’ version) should include *attitudes* or *behaviour*, but also *language* and *history* as well. After all, human communication has always been connected to culture.

A specific branch of culture is *military culture*, supported by various explanations:

1. Military culture represents the ethos and professional attributes, both in terms of experience and intellectual study, that contribute to a common core understanding of the nature of war within military organizations. (Murray, 1999, p. 27);
2. In the military we have our own language that isn’t understood by most civilians. Terminology, acronyms, processes for waging war...these all seem to be alien if not translated into civilian English.¹²
3. “BROTHERHOOD. That is what military culture means to me. It’s the deep feeling of brotherhood that is forged in the heat of battle.”¹³ (SGT Ben Keen).

These definitions and explanations all reflect upon the importance of forging a community, characterized by a distinctive cultural setting, the US Army. This cultural environment may be grasped through the words that help create this special atmosphere, and I have relied – at least in the initial stage – on Vlachov and Florin’s categorization of *culture-bound terms*, presented in Mujzer-Varga’s paper (2007, p. 64). Although Vlachov and Florin’s article categorizes the so-called *untranslatable* terms (1980, p. 51), available in English and referred to as *realia* in Klaudy (2003, p. 205), their classification may be applied to various cultural terms, which are nevertheless translatable. They distinguish *geographical* terms (formations, man-made entities, indigenous animals and plants), *ethnographical* terms (everyday life, dishes, beverages, habitat, means of transport; terms associated with work, art and culture; ethnic terms; measurement units and coinage) and *social* and *political* terms

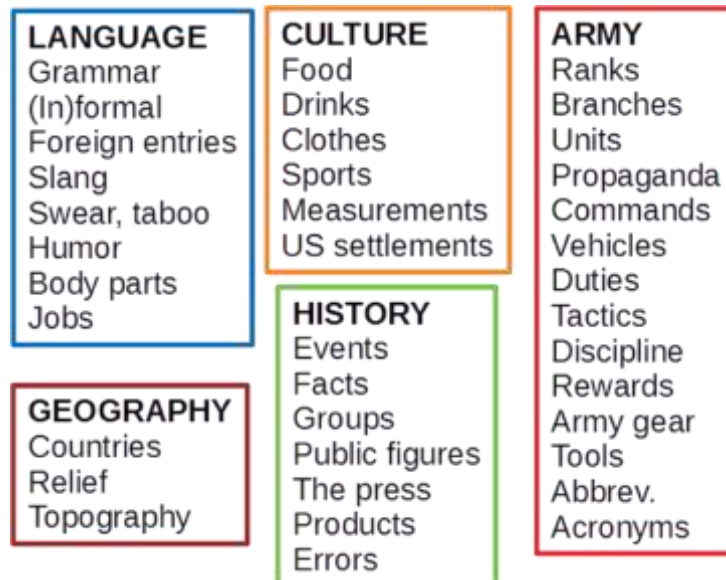
¹¹ <https://en.oxforddictionaries.com/definition/culture>, September 23, 2018.

¹² <https://www.rallypoint.com/answers/what-is-military-culture>, September 9, 2018. The definition belongs to a Master Sergeant, a noncommissioned officer in the US Army.

¹³ The explanation is available at <https://www.rallypoint.com/answers/what-is-military-culture>, September 9, 2018.

connected to administration and organization, political life and military realia (units, uniforms, ranks and assignments).

A possible mind-map of terms found in *Band of Brothers (BoB)* reveals the following categories:



I have collected 957 terms belonging to one of the above categories and their sub-categories. For instance, *consumer products* that are mentioned in *BoB* fall into three categories: cigarette brands (*Camel, Lucky Strikes*), drinks (*whiskey, VAT 69*) and sweets (*Hershey bar, Juicy Fruit*) and a few of the noteworthy cases are illustrated below:

<i>Lucky Strikes means fine tobacco.</i>	<i>Lucky Strikes au tutun bun. țigări</i>	<i>A Lucky Strike elsőrangú bagó..</i>
<i>A particular brand of whiskey. Vat 69.</i>	<i>whisky ... O marcă anume. VAT 69.</i>	<i>Whisky ... Egy bizonyos márkát. Vat Sixty-nine-t.</i>
<i>Come on, George. Give me, I don't know, 15 bars. Juicy Fruit. Happy?</i>	<i>Dă-mi și mie câteva, nu știu, 10-15 batoane. Cu fructe.</i>	<i>Csak tíz-tizenöt szeletet kérek. Rágógumi. Örölsz?</i>

The first example sounds like a good commercial for the brand, although anachronistic. On comparing the original book and the subtitle, certain discrepancies are revealed: US soldiers get –among other cigarettes – “Lucky Strike (by far the favorite brand),” as explained in Ambrose’s book (2001, p. 236), while the subtitle is actually the slogan of the brand abbreviated as “L.S./M.F.T.,” although this was introduced on the package only in 1945.

While the Romanian subtitle is suitable, the Hungarian uses *bagó*, which triggers *chewing tobacco, dottle* or *quid*, thus the linguistic register is below the English original.

In the second case I have remarked that the original subtitle uses the Irish / American spelling for *whiskey*, while, interestingly, both the Romanian and Hungarian subtitle prefer the Scottish version.¹⁴

In the case of the third example, the Romanian subtitler seems to be lost, as the scenario is about a private asking for *Hershey bars*, which is clear while watching episode 8, but the subtitle suggests that there are *Hershey bars* with fruit flavour, although *Juicy Fruit* is the brand name of the chewing gum. The ultimate punch is that we are also faced with product placing or branded marketing (Lehu, 2007), as the brand name is not even mentioned in the book.

However, according to our research, the greatest blunders are connected to abbreviations and acronyms. We think that one example in this respect will do:

*We have **KIA**. Thirteen.* (KIA = killed in action)

Ro. *Avem un obiectiv "**KAI**". "13".*

[‘We have a KAI objective called 13.’]

Hu. *Az **I** és a **K**. Tizenhárom.*

[‘The I and the K. 13.’]

I have also detected the abundance of ethnonyms, especially denominating the Germans, and the striking difference between the book and the series is the number of these terms (much fewer offensive uses the book). It is also clear that the Hollywood production must be more ‘visual’ and appealing to the viewers, but the costs of this feature are stronger language and a bunch of product placement, which is striking if we compare it with the book and discover that certain brand names are ‘smuggled in’ or ‘polished’ in the transcript, even disregarding historical facts. Translations norms or ethics cannot permit censorship on behalf of the translator, yet there are culture-bound language specific norms.

While Romanian translators and subtitlers were rather reticent to accept swear or taboo words, at least until the recent past, an interesting question is whether this is still valid or not, leading to translation quality.

¹⁴ Cf. <https://www.thekitchn.com/whiskey-vs-whisky-whats-the-di-100476>, September 23, 2018.

3.3. Translation and Technology

Based on the number of articles, this is my favourite category. It all started in 2008, when the Translation and Interpretation programme was launched at Sapiientia University, Faculty of Technical and Human Sciences, initiated by Professor Olga Murvai. At that time, it was already clear that machine translation is a serious contender to human translators, and I tried my best to connect translation and technology. This meant that I was looking for a potential CAT-tool, and thanks to *Kilgray Company*, the study programme has acquired university licenses for all students and teachers involved at BA (Târgu Mureş) and MA level (Miercurea Ciuc), where I have been responsible for teaching subjects involving translation technology ever since.

The articles reflect this responsibility, as they deal with machine translation, term bases, dictionaries, quality assurance, various CAT-tools, and audiovisual translation (mostly subtitling). There is a book (Imre, 2013b) published on the topic, and about thirty articles dealing with these issues, some of which were also supported by a major POSDRU grant obtained at Al. I. Cuza University Iaşi / “Petru Maior” University Târgu Mureş lasting for 20 months (2014-15). The grant has enabled me to focus on legal terminology and creating an English–Romanian and Romanian–English database from various legal and other dictionaries.

While the first articles on MT presented mixed feelings of translators unwilling to accept it as a supporting option, today’s results show that MT can produce much better results than earlier (especially in the age of neural machine translation, NMT), and it is already embedded in major CAT-tools.

The simplest definition describes MT as a procedure by which an activated computer program analyses the source text and produces a target text ‘without further human intervention.’ As Nirenburg explains, “[t]ranslation among languages was among the first non-numerical applications suggested” (Nirenburg et al., 2003, p. 4), which was especially welcome during the wartime successes of cryptography, and before the digital computers, this belonged to the realm of science fiction. More recently, we are the beneficiaries of *neural machine translation* (NMT), which is the “next-level translation for everyone,”¹⁵ surpassing *statistical machine translation* (SMT)¹⁶ in quality, as NMT systems “are up to

¹⁵ <https://pangeamt.com/ai-weekly/neural-machine-translation-next-level-translation-for-everyone/>, 23. 08. 2020.

¹⁶ Based on bilingual text corpora.

five times better at handling word ordering and morphology, syntax and agreements than the SMT systems”, resulting in a “more fluent and also more precise”¹⁷ rendition.

In our view, translation has extended from a rather limited business sector (literary works), to an indispensable tool in other important sectors as well, such as medicine (e.g. leaflets in multiple languages), legislation (EU regulations in 24 languages) or entertainment (triggering the emergence of the subtitling and dubbing industry, as well as videogame localization). Human translators are indispensable in this respect, and a separate chapter will present *audiovisual translations* (3.4.).

It is certain that change of profile is expected, as NMT has largely contributed to stronger focus on *post-editing* and *human-assisted translation* (HAT), belonging to *quality assurance*.

Professional translators specializing in various areas will create their own collection of terms, which may be added to the actual translation project, so I have argued that a high-quality TB in a certain area is the hallmark of professionalism, as due to the rapid technological advances the translation industry has changed enormously. Cutting edge technology combined with translation practice has led to the increasing importance of various databases, such as term bases and translation memories.

The creation of term bases stems from terminology studies, which deals with terms and their use. Lexicology deals with words (general meaning), while terminology deals with terms having specific meanings (cf. Sager, 2001c, p. 259). According to Pusztaï, terminology is on the borderline of language studies, logics, ontology, informatics and sciences (1980, p. 7 cited by Á. Kis, 2005, p. 105).

Thus, we can say that terms are specific words or combination of words (phrases), which have a particular meaning in a special context, in particular fields. In Bowker’s (2003, p. 49) definition “[t]erminology is the discipline concerned with the collection, processing, description and presentation of terms, which are lexical items belonging to specialised subject fields”, and term bases are “among the first linguistic applications of computers” (ibid. p. 50), containing huge collections of terms in an electronic format.¹⁸ At this stage, it is also worth clarifying the basic requirements for terms (cf. Heltai, 2004, pp. 28–29; Á. Kis, 2005, p. 107 and Sager 2001b, p. 254-255):

- terms have only one meaning and have no synonyms;

¹⁷ <https://www.tilde.com/about/news/316>, 23. 08. 2020.

¹⁸ Examples: *Eurodicautom*, *Termium*, *Normaterm*, *Grand dictionnaire terminologique* (Bowker, 2003, p. 50).

- terms have a clearly defined meaning, so they should be precise;
- terms are always used in the same sense; thus, they should have recognizable meaning independently of any specific context.
- terms are used only by a certain group of speakers belonging to a specialty;
- terms should allow word-formation (composition, derivation); in fact, the majority of terms is a compound word or a combination of words;
- yet, terms should be as economical as possible and lexically systematic.

On the negative scale, these are also relevant remarks:

- the meaning of terms cannot be extended or reduced; they are independent from context or pragmatic factors;
- terms are not characterised by connotation;
- terms are not characterised by emotional meaning.

Anyway, theory and practice never fully match, which is exactly the case for terms as well. So, it may happen that terms overlap, they have multiple meanings, even having emotional content (Heltai, 2004, p. 32). In case there are competing terms, economy (shorter term, easier to write and remember), precision (less ambiguous) and appropriateness (more widely used) should be considered (Sager, 2001b, p. 256). Although terms should not overlap, this is a typical problem in the case of dictionary entries. Thus clarity, effectiveness and unambiguous reference should always decide the proper term. If terms are long, experts will shorten it, or in case there are variants, they may bear features of social, formal, or geographical stratification. No wonder that translators often deal with variants, not always being able to ‘hit the nail on the head’ with parallel terms.

Our example illustrates these issues:

English	Romanian	Hungarian
<i>computer</i>	<i>calculator</i> *	<i>számítógép</i> *
	<i>computer</i> **	<i>kompjúter</i> **
		<i>kalkulátor</i> ***
<i>hard disk drive</i>	<i>unitate de stocare</i> *	<i>merevlemez</i> *
	<i>HDD, hdd</i>	<i>HDD, hdd</i>
	<i>hard</i>	<i>hard</i> **
	<i>hard disk</i> *?	<i>hard disk</i> ?
	<i>unitate de hard disk</i> ?	<i>winchester</i> **
	<i>disc rigid</i> ?	<i>wincsi</i> **
		<i>vinyó</i> **
* standard, ** sub-standard, *** adopted from Ro.		

When dealing with legal terms, the situation may become much more complicated. A simple example is the Romanian *închisoare* which may be translated as *city jail, confinement, county jail, detention, gaol, imprisonment, jail, jug, limbo, penitentiary, penitentiary, prison* or *quod*, based on the Romanian–English legal dictionaries, without looking for further Romanian synonyms for this facility.

I have also investigated *military terms* of the US army (425 terms from *BoB*), and how these were translated into Romanian and Hungarian (Imre, 2018b). The examples show that a translator dealing with US military terms should be familiar with the following categories at least:

THE UNITES STATES ARMY		
2. EQUIPMENT	1. BRANCHES OF SERVICE	3. RANKS
Buildings	Army	Soldiers
Vehicles	Air Force	NCOs
Gear	Marine Corps	Officers
Weapons	Navy	Commanders
Health	Units	
6. MILITARY TACTICS	5. EVALUATION OF COMMANDS	4. COMMANDS
Strategy	Rewards	Orders
Offensive	Punishments	Offensive
Defensive	Insubordination	Defensive
		Command taken
		‘Permissive’

I have concluded that the Hungarian and Romanian military terminology appearing in subtitles may be improved, especially when slang (*Loeey*), abbreviation (*sarge*), acronym (*CP, HQ, OP*) or culture-bound terms and expressions are involved, and the proper translation of these terms signals the expertise of the translator or subtitler.

Military terminology connected to army equipment, ranks and commanders are to be found in the press, the media or the entertainment industry, without forgetting valuable sources, such as dictionaries, glossaries or experts in the field. The possible mind map I have drafted only mirrors my categorization of terms to facilitate the presentation, but it also describes an internal logic of the army: it is well-sectioned for practical reasons, and each unit must be functional with proper equipment, ranking officers, who – following the chain of command – give various commands following specific tactics and they also evaluate their commands (cf. rewards or punishments); the low frequency of insubordination signals the efficiency of this internal military culture.

I have also created and extended term bases for other areas, reflected by five joint articles on agriculture, mathematics, informatics and biology, published even in journals with ISI impact factor.

My research on economics has resulted in a very extensive collaboration with other university colleagues, and two dictionaries have been published:

- Butiurcă, D. & Imre, A. & Druță, I. (2013) *Dicționar de termeni economici*, vol. I., Editura Universitară București, 302 pag. ISBN 978-606-591-729-3.
- Imre, A. & Butiurcă, D. & Druță, I. & Bakos, L. (2014) *Dicționar de termeni economici*, vol. II. Editura Universitară București, 287 pag. ISBN 978-606-28-0117-5.

Furthermore, a series of about twelve articles deals with the relationship between dictionaries and term bases, inevitably discussing the importance of printed dictionaries (reliability) compared to freely available online dictionaries (unreliability),¹⁹ arguing for the need of a personal collection of TB based on both printed and online dictionaries (including the most reputable ones in the field, even if subscription is often needed in these cases).

The next step was to connect TB, dictionary and CAT-tools, which may contain translation memories as well with sample sentences of specific terms. A basic requirement for all translators is to crave for an ever-better translation, although scholars explain that there are no ‘perfect’ translations. In a professional approach, even if MT (most notably GT) is ‘nearly right, it is still ‘not enough.’ First and foremost, professional translators will not omit relevant parts of the source text, as prepositions, adverbs, sub-clauses, etc. are all important in clarifying the meaning of the source text. It is convenient to use *Google Translate* as it offers ‘a version’ in no time, but the question is whether it offers true *efficiency* or not. Longer texts can be difficult to follow in GT (even inserting them in the online translation tool), and the user can never be sure upon the exactness. GT is good for gisting (Bowker, 2002, p. 4), but we should also take into consideration the *pre-editing* and *post-editing* phases of translation.

For the time being, I cannot say that MT is a professional and viable solution without a proper, rather time-consuming post-editing phase, as in the majority of cases a full translation may take shorter time and less energy than reviewing MT and searching for all the questionable items. If terms are to be checked anyway, then why not create a TB from

¹⁹ A notable exception is *DEX*, the Romanian Explanatory Dictionary.

the start and make use of the convenient and relaxing matches from a TB within a CAT-tool?

There are voices that creating an own TB is time consuming, but nobody takes into consideration how much time and energy (and probably money) was invested in MT. In the age when we can speak of a translation industry with extremely large texts, term extraction may be a viable solution, which is based on the number of occurrences. Expert translators specialize in certain fields, and I believe that in the long run it is inevitable for them to have trustworthy TBs with relevant entries to ensure quality assurance. When discussing the efficiency of professional translators, it is beyond doubt that in a particular field they are much more effective than the humanoid robot in *Star Wars* (C-3PO), whose ‘character’ is funny exactly for the reason that ‘he’ cannot properly sense what is going on around, being helped by another robot. As explained by experts, machines do not translate and do not search for equivalents or look for meanings, and they cannot read between the lines (Albert, 2011, p. 81), checking only for matching strings of characters.

All samples prove that MT only “automates the easier part of a translator’s job”, and the harder and more time-consuming part of translation is left for the human translator (Piron, 1994). Seeing that MT systems are “arch-enemies of clarity and perspicuity” (Kay, 2003, p. 223), the question remains: should translators make use of the benefits of MT or not?

In my view, the answer is simple. Translators should make use of all the resources available, which may contribute to efficiency in matters of time, money and energy, including MT as well. Many observed that MT can be really effective in the case of non-agglutinative languages (cf. the translation of nouns, adjectives, prepositions, etc.). As a result, CAT-tools having various MT options as a built-in feature that can be activated and de-activated may speed up the translation process if the translator is experienced enough to distinguish the results / matches and will not be ‘lost in translation.’ However, a carefully selected TB in a certain field will be fruitful, even if the start may be painstaking. We may live in a globalized McWorld and speak McLanguages (Snell-Hornby, 2006, p. 132), but the standards for a professional translator are much higher. The proof is simple: only the best translators in a field remain competitive on the market, more precisely, only those who have the necessary competences / skills to keep up with the technological changes in the translation industry. These are the ones who make use of the assistive / aiding possibilities lying in CAT-tools and MT, turning them to their benefit. This involves penetrating new fields of translation and technology, leading us to the next section.

3.4. Audiovisual Translation

Audiovisual translation (AVT) may include *subtitling*, *dubbing*, *voice-over*, *surtitling*, *scanlation*, *fan translation* or (software) *localization*. However, a few introductory words are necessary connected to *localisation*²⁰ (l10n) and *internationalisation*²¹ (i18n), terms referring to computer software, where regional differences and technical requirements are translated into the target language. At the turn of the century these were considered to be the fastest growing translation markets (Bowker, 2002, pp. 130–131), not to mention that machine translation also derives from both *globalisation* (g11n) and l10n (Allen, 2003, p. 299). Nowadays companies try to save as much time, energy and money as possible, so they usually create products which already have built-in possibilities for both *localisation* and *internationalisation*. The new stage is hinted at a film entitled *Up in the Air* (2009), in which a new word is explained, *glocal*, the combination of *global* and *local*. We tend to believe that *glocalisation* will eventually take over, which is well exemplified by the present-day subtitles, as fewer and fewer English words are translated into national languages.

According to Szarkowska (2005), subtitling is “the form that alters the source text to the least possible extent and enables the target audience to experience the foreign and be aware of its ‘foreignness’ at all times”. However, foreignness is basically ‘Americanism’, as “in Hollywood even God speaks English” (Nornes, 2007, p. 23). Dubbing displays similar tendencies:

There is no question that the image Europeans have of America is enormously influenced by motion pictures. What is often overlooked is that it is the dubbing industry handling these films which ultimately does the cultural filtering. Dubbing has the power to represent and misrepresent, distort, sway, and in general make a tremendous contribution (positive or negative) to America’s image abroad. (Whitman-Linsen, 1992, p. 11)

On the other hand, the market for literary translations is declining. Although McKay (2006, p. 22) analyses the US segment alone, the statistics are discouraging: “Americans don’t tend to read literature in translation, so there is a small market for the work of literary translators. In 2004, only 891 of the 195,000 new books printed in English were adult literature in translation.” This is no more than 0.45% of all published books in the USA, whereas this may be around 1% in Romania, as Rodica Dimitriu estimated during a conference in 2013.

²⁰ The term has become widespread due to *Microsoft* Company.

²¹ It means “getting rid of any specific cultural references” (Gouadec, 2007, p. 37).

In my view, the ‘gap’ is covered by specialised translations, among which AVT is the flagship. The emerging importance of audiovisual translation is vividly expressed by Díaz Cintas (2003, p. 192): “few can deny that one of the branches that has received the greatest impetus is audiovisual translation”. He is convinced that “audiovisual translation is in vogue and, thanks to its inherent links with technology and the omnipresence of audiovisual products in our societies, it appears to have a promising future” (ibid., p. 203), speculating that audiovisual or multimedia translation “will be the translation sub-discipline of this brand new millennium.” Since then there have already been signs of his clairvoyance.

Subtitling is among the most favoured types of translation, supported by economic reasons as well. It has many advantages (easy to create, relatively inexpensive, no sophisticated software needed), but first and foremost there is an increasing demand for it in both *intralingual* (dialects or for people hard of hearing) and *interlingual* (from one language to another) versions. Translators should be familiar with various software, such as *Subtitle Edit*, *Subtitle Workshop* or *Aegisub*, to mention but a few, but there is online available subtitle software, for instance the one provided by *TED Talks*, *Amara*.²²

It is known that Hollywood productions are rather subservient, offering the viewers ‘hot’ products. Once they are subtitled in various languages, the success is guaranteed. There are very many Romanian subtitles available on the internet compared to the number of Romanian native speakers. One of the reasons may be the comparatively small number of films dubbed in Romanian, which is typical for South-American TV series. However, the equation is not as simple, as there are many other factors worth taking into account when explaining the phenomenon (e.g. small number of filmgoers, easy internet access, knowledge of English, etc.), offering further research areas.

One can easily test the relatively high number of Romanian subtitles if a film on the hard drive is played with video players set to find online subtitles (e.g. *SM Player*, *BS Player*); the newer the film, the more likely to have fewer subtitles, but interestingly, the majority of new releases already have Romanian subtitles. In the table below we offer 11 titles of films that have been released over the past 15 years. The data has been collected from a major subtitle site,²³ and one film from 1939 is also listed for the sake of comparison. The table clearly shows the emerging popularity of subtitles, whose quality is often questionable, although their communicative function is as clear as crystal. The majority of subtitles are in

²² I have created the subtitle and review of two *TED Talks* this way: Sajay Samuel·TEDxPSU How college loans exploit students for profit (review, 2018) and Susan Pinker·TED2017 The secret to living longer may be your social life (subtitle, 2017).

²³ www.opensubtitles.org, 13. 03. 2010.

English, Spanish, Russian or Brazilian Portuguese, which is not surprising due to the number of speakers. However, we could find a large number of Polish, Dutch, Greek, Hebrew and Romanian subtitles. The table displays the number of English, Romanian and Hungarian subtitles available in 2010:

Film title	Released	Subtitles	En	Ro	Hu
<i>Gone with the Wind</i>	1939	162	31	13	3
<i>Waterworld</i>	1995	140	21	7	2
<i>I, Robot</i>	2004	491	44	18	2
<i>The Day After Tomorrow</i>	2004	343	25	14	4
<i>Hitch</i>	2005	594	9	15	5
<i>Thank you for smoking</i>	2005	84	16	5	3
<i>The Secret</i>	2006	65	8	7	1
<i>An Inconvenient Truth</i>	2006	91	6	4	1
<i>Slumdog Millionaire</i>	2008	441	34	31	7
<i>Avatar</i>	2009	188	16	11	7
<i>2012</i>	2009	247	48	14	5

A possible explanation is that dubbing is thriving in Hungary (there are hardly any films on with original audio), whereas Romanians tend to watch the film with the original audio format (mainly English) and subtitled in Romanian. One direct consequence is that Romanians are often ‘exposed’ to English; the majority of the younger population knows English at intermediate or rather advanced level, so many people try out their skills by creating fansubs (fan subtitles).

I have also investigated a well-known cultural issue, namely the translation of *taboo words*. Hungarian dubbers or subtitlers do not refrain from using very similar Hungarian terms in case taboo words are implied, but the situation is more complicated in Romanian.

As for ‘bad’ language, the BBC is explicit: “Do not edit out strong language unless it is absolutely impossible to edit elsewhere in the sentence – deaf or hard-of-hearing viewers find this extremely irritating and condescending.” Thus, taboo words “should not be censored unless their frequent repetition dictates their reduction for reasons of text economy” (Karamitroglou, 1998, p. 10), and the ITC Guidance also gives the verdict: “without censoring” (*ITC Guidance on Standards for Subtitling*, 1999, p. 4).

I have collected thirteen taboo words/expressions in the first episode of *Suits*, a highly popular TV-series. Only one translation was explicit (Ro. *Mută-ți curul înapoi* ‘Get your ass in there’); a further one used the official/legal expression for sexual intercourse (Ro. *întreține relații sexuale* ‘to have sex’), and there were two ‘standard’ established equivalents (Ro. *naiba* for ‘God damn it.’ and ‘hell’). Seven taboo words/expressions were translated with

euphemisms (e.g. *to have the balls* Ro. *avea curaj* ‘to have courage’), and two strong taboo expressions were simply left out in the Romanian version.

The question is whether this is acceptable or not, taking into account the translators’ ethics, the accepted social norms in the 21st century, but – based on the frequency of Romanian taboo words – I tend to think that it must have been the subtitler’s conscious decision to go against the previously listed subtitling standards. This might mean that either the standards reflect the practices of the English-speaking community, or they try to be professional disregarding social norms.

On the other hand, the Romanian subtitler may follow an unwritten cultural standard (lack of taboo words in subtitles), because (s)he gives enough proof of knowledge from other type of standard expressions, such as clothing (*Do you know your inseam?* Ro. *Știi ce mărime porți?*), playing cards (*I’m all in.* Ro. *Pariez tot.*), education (*dean* Ro. *decan*) or expressions (*make one’s bed* Ro. *‘Ți-ai așternut patul.*). The subtitler even uses a Romanian prison slang (*bătrâne* ‘old women’) for the English slang *grands* ‘one thousand dollars.’

Another – rather challenging – area has been detected, namely *education*. This may be due to the very different US system compared to the Romanian. For instance, a *B-student* is translated as *un student de B minus* (‘a B minus student’), instead of using the Romanian scoring system (e.g. *student de nota 6/7*). Similarly, if someone gets *1,000 on his/her SATs* is not understood, unless we know the maximum (2400), but the translator preserved the original score (Ro. *1000 la examene*), leaving the viewer a little puzzled. *Serpico* may be understood metaphorically in English, as he was a NYPD officer (Frank Serpico)²⁴ and the protagonist of an American movie; yet, the name cannot be preserved in the Romanian translation, as it is not the synonym of a police officer (Imre, 2015b).

While investigating subtitle practices, one will inevitably bump into the major issue: time and money invested in producing a subtitle, as the general observation is that “whoever can offer the lowest rates anywhere in the world has a good chance of getting the contracts” (Gouadec, 2007, p. 286), which is why we have also looked into the quality of translations and subtitles (section 3.5.).

In the case of subtitlers we are also faced with the evergreen problem, namely that the “authorship goes unrecognized” (Nornes, 2007, p. 4), even when this could be easily obtained. For instance, unofficial subtitles, based on the English ones and uploaded by fans without any remuneration could easily contain the name of the subtitler. However, few

²⁴ <http://www.imdb.com/title/tt0070666/>, 22. 04. 2015.

subtitles contain the name (mainly nicknames), and there is a growing tendency to offer an e-mail address to contact the subtitler.

Although a professional subtitle is supposed to be the result of a teamwork, in most cases this means only the subtitler and – in rare cases – the proofreader (cf. *TED Talks* subtitles). I can also agree with Díaz Cintas (2005, p. 5) when stating that Ivarsson and Carroll's attempt (1998) to establish a code of good subtitling practice has not been very successful.

The analyses show that a subtitler is a forever learner in the field of culture, translation and language, but further areas should also be added, such as the ever-demanding technical skills, research skills, self-management skills (in negotiation and finances) and even psychological skills that strengthen the translator/subtitler in the ups and downs.

Finally, experts know that there is only one way out of the sometimes contradictory prescriptions, elegantly formulated by Díaz Cintas: “Subtitling conventions are not set in stone.” (2005, p. 16). Whatever the case, the proper knowledge of the source and target language will always prevail. And this is connected to quality assurance.

3.5. Translation and Quality Assurance

Translation quality assurance (QA) is connected to everything I have discussed so far: text, machine translation, term bases, translation memories, computer-assisted translation, professional subtitling and amateur fansubbing as well.

First, a rather sobering statement sets the general framework for QA:

The PRAT or Pencil and Rubber-Assisted Translator is clearly on the way out, though there are still a few specimens at large. The Computer-Assisted Translator has taken over.” (Gouadec, 2007, p. 109)

However, translators should pay utmost care of the quality of their work, which may produce hidden technical challenges as well. In my view, the revolution of translation technology is – to a certain extent – to the detriment of the individual professional freelance translator, who must keep up with the latest tendencies in the field.

The starting point of my project has been the unusually large number of complaints regarding the quality of Romanian-English, English-Romanian legal dictionaries on ProZ.com, a site dedicated to professional translators and interpreters.²⁵ The previously mentioned POSDRU project aiming at creating a bilingual term base with legal terms offered

²⁵ <http://www.proz.com/>, 08. 06. 2015.

a glimpse into the quality of the recently published dictionaries in Romania, containing legal terms. In the initial stage I was able to find eleven dictionaries published between 1999 and 2014, but during the project further dictionaries have been added, reaching to sixteen, realizing that dictionaries on economics contain a considerable number of entries connected to law as well.

One of my conclusions has been that distinctions between economics, law and ‘other’ fields of expertise are somewhat artificial, which explains why legal dictionaries differ so much in the number of entries. For instance, Lozinschi’s Romanian–English legal dictionary (2008) contains around 90,000 terms, whereas Hanga & Calciu’s Romanian–English, English–Romanian legal dictionary (2009) contains only around 15,000 entries.

The starting point for creating a TB is a *Microsoft Excel* file with at least two columns for the source terms and target terms. Further columns are possible if extra information is needed: the letter where the source term belongs to (*A, B, C*, etc.), the source of the term, spelling remarks (*US* or *UK English*), or lexical remarks (*slang, taboo, obsolete, Latin*, etc.).

However, the most important thing to do is setting the spell-checker. Language modules are freely available for both *Microsoft Office*²⁶ and *LibreOffice*²⁷ (built-in feature, to be selected for the desired languages while installing) to reduce the risk of typographical errors from the start. The types typographical errors I have spotted are listed below:

- missing letter: **whch* instead of *which*, **aprove* instead of *approve*;
- extra letter: **contenstation* instead of *contestation*, **enactement* instead of *enactment*;
- mistyped letter: **villein* instead of *villain*;
- mistyped letter (‘fat finger syndrome’ – a neighboring key is pressed instead of the proper one on the keyboard: *E-R, U-I*, etc.): **null ans void* instead of *null and void*.
The worst type of fat finger syndrome may even result in a faulty alphabetical order: **îmsemmnat* instead of *însemnat*;
- Romanian diacritical mark preserved in the English translation: **condițional bond*
- missing Romanian diacritical mark: **imprumut* instead of *împrumut*, a **baga in marșarier* instead of *a băga în marșarier*;
- extra word: **conception of of legality* instead of *conception of legality*;
- incorrect use of quotation marks: **„best before date”* instead of *“best before date”*;

²⁶ <http://www.microsoft.com/en-us/download/details.aspx?id=35400>, 09. 06. 2015.

²⁷ <https://www.libreoffice.org/>, 09. 06. 2015.

- wrong alphabetical order, which – in my opinion – is the worst type of typographical error. This may be due to ignorance, or due to different electronic sorting in different languages. In our case, the proper alphabetical order of the Romanian *a, ă, â, i, î, ș, ț, ț* may cause problems. For instance, *inginerie* is among the words starting with *î* (*înghetare* and *îngrădi*, (Lister & Veth, 2010, p. 447). However, this is not an isolated case, as *înșelătorie* precedes *înainta*; in fact, more than 30 (!) terms starting with *înș...* or *înț...* come before terms starting with *îna...* (Dumitrescu, 2009, pp. 126–127), and the same problem persists all through letter *Î*.

The examples above show the importance of spell-check, as an incorrect letter may lead – among others – to improper alphabetical order, which is categorized as one of the most serious mistakes dictionary compilers commit. If this is the case, one may not find the term in question. As a result, it is mandatory to have an activated spell-checker to minimize the typographical errors while typing, and not only in the phase of proofreading.

If typographical errors are connected to meaning, then we talk about ‘atopic typos,’ which are extremely difficult to track: *pay football* instead of *play football*, *necasare* (non-annulment) instead of *necesare* (necessary).

The inconsistency regarding UK or US spelling may also cause minor problems (*centre* vs. *center*, *offence* vs. *offense*), but this can be solved easily from the point of view of alphabetical order (both versions should be listed in alphabetical order).

If dictionaries are approached lexically and not typographically, the meaning of entries may signal further issues. One of them is when – in bilingual dictionaries – a word / term is preserved in the other language: *penal *servitute* is in fact *penal servitude*, showing that the Romanian term remained in the English translation (Hanga & Calciu, 2009, p. 41), or **depozit at notice* instead of *deposit at notice* (Hanga & Calciu, 2009, p. 338). The majority of cases may be easily solved, if – while typing the entries – the proper language is selected for spelling, grammar and proofing language, on condition that the proofing tools for the particular languages are installed.

Specialized dictionaries (legal, medical, etc.) have a particular problem with searchability. A characteristic feature of terms is that they tend to be combinations of words in order to clearly refer to a specialized concept, so a proper alphabetical order may prove to be difficult. For instance, *privare de libertate* (constraint, duress) is found under *P* (Dumitrescu, 2009, p. 175) and not under *L*. *Rent allowance* is under *R* and not under *A* (Lister & Veth, 2010, p. 238), whereas *personal allowance* is under *A* and not under *P* (Lister

& Veth, 2010, p. 20). The optimal solution would be for these cases to have them twice, but this is what all dictionaries tend to avoid: redundancy.

False entries may often be included in dictionaries. For instance, it is difficult to explain why *quail* (and not *sparrow* or *stork*) is included in a legal dictionary. Yet, it was so amusing to discover *unitate motorizată* (*motorized unit*) in a legal dictionary that I particularly wanted to preserve the term in the legal database, although its relevance is questionable.

My ‘best example’ is a case when the sub-entry does not even belong to the main entry (*înalt – high, tall*). The Romanian term is *Summit-ul Social Tripartit pentru Dezvoltare și Angajarea Forței de Muncă*, translated as *the Tripartite Social Summit for Growth and Employment*, and the problem is that should anyone be interested how the Romanian is translated, he/she will search for it under *S, T, D, A, F, M*, possibly *P*, but definitely not under *Î*.

In conclusion, a tailored TB may be suitable for a professional translator only if proper sources were selected, and the reliability of the sources is combined with the benefits of a high-quality TB. Some of these are: well selected relevant entries for the purpose, no typographical errors, improved searchability, no index needed, possibility to modify (change, add, delete), and once we have a source language – target language direction, this is easily reversible (an English-Romanian database can be turned to Romanian-English almost instantly). A strict alphabetical order can be implemented, provided that the proofing tools are installed and set for the desired language. In this case the Romanian words containing diacritical marks will be in a correct alphabetical order, enhancing searchability.

A recent survey in Romania shows that even if paper-based dictionaries are connected to quality, they are “used least frequently”, and online versions are “serious contenders on the translation tools market” (Burada & Sinu, 2016, pp. 317–320). The only option for printed dictionaries is better quality, which was not an issue decades ago. However, since poor quality TBs have been published as ‘dictionaries,’ the users should always check the quality of the reference material.

I have also collected subtitle errors (Imre, 2020b) of students at Translation and Interpretation Studies,²⁸ identifying both cultural and typographical errors (misspelled words, proper names, numbers), reaching the conclusion that lack of expertise and improper time management (e.g. dedicating too little time for translation and proofreading) will result in low quality subtitles. A real boost is given when students manage to create a subtitle for

²⁸ I teach AVT within this study programme.

TED Talks, as in this case their name appears online (subtitled), which is the aim of the course. In fact, this is where would-be translators learn the true value of quality.

I have published a book on the topics presented in 3.2.–3.5., entitled *Traps of Translation* (Imre, 2013b). The book discusses the following topics:

- language, communication and translation;
- definitions of translation;
- milestones in the history of translation and the concept of equivalence;
- the translator's task and role;
- the revolution of technology and the revolution of translation (computer hardware and software);
- translating classical and modern texts;
- trends in machine translation;
- terminology and translation memory;
- computer-assisted translation;
- appendix, including translation associations, dictionaries, glossaries, and translation tools.

During the research focusing on translation I have come to realise that the figure of a freelance translator has somewhat remained in the shadow. At present, it is debatable to what extent (s)he can offer higher quality assurance than a language technology / translation team and whether (s)he can successfully deal with megacompanies with in-house teams for multilanguage purposes, software and webpages with built-in MT options, also being able to find the clients who are willing to pay for his/her services. In this respect, translation services may become another 'industrialized victim,' discussed in the next section.

3.6. Translator management and ethics

The key to success – in many cases – is proper time and money management, which should be among the skills of a (freelance) translator as well. I have published five articles on translator skills, concluding that 'traditional' skills are still needed (linguistic, cultural, communication), but they should be completed with management skills (dealing with clients, work providers or fellow translators) and technical skills (handling MT, TB, TM, CAT-tools, multimedia software) to remain competitive on the translation market.

As such, instead of simple *translations*, we are faced with *translation projects*, handled by a *project manager*, who works together with the *translators*, *proofreaders*, *terminologists* and further participants (e.g. *layout specialist*). Of course, freelance translators have to solve all these tasks by themselves, so *translation competence* in their case includes *project managerial skills* as well.

The SOED defines *competence* as the “power, ability, capacity for a task” (Trumble & Stevenson, 2002a, p. 467), but the majority of specialized literature focuses on the *skills* of translators, as its definitions are closer to what is expected from a translator. Thus *skill* may be defined as “proficiency, facility, or dexterity that is acquired or developed through training or experience” or “a developed talent or ability”²⁹, whereas the SOED equals it with “knowledge” or an “ability to do something (esp. manual or physical) well; proficiency, expertness, dexterity; an ability to do something, acquired through practice or learning (freq. in pl.)”. Consequently, a *skilled* person is “highly trained or experienced, esp. in a particular accomplishment” (Trumble & Stevenson, 2002b, p. 2857).

The skills of a translator are – seemingly – very clearly described by the Directorate-General for Translation (DGT) for the European Commission, one of the largest translation services in the world.³⁰ They offer a *translator profile* with a guideline for basic requirements (e.g. initiative, capacity to work under pressure, self-discipline), but what is more interesting from my point of view is that they mention *specific skills*, divided into three parts:

1. *language skills* (at least three languages: mother tongue and two more, one of which must be English, French or German);
2. *thematic skills*, which means “familiarity with economics, financial affairs, legal matters, technical or scientific fields”;
3. *translation skills* with various capacities: “understanding texts in the source language and to render them correctly in the target language” with proper style and register, “researching topics and terminology quickly and efficiently”, and “a capacity to master computer-assisted translation and terminology tools, as well as standard office-automation software”.

Our problem is that the last skill is nothing more than an ‘umbrella term’ for anything not included in the previous two. For instance, a Hong-Kong based translation agency hires

²⁹ <http://www.thefreedictionary.com/skill>, 15. 06. 2014.

³⁰ http://ec.europa.eu/dgs/translation/workwithus/staff/profile/index_en.htm, 15. 06. 2014.

people who are familiar with software localization (screenshot capture, *InDesign*, *Passolo*, *Wintrans*, etc.), website/webpage engineering expertise (HTML, ASP, XML formats), flash engineering (support for European and Asian double-byte languages), voice recording and post-production software, multilingual DTP and graphic typesetting (*Photoshop*, *CorelDraw*) and a good knowledge of both PC and Mac computers. However, it is difficult to find out how many translators in Europe are familiar with the above listed items, but these requirements show that the stereotypical image of a translator dealing with texts only is fading. As such, the majority of translators with philological background should learn how to deal with technology connected to translation. On the other hand, it has already been mentioned that more and more engineers switch to translation (McKay, 2006), as they are much more familiar with technology and they also know at least two languages, including technical specialization.

We believe that translators with philological background accustomed to synonyms and antonyms, metaphorical expressions and wordplays are not prepared for this type of ‘invasion’ of the industry, and can handle technical texts full of abbreviations, stock phrases of rules and regulations (cf. help files, product descriptions, etc.) with considerable difficulty. What is more, laypeople still think that a bilingual person can translate without any problems (Simigné Fenyő, 2006, p. 9), although it has long been proven that this is not the case.

The UNESCO General Conference in Nairobi³¹ (1976, section V.14.d) stated that “a translator should as far as possible translate into his or her own mother tongue or into a language of which he or she has a mastery equal to that of his or her mother tongue”, but I think that this recommendation is often looked over.

The age of technology has led to fewer and fewer ‘simple’ text translations, replacing them with multiple function ‘projects.’ Although one or two decades ago the debate over MT or CAT seemed important in relationship with human translators, today the problem is irrelevant: the first step was taken when MT became a built-in function of CAT-tools. Instead of witnessing a ‘fight’ between MT and CAT-tools, professional translators have started to live with the potential *aids* provided by both MT and CAT-tools, and focusing more and more on pre- and post-editing tasks, as there are gains and losses in everything. There is no turning back, as even Ede Teller, a famous theoretical physicist, said a long time ago that “A

³¹ Accessible at <http://unesdoc.unesco.org/images/0011/001140/114038E.pdf>, 09.03.2013.

person who cannot use a computer will be considered illiterate in the 21st century.”³² Today, his words are very timely, as everybody should be able to handle a computer to solve everyday tasks. Thus, translators have to be experts in using computers with installed specific text-editing and translation software.

The key to success may lie in the combination of respecting deadlines (managing aspect of translation), keeping in touch on forums,³³ joining associations of know-how,³⁴ pleasing the clients in a new way, and discovering that we are “living in a crowd” (Gouadec, 2007, p. 219). In my view, the ultimate challenge for translators (whether they are of philological or non-philological background) is to ‘keep up with the Joneses’, in which case the Joneses stand for the technical know-how of translations. Failure may be avoided if a proper CAT-tool is used, which should be considered indispensable for a proficient translator.

TRANSLATOR ETHICS

Many scholars discuss *translation ethics*, and I have also published three articles and a book focusing on the translator’s profile. However, based on Chesterman’s views in this respect, I have opted for *translator ethics*.

In my view, this starts with *contact ethics*, as managing clients is one of the vital activities for translators in order to maintain their business. Thus, the notion of *contact ethics* refers to at least six different types of contact with (prospective) clients: *mail ethics* (traditional), *phone ethics* (standard voice-based), *e-mail ethics* (standard text-based), *video ethics* (appearance-based), *social network ethics* (modern) and *cold contacting* (Imre, 2015a).

This preliminary study was completed with two further articles about translator ethics, and completely revised and updated in my most recent book: *An Introduction to Translator Studies* (Imre, 2020a). The book is comprised of five chapters, offering an introduction to the importance of translation, then translator management, contact management, translator status is discussed, finally reaching to the issue of translators and codes of ethics.

We argue that translator status is rather low due to a specific ‘market disorder’ (Tseng, 1992), as no qualifications are necessary to enter the profession, affecting ethical considerations and choices as well. While professional associations struggle to create and impose a code of ethics on their members, ‘outsiders’ and amateur translators can easily disregard these prescriptions, endangering the livelihood of those following ‘the rules.’

³² The English version was used by Rózsa Hoffman, the Minister of State for Education, Hungary, greeting the 19th Central European Olympiad in Informatics, 2012: http://people.inf.elte.hu/szlavi/CEOI2012/NL0/NL0_Tata_v12.pdf, 15. 06. 2014.

³³ An aspect, which has been neglected before, as a stereotypical translator is a “detail-oriented introvert” (McKay 2006: 32).

³⁴ As encouraged by Tibor Környei, the founder and moderator of the Translators’ Electronic Forum in Hungary (mfefo).

Although expertise and quality do have their roles, there are more and more clients who lowered their standards (ranging from free *Google Translate* to the cheapest human translator available), forcing many good translators to leave the market.

Yet, there are promising steps ahead, most notably in Romania, where up to a few years ago almost anyone could become a licensed translator and interpreter with a stamp, but the situation has changed and a rather strict exam organized by the Ministry of Culture is needed to obtain the license. On the other hand, there are many institutions and translation agencies favouring translators with proper educational background and certificates in the field. Virtually all study programmes now include the use of various CAT-tools, managing TBs and glossaries, as well as audiovisual translation, videogame and software localisation to keep up with the latest trends.

It is my strong belief that all these efforts are not in vain, testified by the thousands of translators and interpreters worldwide doing their best to face misconceptions regarding machine translation, the challenges of crowdsourcing (which is nice, but there is no liability for mistakes and no whatsoever remuneration is offered), and the market disorder created by amateurs, outlaws and occasional translators resulting in ever-lowering prices.

4. EDUCATIONAL WORK AND VARIA

My university career began in 2004 as an assistant lecturer at Sapientia University, and in the initial stage (before the Translation and Interpretation study programme came into being) I taught English for students of other study programmes (Communication, Automation, Mechanical Engineering, Horticulture, Informatics), which is still valid today, although in a much more reduced form. Over time, these study programmes have made me aware of the importance of specialised languages and the usefulness of term bases in various areas (mass media, IT, biology, car parts tools and procedures, etc.), put to use on a larger scale later.

The next phase was the start of Translation and Interpretation study programme in 2008, where I was one of the responsible persons to set up the content of the programme, which is why I established good relationships with CAT-tool providers and managed to obtain the *memoQ* licenses for the teachers and students involved. This proves the importance of combining teaching, research and contact with different vendors and service providers.

4.1. Teaching-related Activities

English Grammar and Language Exam preparation

Teaching at university level started in 2004, when I became an assistant lecturer at Sapientia University, Faculty of Technical and Human Sciences in Târgu Mureş. This meant that I had about 20 contact hours with students every week, enabling me to realize how important it was to offer them teaching materials, develop course materials to ultimately facilitate their preparation for the language exams.

I have come to realise that their greatest fear is grammar, thus I have dedicated a considerable time to develop a different method to teach the English tenses and further related topics. This is reflected in the fact that usually the first three contact hours are dedicated to present the English verb and tense system, discussing the forms and uses of all tenses needed for that particular level (intermediate or advanced). This is supported by many *PowerPoint* presentations, containing examples, drawings, comparative sentences and – as a result of my inclination towards translation – many humorous sentences to translate from Romanian and Hungarian into English (e.g. *Dacă Shrek nu s-ar fi întâlnit cu Fiona, Măgarul l-ar fi enervat până la moarte.*).

The feedback from the undergraduate students encouraged me to continue this approach to English Grammar, thus I published my first book in 2008, which tries to explain English for Hungarians, pinpointing typical mistakes when formulating English sentences with a Finno-Ugric background (Imre, 2008), entitled *Logikus angol nyelvtan (Gramatica logică a*

limbii engleze), published by Editura Didactică și Pedagogică, București, 2008, ISBN 978-973-30-2067-7. The book contains the major grammar chapters students need to know for a successful language exam, illustrated with pictures, examples and creative tasks, such as translating a Hungarian sentence into English in several ways.

However, preparing students for the language exams means more than grammar, so I have started to create a database of supporting audio- and video material as well (songs, recordings, documentaries, TV-series and films), which may be used outside the teaching activities as well. All these come to complete their preparation for the Listening activity, and extra listening homework is usually provided for students at intermediary level.

Furthermore, preparing students for the oral exam has proved to be a real challenge, for various reasons. Similarly, I have set up certain guidelines how to introduce themselves, including their names, current occupation, place of birth, then talking about their families, hobbies and future plans. I tend to think that describing pictures is an even more strenuous activity, so I have collected various pictures organized in certain categories (nature, hobbies, travel, sports, etc.), offering them a few samples how to describe them, especially people, their clothes, actions and the background. This fits into the material available in textbooks (e.g. the *Headway* series), especially since the academic community switched to online activities. The English material is shared with them via *Dropbox* and *Google Drive*, the latter provided by the university with unlimited storage.

Translation and Interpretation study programme

I have been teaching computer-assisted-translation tools since the study programme started (2008) in Târgu Mureș, more precisely *memoQ*, which is the most serious contender to the number one *SDL Trados* today. I have participated at a two-week training course, and I have become the first certified *memoQ* trainer in Romania, and Sapientia University the first university where *memoQ* was introduced.

The university obtained more and more licenses, and at present there are 160 *memoQ* licenses for both BA (Târgu Mureș) and MA level (Sapientia University, Miercurea Ciuc). Being a *memoQ* trainer, I have had a few invitations home and abroad (Hungary, Serbia) to present the usefulness of the software, including *Asociația Traducătorilor din România*, North University of Baia Mare, Petru Maior University Târgu Mureș, West University of Timișoara and Partium Christian University, Oradea.

This is why I have designed a course material suited to various needs, split into a beginner and an intermediate level; advanced level is only possible when using it as an in-

house translator or a freelancer with considerable expertise. The material contains both *PowerPoint* presentations and sample texts to translate in English, German, Romanian and Hungarian, during which the students will learn how to create a project, a term base, a translation memory, how to use machine translation results, how to install the language specific spellcheckers, how to make the most of the quality assurance feature, saving and backup, as well as exporting the translation and its bilingual file, together with the TB, TM and the entire project.

All this is possible in two ways: the students already have their laptops or the university provides them a mobile laboratory with twelve laptops with all the required software installed. Handling the mobile laboratory and constantly updating the hardware and software is the ‘joint venture’ of one of the system administrators and me.

I have also introduced the teaching of *SDL Trados* in 2017, when the university purchased 15 licenses, which are also installed on the laptops belonging to the mobile laboratory and the teachers involved (English–Hungarian, German–Hungarian and Romanian–Hungarian).

I have had four further courses connected to translation and technology:

- *Translation Techniques* English–Hungarian, Hungarian–English, BA (2012–);
- *Practical Course on Translation*, BA (2009–2016);
- *Audiovisual Translations* English–Hungarian, BA (2015–);
- *Terminology* English–Hungarian, Hungarian–English, MA (2019–).

The *Translation Techniques* course discusses evergreen issues, mainly focusing on text-based translation, during which various procedures, strategies, transfer operations are discussed and analysed based on various text types (literary, legal, commercial, finances, medical, etc.). This way students are familiarised with Venuti’s theory of foreignization and domestication, similarly to well-known approaches, such as addition, contraction, borrowing, calque, transposition, modulation, adaptation, compensation or the concept of Nida’s functional / dynamic equivalence. *Practical Course on Translation* is much more product-oriented, focusing on overall translation quality, including rather cumbersome issues, such as slang or taboo words.

I have also introduced a very popular course at the university, *Audiovisual Translations*. This course contains a little theory on how to produce successful subtitles based on authoritative sources (ITC, BBC) and real-life samples, then we analyse *TED Talks* subtitles,

as the final aim of the course is to produce high quality subtitles to be accepted by the *TED Talks* language supervisors.

While the exam consists of creating a Hungarian version of an English subtitle, the best students register for *Amara* (the online platform where *TED* subtitles are produced) and have their first subtitle published, which – in many cases – is one of the first milestones of their translator career. Each year, 3–6 students can reach that level, and it is really uplifting to see their satisfaction when their names are displayed as the translator of the talk.³⁵

I have always been interested in various cultures, and after obtaining an MA-degree in *British Cultural Studies* (2004–2005, „Babeş-Bolyai” University Cluj-Napoca, Faculty of Letters, Department of English) I have pursued this interest in the form of *British Culture and Civilization* (2010–2015) and *American Culture and Civilization* (2010–). These courses have made me truly aware of the importance of the cultural aspect of translations, later observed in various translation tasks. As it is impossible to teach ‘culture’ as such, it is a constant challenge what to include in these courses during a very limited period of time (2 contact hours per week), as students are faced with newer and newer events happening worldwide and influencing the way how the UK and the US faces them. For instance, rather controversial subjects are the *Brexit* and *post-Brexit* options or the *Black Lives Matter* movement, and in my opinion these subjects must be discussed during the courses, which – sooner or later – will influence translations as well, similarly to the way how German official papers are to contain *male*, *female* and *other* options or how *Holland* was changed to *the Netherlands*, leaving the rest of the world to offer further localised versions..

Finally, I would like to mention *English Morphology* and *English Syntax* courses, as these have been among my constant concerns since 2009. While English Grammar was only part of preparing non-translator students for their language exams, these two courses play a considerable role for would-be translators, reflected in the final exams as well.

I have written an initial course on verbs, tenses, passive voice, conditionals, hypotheticals, modals, later on completed with the noun-phrase, adjectives, adverbs, numerals, articles and the verbal phrase (infinitives, gerunds and participles), which was updated and revised many times in the form of several published articles and two books. The entire research on the topic is based on the *logical* part of English Grammar, an aspect which may come difficult for students to believe in at first.

³⁵ One of my most successful students in this respect is Ágota Borsos.

While my first book on English Grammar discussed the verb-phrase, the noun-phrase and the verbal phrase in 220 pages (in Hungarian), the new edition is designed to have three volumes, out of which the first one was already published (Imre, 2019a), entitled *A Logical English Grammar* (Editura Universității „Transilvania” din Brașov, ISBN 978-606-19-1115-8), focusing only on the verb phrase in more than 400 pages.

4.2. Editorial and Peer Reviewer Work

I have been a member of the editorial board of *Acta Universitatis Sapientiae Philologica*, DeGruyter Open Ltd. (Romania, <http://www.acta.sapientia.ro/acta-philo/philologica-main.htm>) since 2010, and I am also one of the peer reviewers of articles dealing with linguistic and cultural topics (around 15 peer-reviewed articles between 2016–2020). The journal has become one of the most reputable journals in the field, being indexed in various databases, such as CEEOL, CEJSH, DOAJ, EBSCO, ERIH PLUS, NSD, SCImago (SJR), SCOPUS or WorldCat (OCLC), and at present the journal is in Q4 stage towards turning to an ISI journal.

In 2019 I was invited to be a member of the editorial board of the journal *Tanulmányok. Studije. Studies*, published by Novi Sad University (Serbia, ETO:811.511.141+821.511.141, YU ISSN 0354-9690).

Furthermore, I have been the sole editor of a conference volume and co-editor of five more volumes:

1. Ajtony, Zs. & **Imre, A.** & Pieldner, J. & Prohászka-Rád, B. & Sárosi-Márdirosz, K. & Tapodi, Zs. & Tódor, E.-M. (eds) (2017) *Magistri Traductionis*, Colecția STUDIUM 7/2017, Editura T3, Sfântu Gheorghe, 250 pag. ISSN 2286-0363.
2. Gagyí, J. & **Imre, A.** (eds) (2014) *Új média-terek (Noi spații media)*, Editura Scientia, Cluj-Napoca, 182 pag. ISBN 978-973-1970-67-7.
3. Butiurcă, D. & **Imre, A.** & Druță, I. (eds) (2013) *Specialized Languages and Conceptualization*, Editura Lambert Academic Publishing, 290 pag. ISBN 978-3-659-37328-2.
4. **Imre Attila** (ed.) (2013) *Párbeszédék kultúrája Gdanskától Oszakáig (Cultura convorbirilor de la Gdansk până la Osaka)*, Editura Egyetemi Műhely, Cluj-Napoca, 217 pag. ISBN 978-606-8145-41-9.

5. Pletl, R. & **Imre, A.** (eds) (2012) *Kommunikációs kultúra és transzlingvisztika Európában (Cultura comunicatională și relații translingvistice în Europa)*, Editura Scientia, Cluj-Napoca, 416 pag. ISBN 978-973-1970-69-1.
6. Butiurcă, D. & Druță, I. & **Imre, A.** (eds) (2011) *Terminology and Translation Studies*, Scientia Publishing House, Cluj-Napoca, 384 pag. ISBN 978-973-1970-63-9.

4.3. Other Research and Education-related Activities, and Service to the Profession

- External member of the Hungarian Academy of Sciences (2012–);
- Member of the Hungarian Association of Applied Linguists and Language Teachers (HAALLT), affiliated to Fédération Internationale des Professeurs de Langues Vivantes (FIPLV) (2012–);
- Member of Societatea Română de Studii de Anglistică și Americanistică (SRSA), affiliated to *The European Society for the Study of English* (ESSE) since 2009;
- Member of the American Hungarian Educators Association (AHEA, <http://ahea.net/>, 2011–);
- Coordinator of the Translator and Interpretation BA study programme at Sapientia University (2010–2017);
- Member of the Curricular Council (Sapientia University) between 2013–2017;
- Member of Asociația Traducătorilor din România (vice-rapporteur for ATR Train), <http://atr.org.ro/en/despre/consiliu-director/atrain> (2010–2011);
- Member of the Informatics Committee, Sapientia University (2008–2010);
- Main organizer of *SapiTranlatio* translation contest in 2017, 2018 and 2019;
- Guest lecturer for various workshops on translation and technology, cultural translations and subtitling, e.g. “Petru Maior” University (Târgu Mureș), Partium Christian University (Oradea), ELTE University (Budapest), Universitatea de Vest (Timișoara) since 2011;
- Guest lecturer, English Morphosyntax, “Petru Maior” University Târgu Mureș (2011–2013);
- Keynote speaker Novi Sad University (Serbia) 2014;
- I have been the supervisor for 54 BA theses and 5 MA theses (2010–);
- I have been member of three Ph.D. committees.
- I have been a certified *memoQ* trainer since 2009;

- I have taken part in the organization of all conferences of the department (bi-annually, since 2011).

4.4. Academic Governance Positions

I have been Vice-Head of the Department of Applied Linguistics for one year (2010–2011), then the Head of it for one year and a full term (2012–2013, 2013–2017).

I have been member of the Council of the Faculty for ten years (2007–2017), and member of the University Senate for one term (2012–2016).

B-ii PLANS FOR FURTHER CAREER DEVELOPMENT

While doing an inventory of my academic work I have come to realise that a few research possibilities were left behind and I have tried to draw up a summary of what might be of interest for further research.

1. COGNITIVE LINGUISTICS

My academic career started with the Romanian and Hungarian cases of *over*, based on the famous studies on the English *over* (Lakoff & Johnson, 1980; Brugman, 1988), involving the cognitive mapping of prepositions, preverbs, adverbs. Towards the end of the Ph.D. research it became obvious that *beyond* and *throughout* come to complete the entire framework together with *over*, *above*, *across* and *through*.

Although we suspect that *throughout* adds to the semantic meaning of *through* by prolonging the obstacle both literally and metaphorically (length of time, for instance), a thorough case study is needed with hundreds of samples to differentiate the use of *throughout* compared to *through*.

Beyond conceals another interesting FURTHER AWAY relationship, probably stemming from situations when the object is invisible due to the obstacle involved (e.g. *beyond the hills, trees, treeline, horizon*, etc.), leading to obvious metaphorical cases (*beyond the reach, imagination, the age, one's means*). As such, *beyond* may be used to refer to unimaginable, unreachable or incomprehensible things, as well as with temporal reference.

Although the Romanian and Hungarian equivalent terms were already described to some extent (Ro. *deasupra, peste*; Hu. *túl*), there are further cases to deal with (e.g. Ro. *dincolo*). More than that, it is worth discussing and comparing the antonym pairs, thus involving *under* (Ro. *dedesubt, sub*; Hu. *alatt, alól*), all containing the image of a concrete or virtual obstacle.

In this respect, it may be extremely interesting to check which case scenarios can be labelled as *dedesubt* or *sub* cases, suspecting that the physical obstacles are only partially similar to the *over*-cases (e.g. *city, fence*), with much more limited examples, as passing through *under* may be much more restricted and difficult (cf. *passing something under the counter* or *escaping from prison through a tunnel under the walls*).

2. ENGLISH GRAMMAR – MORPHOSYNTAX

Although I have already published two books on English Grammar, the first one is for beginner to intermediate level, but it contains no exercises, while the second one is only the first part of an intended three-volume series. Thus, I have already started to collect material for the second part (the noun phrase), based on an initial browsing through more than 30,000 pages of English Grammar in English, Romanian and Hungarian. The university courses and seminars designed for Morphology and Syntax already contain some of the approaches and exercises, including translation activities and a few thousands of multiple-choice questions in an Excel file in various categories (noun, singular/plural, subject-verb agreement, infinitive, gerund, participle, articles, prepositions, etc.).

However, I would like to focus on those aspects that are particularly difficult for Romanian and Hungarian students, observed while I was a guest lecturer at “Petru Maior” University Târgu Mureş (2011–2013) and my home university: word order, sentence structure, use of tenses, or countability discrepancies. In fact, I have tried computer programming as well, and with the help of a student I have created a programme that can automatically correct a multiple choice test, providing individual results (including percentage), class results and percentage of mistakes broken down to each question, which proves to be extremely useful during the online teaching activities. This enables me to pinpoint class- and individual gaps regarding specific grammar issues. In the long run, the results may be used to design entrance exam tests for various levels.

3. TRANSLATION AND TRANSLATOR STUDIES

My first encounter with Translation Studies was purely theoretical, but while coordinating the Translation and Interpretation study programme it was easy to realise that practical subjects are extremely important if we wish to prepare our students for the job market. In this vein, I have always focused on the technology-driven translation, especially when large translation projects are carried out by important institutions, hoping that some of my students may have the chance to become project managers.

Thus, it is a constant task to complete and update my skills and knowledge in the field, attending various courses that may come useful in the study programme: CAT-tools (especially *memoQ*), *Microsoft Office Word*, *Excel*, or spellcheckers. I have already attended courses organised in Hungary and Romania (*DEA.KIT*, 30 hours course by the *Association for Equal Digital Chances* in 2019 and *Algorithms and Schemes in Teaching Informatics*, 30 hours course organised by Debrecen University).

However, more and more attention should be paid to the figure of translator as a service provider, and I would like to investigate cases where translation is but an ancillary activity of much larger projects, mostly connected to the entertainment industry: film-production, videogame localization, creating multilingual webpages, in which cases translation is only needed when considerable profit is expected. I think, it is really challenging how translators take part in these projects, some of who joining crowdsourcing (*TED Talks*, unofficial DVD-releases), while others accepting jobs as subtitlers or videogame localisers. Sadly, this is connected to other areas we have mentioned already, namely translator status and translator ethics. It is worth following the market trends, particularly in Romania, where it is expected to shrink the number of translators and interpreters, which may lead to a higher status, signalling that only the best ones can keep up with the latest challenges and market requirements.

The latest developments in *memoQ* also signal that newer areas within the translation industry should be considered, as the embedded subtitle options enables translators to create huge TBs, which are extremely valuable in the case of TV-series with repetitive contents, let alone documentaries with specific language.

I have been gathering the courage to delve into *videogame and software localization*, already having three students discussing strengths and weaknesses of localised versions of highly popular videogames (e.g. *The Witcher 3: Wild Hunt*, *Grand Theft Auto 5*), but – for the time being – there is little time to ‘test’ a full game in order to access all the text-based information within a single game.

Last but not least, I cannot resist the temptation of creating TBs for specific purposes. While I already have a TB for economics in six languages (the result of a joint venture materialised in a two-volume dictionary), the POSDRU-project in 2014–2015 made me aware of the low quality of bilingual legal dictionaries. I would like to set up a new project where I can compare the dictionary content and real-life use of legal term bases, for instance by checking the New Romanian Penal and Civil Code together with their English and Hungarian translations, already having a few unpublished preliminary results.

Another grey area is a reputable bi- or multilingual science fiction dictionary or term base, which may start from the *Oxford Dictionary of Science Fiction*, and the basic idea is to collect the terminology from the most popular science fiction works, working together with famous translators, such as the Romanian Mihai-Dan Pavelescu (who was awarded the Best Translator Prize by the European Science Fiction Society in 2019 and was very supportive in this respect) or the similarly prolific Hungarian translator, Zoltán Pék.

4. TEACHING, RESEARCH AND COLLABORATION

Although it may prove difficult to keep the balance between teaching and research, I have experienced that they mutually support each other: several years of teaching high school English and preparing students for language exams laid the foundation of English Morphosyntax at undergraduate level, which turned into a series of articles and two books on English Grammar. Furthermore, it has also led to Translation Studies, where modal verbs captured my attention in such a way that I found myself busy with possibilities of creating various term bases.

Once I have got acquainted with CAT-tools, it provided me the necessary background to manage the translation technology part of the Translation and Interpretation study programme, and these activities, combined with the academic positions I have held over the past 15 years resulted in invaluable academic contacts home and abroad, collaborating with various universities: “Petru Maior” University, “Dimitrie Cantemir” University, Arts University of Târgu Mureş, “Babeş-Bolyai” University, Transilvania University of Braşov, Al. I. Cuza University of Iaşi, University of Craiova, Partium Christian University Oradea, ELTE University Budapest, Debrecen University and Novi Sad University. These contacts enabled me to participate at many international conferences, papers and university / faculty or department-level contracts of collaborations. These contacts constantly help me improve the university courses, set expectations and increase the students’ motivation by offering them positive examples from other institutions.

The interdisciplinary areas also support my belief that students should have more practical knowledge to become competitive, and they can channel their practical knowledge if they do it consciously; after all, it is the teacher’s call to raise their interest and support them in reaching their goals, not to mention the collateral gains by learning from them the intricacies of videogame, catering, Dothraki or shipping terminology.

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