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## **“I’M TELLIN’ YEH, YER WRONG! SAID HAGRID HOTLY.” – EXPLICITATION IN THE TRANSLATION OF COMPLEX QUOTATIVES WITH ATTITUDE ADVERBS**

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### **Abstract**

*The aim of the present paper is to investigate the translation of a stylistic pattern recurrent in a literary text such as J.K. Rowling’s *Harry Potter and the Philosopher’s Stone*: complex quotatives made up of a *verbum dicendi* and an attitude adverb. We start from considerations regarding frequency of literal/non-literal uses of a subtype of manner adverbs (Killie, 2007) and their equivalent forms in translation. We take a unified view of this type of adverbs as being derived from a common root (a base adjective with a stative meaning) whose meaning (literal or non-literal) depends on the predicates they modify. This approach allows us to better investigate possible mismatches in translation between literal/non-literal readings and the main strategies of translating these adverbs from English to Romanian and French. Our initial prediction was that Romanian and French would employ different strategies in translation, which can be explained by parametric variation: while French and English qualify as adverbial languages in the line of Swan (1997), Romanian behaves as a partly adverbial language (Protopopescu, 2011). This means that Romanian tends to make use of explicitation to a larger extent than French. However, our prediction was not confirmed: contrary to expectations, it turns out that the French translation makes use of explicitation to a larger extent than the Romanian. This might be a result of the fact that, as previously argued (Vișan, 2022), English quotatives tend to be explicitated in literary translation irrespective of the target language employed.*

**Keywords:** adverbs; equivalence; explicitation; implicitation; quotatives.

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### **1. Introduction**

The present paper focuses on investigating strategies of translating complex fiction quotatives with a special kind of manner adverbs. To this end, we have chosen to look at a multi-text unit, made up of a source text, i.e., J.K. Rowling’s *Harry Potter and the Philosopher’s Stone*, and three target texts: two Romanian target texts (published in 2001 and 2018, respectively) and one French target text (the only translation made in French, published in 1998). We have chosen to look at this particular source text because one of the structures frequently employed by the author is a special kind of quotative, of the type *Subject + general verb of saying + attitude adverb*, usually placed in medial or final position to a “quote” uttered by a character in the novel. Why are such structures interesting for a translation

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theorist? It is because they fulfil an important stylistic function in a literary text: they help characterize the protagonists of the story (Sams, 2009, Vişan, 2022). It is often the case that an attitude adverb that is part of such quotatives is used by the author in connection with a specific character: for instance, both professor Snape and professor McGonagall are associated with the adverbs *silkily* and *crispily*, respectively, as demonstrated by the examples below that are culled from the second and third volumes of J.K. Rowling’s heptalogy:

- (1) a. “Detention, Weasley,” Snape said **silkily**, his face very close to Ron’s. “And if I ever hear you criticize the way I teach a class again, you will be very sorry indeed.” Rowling 1999, 171)
  - b. “Up to the castle?” said Snape **silkily**. “I don’t think we need to go that far. All I have to do is call the dementors once we get out of the Willow. They’ll be very pleased to see you, Black ... pleased enough to give you a little kiss, I daresay... .” (Rowling 1999, 359)
  - c. “What does he need?” said Professor McGonagall **crispily**. “Bed rest? Should he perhaps spend tonight in the hospital wing?” (Rowling 1999, 88)
  - d. “Right,” said Professor McGonagall **crispily**, also moving to the door. “I’ll leave you to deal with Potter and Weasley, shall I?” (Rowling 1998, 212)

As pointed out in the literature (Broccias 2012, 147), J.K. Rowling has a “penchant for adverbs”, including A (attitude) adverbs and A/A (attribute and appearance) adverbs (to use the term proposed by Killie, 2007, 327). These are adverbs derived from base adjectives, such as *heavy*, *stiff*, *hot*, etc., that are supposed to be “unproductive” when combined with the *-ly* adverbial suffix:

- (2) a. “Fifty points each,” said Professor McGonagall, breathing **heavily** through her long, pointed nose. (Rowling 1997, 129) – A/A adverb
  - b. “Lily and James... I can’t believe it... I don’t want to believe it... Oh, Albus...”  
Dumbledore reached out and patted her on the shoulder. “I know... I know...” he said **heavily**. (Rowling 1997, 6) – A adverb
- (3) a. “How did you know it was me?” she asked. “My dear Professor, I’ve never seen a cat sit so **stiffly**.” “You’d be stiff if you’d been sitting on a brick wall all day,” said Professor McGonagall. (Rowling 1997, 6) – A/A adverb
  - b. “Their son – he’d be about Dudley’s age, wouldn’t he?” “I suppose so,” said Mrs. Dursley **stiffly**. (Rowling 1997, 4) – A adverb

These adverbs are considered anomalous in English because they are formed from types of adjectives listed as unproductive in Dixon’s (1977) typology. Consider the following typology:

**Table 1. Dixon’s (1977) semantic typology of base adjectives**

Productive with <i>-ly</i> suffix: <i>badly</i>	Unproductive with <i>-ly</i> suffix: <i>?greyly</i> , <i>?oldly</i>
1 Value ( <i>bad</i> , <i>delicious</i> , <i>poor</i> )	4 Age ( <i>young</i> , <i>old</i> )
2 Speed ( <i>quick</i> , <i>slow</i> )	5 Colour ( <i>black</i> , <i>red</i> , <i>grey</i> )
3 Human propensity ( <i>happy</i> , <i>kind</i> , <i>proud</i> )	6 Dimension ( <i>large</i> , <i>thin</i> , <i>short</i> , <i>fat</i> )
[+dynamic]	7 Physical property ( <i>soft</i> , <i>hot</i> , <i>heavy</i> , <i>stiff</i> )
	[+stative]

Killie (2007) notices that, despite their being formed from “unproductive” classes of adjectives, such adverbs (especially colour adverbs) can be found in literary texts and their number is increasing, by a process of “adverbialization” which is active in English (Swan, 1997). Their lack of productivity is attributed to the fact that, unlike the first three classes of base adjectives that are [+dynamic], the last four classes of base adjectives are [+stative], as pointed out by Kjellmer (1984, 12). With A/A adverbs, the base adjectives are read literally, whereas with A adverbs the base adjectives are given a non-literal reading:

- (4) a. The drizzle of rain drifted *greyly* past upon the darkness. (Killie 2007, 328, quoting from D.H. Lawrence)

- b. *hotly* deny, *coldly* assert, *darkly* frown, *darkly* hint (Killie 2007, 330 quoting Dixon 1977, 39)

If one compares the (a) examples with the (b) examples in (2), (3) and (4), it can be noticed that in the first examples the underlined adverbs are used with a literal meaning (i.e. as attribute and appearance adverbs), whereas in the (b) examples they are used figuratively (i.e. as attitude adverbs). The change in meaning (from literal to non-literal) might be attributed to the fact that in the (b) examples, these adverbs appear in combination with *verba dicendi* or other verbs that are [+dynamic] and that can be interpreted as having similar semantics. It is in fact due to the dynamic property of these verbs that the meaning shifts from a stative to a dynamic, metaphorical reading (Vişan & Protopopescu, 2024):

- (5) A Unified Approach to A and A/A adverbs  
 a) verb [+stative] + adverb [+stative] = semantic match, literal use  
 b) verb [-stative] + adverb [+stative] = semantic mismatch, coercion into metaphoric meaning = non-literal use

Attitude adverbs are thus particularly interesting, since their interpretation depends on the verbs they are associated with. The most commonly used verb in the structures containing attitude adverbs, that is in complex quotatives, is the general verb of saying (*say*). This verb, due to its [+dynamic] aspectual property forces a metaphoric interpretation of the adverbs.

If we consider what happens in translation, we expect such complex quotatives to be particularly difficult to translate exactly because of this semantic mismatch existing between verb and its modifier. Therefore, we expect instances of translation loss by either omission or mistranslation.

A second prediction we make regards parametric differences we have traced between English, French and Romanian: while English and French appear to be “adverbial” languages, as proved by the fact that they have a dominant adverbial suffix, i.e. *-ly* for English and *-ment* for French (in the line of Swan, 1997), Romanian appears as “partly adverbial”, since it mainly employs “adjective-adverbs” with a null affix and, alternatively, it has more than one adverbial suffixes available, i.e. *-eşte*, *-mente*, *-iş/iş* (Protopopescu, 2011, 2012).

- |        |            |                                    |                                     |                                 |
|--------|------------|------------------------------------|-------------------------------------|---------------------------------|
| (6) a. | Ion/ Maria | se                                 | poartă                              | <b>frumos.</b> – ADVERB         |
|        | Ion/Maria  | se-refl.                           | behave-present, 3 <sup>rd</sup> sg. | beautifully                     |
|        |            |                                    |                                     | ‘Ion/Maria behaves well.’       |
| b.     | Maria      | se                                 | poartă                              | <b>*frumoasă.</b> – ADJECTIVE   |
|        | Maria      | se-refl.                           | behave-present, 3 <sup>rd</sup> sg. | *beautiful-feminine             |
| c.     | Ion        | râde                               |                                     | <b>frumos.</b> – ADVERB         |
|        | Ion        | laugh-present, 3 <sup>rd</sup> sg. |                                     | beautifully                     |
|        |            |                                    |                                     | ‘Ion laughs beautifully’        |
| d.     | Ion        | râde,                              |                                     | <b>frumos.</b> – ADJECTIVE      |
|        | Ion        | laugh-present, 3 <sup>rd</sup> sg. |                                     | beautiful-masculine             |
|        |            |                                    |                                     | ‘Beautiful, Ion is laughing.’   |
| e.     | Maria      | râde,                              |                                     | <b>frumoasă.</b> – ADJECTIVE    |
|        | Maria      | laugh-present, 3 <sup>rd</sup> sg. |                                     | beautiful-feminine              |
|        |            |                                    |                                     | ‘Beautiful, Maria is laughing.’ |
| f.     | Ion/Maria  | zâmbeşte                           |                                     | <b>şmechereşte.</b> – ADVERB    |
|        | Ion/Maria  | smile-present, 3 <sup>rd</sup> sg. |                                     | slyly                           |
|        |            |                                    |                                     | ‘Ion/Maria smiles slyly.’       |

The examples under (6) illustrate the adverbial mechanisms available to Romanian. The form *frumos* is ambiguous: it can either be interpreted as an adverb or as a masculine adjective, as demonstrated by the (c) and (d) examples. The only way in which this word can be identified as an adverb is to check its behavior in an example such as the one under (6b) or (6e), with a [+female] subject. Adverbs are invariable in Romanian, as they are in English. Romanian adjectives, on the other hand, have distinct

gender endings: *frumos* (masculine), *frumoasă* (feminine). The example under (6a) contains an adverb with a zero suffix, completely similar to a masculine adjective. An alternative adverbial formation for Romanian is the one under (6f), made up of a base adjective and the adverbial suffix *-ește*. However, such affix-marked adverbs are few and far between in Romanian and their number is decreasing (Protopopescu, 2011).

Therefore, given the fact that the adverbial form available for Romanian is an “adjective-adverb” and, to a much smaller extent, an affix marked form, we expect that Romanian will hesitate in choosing the right match for the source text adverb and will probably use a higher number of instances of paraphrase and explicitation in the translation of complex quotatives containing attitude adverbs, unlike French which is more similar to English in this respect.

The fact that the most frequently used pattern of quotatives in English is one that selects a preterite form of a general verb of saying (*said*) is also important for our analysis, since it has been noticed (Rojo & Valenzuela, 2001 for Spanish, Gärtner & Gyuris, 2014 for Hungarian, Mastrofini, 2014 for Italian, Vișan 2022 for Romanian) that there is a tendency in literary translation to replace the general verb of saying with a specific one. So, we expect both Romanian and French to use alternative forms for the general verb of saying preferred in English.

It appears that complex fiction quotatives with attitude adverbs are challenging for a translator because they are marks of an author’s style (Vișan & Protopopescu, 2024) and therefore, they have to be captured in translation. They are problematic in translation because of the non-literal reading of the attitude adverb, which is why we expect these adverbs to be either omitted or, possibly, mistranslated. Due to parametric differences between English and Romanian, we also expect Romanian to employ a higher degree of explicitation than French. Another feature specific to English complex quotatives is the repeated use of the general verb of saying (*said*), a feature that does not seem to be consistently rendered in translation.

**2. Strategies in Translation: Equivalence and Explicitation**

In translating complex quotatives with attitude adverbs, we should consider what linguistic resources the translator might have. Below we list the patterns we have encountered in the corpus of the present analysis:

**Table 2. General verb of saying is translated (source text: *he said firmly*)**

ROMANIAN	FRENCH
AvP (spuse el ferm/hotărât)	AvP (dit-il fermement)
PP (P+N) (spuse el cu hotărâre)	PP (P+N) (dit-il avec fermeté)
PP (P + Adj + N) (spuse el pe o voce fermă/hotărâtă/pe un ton ferm/hotărât)	PP (P + Adj + N) (dit-il d’un air/ton/voix ferme)
AP (spuse el, ferm/hotărât)	AP (dit-il, ferme)

**Table 3. General verb of saying is replaced in translation with a specific verb of saying (source text: *he said firmly*)**

STRATEGY	ROMANIAN	FRENCH
Simple replacement (compensation)	răspunse el + Ø	répondit-il /répliqua-t-il + Ø
Complex replacement (reinforcement)	răspunse el hotărât/cu hotărâre	répondit-il /répliqua-t-il fermement / avec fermeté

The tables under (2) and (3) indicate that the translation of complex quotatives with an attitude adverb can be done by either employing equivalent structures or by explicitation. Because of parametric

differences discussed above, we consider equivalent those structures translated in Romanian by a general verb of saying and an AvP (adverbial phrase) or AP (adjectival phrase).

We borrow the concept of *explicitation* and its counterpart, *implication*, from Vinay & Darbelnet and from Klaudy (2009). Explicitation is defined by Vinay & Darbelnet (1995, 342-44) as :

a stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation. Excessive use leads to overtranslation. Example: Il prit son livre: He took his/her book. Antonym: implication.

Conversely, implication is defined as: “a stylistic translation technique which consists of making what is explicit in the source language implicit in the target language, relying on the context or the situation for conveying the meaning. Antonym: explicitation.”

Klaudy (2009) borrows the concepts of explicitation and implication and builds a coherent framework in which explicitation is seen as a translational category that encompasses a cluster of transfer operations: specification, division, addition and upgrading. Seen as an opposing category, implication encompasses the opposing transfer operations: generalization, contraction, omission, downgrading. Both explicitation and implication can be either obligatory, or optional. For instance, when an English text is translated into Romanian, the definite article, which in English is pre-posed, is turned into a postposed, enclitic form and vice versa, by an obligatory pair of transfer operations (contraction for Romanian, division for English) that works in both directions. This is because such obligatory transfer operations are due to parametric variation between the languages in question. There are also situations where the transfer operation appears to be optional bidirectionally, as is the case with quotatives, which may or may not be translated by specification (narrowing of meaning) from English to Romanian and by generalization (broadening of meaning) from Romanian to English. As pointed out by Klaudy (2009, 290), optional instances of explicitation and implication are the most interesting to translation studies specialists, because they point to personal choices made by the translator, therefore to the translator’s style and creativity. It is therefore clear that further investigation of the manner in which such [- obligatory] transfer operations are employed strategically in translation might illuminate the process of literary translation with respect to stylistic choices.

The tables under (2) and (3) list possible patterns in the translation of complex quotatives. Apart from instances of equivalence (when the translator opts for an adverbial or, in the case of Romanian, an adjectival phrase to render the attitude adverb in the quotative), there may be instances of implication (when the translator omits the attitude adverb) or of compensation (when the translator chooses not to translate the attitude adverb but opts for a specific verb of saying instead of a general one, to compensate for the omission of the adverb). The remaining patterns are all instances of explicitation: either by addition (the translator chooses to paraphrase the attitude adverb by means of a prepositional phrase), or by specification (the translator opts for a specific verb of saying to replace the general one), or by reinforcement, that is by a combination of addition and specification (the complex quotative is translated by means of a specific verb of saying and a prepositional phrase). In analysing various patterns of translation for report verbs from English to Italian, Mastrofini (2014, 96) comments upon the fact that double explicitation of this kind results in an “enrichment” of the target text.

The corpus we worked with contains instances of all the patterns listed above. All complex quotatives with attitude adverbs present in the source text were made up of a *Subject + said + Attitude Adverb*, with only one exception, when a specific *verbum dicendi* was used: “The giant *chuckled* darkly.” (Rowling, 1997, 27). This is a special instance of complex quotative, because here a verb that does not generally denote a speech act (*chuckle*) is employed as a verb of saying (for a classification of verbs of saying in quotatives see Vişan, 2022, 355). Consider also the table below, which lists all A/A and A adverbs formed from adjectival bases enumerated in the “unproductive” classes 5-7 in Dixon’s (1977) typology that we have identified in J.K. Rowling’s *Harry Potter and the Philosopher’s Stone*. The numbers between brackets indicate how many times these adverbs appear in the text:

**Table 4. A/A and A adverbs in the corpus**

A/A ADVERBS (literal use)	A ADVERBS (non-literal use)
bitterly (1)	bitterly (3)
brightly (1)	brightly (2)
	coldly (2)
	coolly (2)
	crisply (1)
darkly (2)	darkly (2)
	faintly (2)
	firmly (1)
	flatly (2)
	gloomily (1)
	greasily (1)
heavily (1)	heavily (1)
	hotly (1)
	sharply (1)
	shortly (3)
	silkily (1)
smoothly (1)	smoothly (1)
softly (1)	softly (2)
steeply (1)	
stiffly (1)	stiffly (1)
tightly (1)	
	thickly (1)

The table above indicates that there are 31 instances of complex quotatives with attitude adverbs employed in the source text. Interestingly enough but not unexpected, the number of adverbs that are exclusively used non-literally (13) is considerably greater than that of adverbs exclusively used literally (2). There is, however, a number of adverbs that are used both literally and non-literally (7) throughout the source text. This is fortunate for our analysis, because we can try and trace whether similar strategies were applied in their translation. Let us consider one or two examples. All the backtranslations throughout the article are our own.

**Table 5. A/A adverb: *softly***

Source Text	Target Text 1	Target Text 2	Target Text 3
I don't expect you will really understand the beauty of the <i>softly</i> simmering cauldron with its shimmering fumes... (J.K. Rowling, 1997)	Nici nu mă aștept să înțelegeți frumusețea ceaunelor în clocot sau fierbând <i>mocnit</i> , aromele pe care le degajă... (translated by Ioana Iepureanu, 2001)	Nu mă aștept să fiți în stare să înțelegeți cu adevărat splendoarea unui cazan clocotind <i>molcom</i> , cu gaze unduitoare ca perdelele ... (translated by Florin Bican, 2018)	– ...je m'attends donc à ce que vous ne compreniez pas grand-chose à la beauté d'un chaudron qui bouillonne <i>doucement</i> en laissant échapper des volutes scintillantes ... (translated by Jean François Ménard, 1998)
<b>Backtranslation</b>	I do not expect either that you will understand the beauty of the cauldrons at boiling point or boiling smolderingly, the aromas they emit...	I do not expect that you will be truly able to understand the splendour of a cauldron boiling softly, with gases waving like curtains...	I therefore expect that you will not understand a great deal from the beauty of a cauldron that is boiling softly by letting escape scintillating swirls...

This is an A/A adverb, a fact correctly identified in translation. All target texts opt for equivalence: the Romanian target texts use *mocnit* “smoldering” and *molcom* “softly”, both “adjective-adverb” forms, while the French target text makes use of an adverb *doucement* “gently”.

**Table 6. A adverb: *softly***

Source Text	Target Text 1	Target Text 2	Target Text 3
The white queen turned her blank face toward him. “Yes...” said Ron <i>softly</i> , “It’s the only way...I’ve got to be taken.” (J.K. Rowling, 1997)	Regina albă întoarse spre el fața ei fără nici o trăsătură. – Da, Ø numai așa putem câștiga, trebuie să mă sacrific! (translated by Ioana Iepureanu, 2001)	Regina albă își întoarse spre el chipul lipsit de expresie. – Da, <i>spuse Ron, cam cu jumătate de gură</i> . E singura cale... Trebuie să mă las capturat. (translated by Florin Bican, 2018)	La reine blanche tourna vers lui sa tête sans visage. – Oui, <i>dit Ron à voix basse</i> , c’est le seul moyen... Je dois me faire prendre... (translated by Jean François Ménard, 1998)
<b>Backtranslation</b>	The white queen turned to him her face blank of any feature. “Yes, Ø that’s the only way we can win, I have to sacrifice myself!”	The white queen turned to him her face without any expression. “Yes, said Ron, rather without conviction. It is the only way... I have to let myself be captured.”	The white queen turned towards him, her head without a face. “Yes, said Ron in a low voice, it’s the only way... I have to make myself captured...”

The adverb *softly* is, in this context, an attitude adverb and is part of a complex quotative. All translations identify the non-literal reading, but the strategies differ: the first target text chooses to omit not just the attitude adverb, but the whole quotative, thus opting for what in the literature is known under the name of a “null quotative”. Both the second and the third target texts opt for paraphrase (explicitation by addition). The complex quotative in Target Text 2 translates as “said Ron rather with half a voice”, whereas the one in Target Text 3 translates as “said Ron in a low voice”. The second target text has in this case opted for an idiomatic phrase, which conveys extra-meaning in translation: *a vorbi cu jumătate de gură* means “to speak in a low tone, without conviction, enthusiasm”. The translator chose this particular idiom over the more general *a vorbi pe o voce scăzută* “to speak in a low tone”. If one compares the choices of the second and the third translator, it is obvious that there is a higher degree of explicitation in the second translation than in the third, which is difficult to mark in the statistics we made if we strictly analyse these strategies as transfer operations.

Let us look at one more example of this kind:

**Table 7. A/A adverb: *stiffly***

Source Text	Target Text 1	Target Text 2	Target Text 3
“My dear Professor, I’ve never seen a cat sit so <i>stiffly</i> .” (J.K. Rowling, 1997)	– Oh... n-am mai văzut o mîșă atât de <i>țeapănă!</i> (translated by Ioana Iepureanu, 2001)	– O, stimată doamnă profesoară, n-am văzut în viața mea o pisică să stea atât de <i>țeapănă</i> . (translated by Florin Bican, 2018)	– Mon cher professeur, je n’ai jamais vu un chat se tenir <i>d’une manière aussi raide</i> . (translated by Jean François Ménard, 1998)
<b>Backtranslation</b>	“Oh!... I have never seen such a stiff cat!”	“Oh, dear professor, I have never before in my life seen a cat sitting so stiffly.”	“My dear professor, I have never seen a cat holding itself in such a stiff manner.”

While all three target texts have no trouble identifying the non-literal use of *stiffly*, thus performing a non-literal/non-literal match in translation, the strategies differ. The Romanian target texts use

equivalence, choosing to translate the A adverb by one form, without explicating in any way. Both of them use the adjective *țeapăn* “stiff”, which in this case is identifiable as an adjective because the subject of the quotative is [+female] and the lexeme employed (*țeapănă* “stiff”) has a feminine ending. The third target text opts for explicitation by using paraphrase, therefore a transfer operation that counts as addition: *d’une manière aussi raide* “in a manner so stiff”.

The examples discussed so far indicate that the main strategies are equivalence and explicitation. The next example supports this theory:

**Table 8. A adverb: *stiffly***

Source Text	Target Text 1	Target Text 2	Target Text 3
<p>“Their son – he’d be about Dudley’s age, wouldn’t he?” “I suppose so,” said Mrs. Dursley <i>stiffly</i>. (J.K. Rowling, 1997)</p>	<p>– Băiatul lor, ăăă... e cam de vârsta lui Dudley, nu? – Așa cred! <i>răspunse doamna Dursley, înțepată</i>. (translated by Ioana Iepureanu, 2001)</p>	<p>– Băiatul lor... ar trebui să fie cam de vârsta lui Dudley, nu? – Da, se poate, <i>răspunse doamna Dursley înțepată</i>. (translated by Florin Bican, 2018)</p>	<p>– Leur fils... Il a à peu près le même âge que Dudley, non? – J’imagine, <i>répliqua Mrs Dursley avec raideur</i>. (translated by Jean François Ménard, 1998)</p>
<b>Backtranslation</b>	<p>“Their son, well... he is about Dudley’s age, isn’t he?” “I think so! said an annoyed Mrs. Dursley.”</p>	<p>“Their son, ... he should be about Dudley’s age, right?” “Yes, he may well be, said an annoyed Mrs. Dursley.”</p>	<p>“Their son, ... he is about the same age as Dudley, or not?” “I imagine! replied Mrs. Dursley with stiffness.”</p>

It appears that the strategies applied in the translation of the attitude adverb *stiffly* are similar: while all target texts replace the general verb of saying with a specific speech act verb of saying (*to answer, to reply*), the Romanian target texts opt for using an adjective for the adverb (the feminine form *înțepată* “stiff”), while the French target text chooses to paraphrase the original adverb (*avec raideur* “with stiffness”), thus performing double explicitation, by specification and by addition, which results in reinforcement.

Let us now look at examples with adverbs that appear as strictly non-literally used in the corpus and that contribute to the characterization of the protagonists:

**Table 9. A-adverb: *silkily***

Source Text	Target Text 1	Target Text 2	Target Text 3
<p>“He was provoked, Professor Snape,” said Hagrid, sticking his huge hairy face out from behind the tree. “Malfoy was insultin’ his family.” “Be that as it may, fighting is against Hogwarts rules, Hagrid,” said Snape <i>silkily</i>. (J.K. Rowling, 1997)</p>	<p>– Draco l-a provocat, domnule profesor Plesneală, îi luă Hagrid apărarea lui Ron. I-a insultat familia. – Cu toate astea, Hagrid, bățiile nu sunt permise la Hogwarts, <i>zise Plesneală, mieros</i>. (translated by Ioana Iepureanu, 2001)</p>	<p>– A fost provocat, domnule Snape, interveni Hagrid, scoțând ditai capul hirsut din dosul bradului. Malfoy l-a insultat de familia lui. – Indiferent de circumstanțe, încăierările contravin regulamentului școlii Hogwarts, Hagrid, <i>spuse suav profesorul</i>. (translated by Florin Bican, 2018)</p>	<p>– Il a été provoqué, professeur, dit Hagrid en montrant sa grosse tête hirsute derrière le sapin. Malefoy a insulté sa famille. – C’est possible, Hagrid, mais il est interdit de se battre, à Poudlard, <i>répliqua Rogue d’un ton douxereux</i>. (translated by Jean François Ménard, 1998)</p>

<b>Backtranslation</b>	“Draco provoked him, Professor Snape”, Hagrid defended Ron. “He insulted his family.” “However, Hagrid, fights are not allowed at Hogwarts”, said Snape honey-sweet.	“He was provoked, Mr. Snape”, Hagrid intervened, popping a huge scruffy head from behind the fir-tree. “Malfoy has insulted his family.” “Irrespective of the circumstances, scuffles are against Hogwarts school regulations, Hagrid”, said the professor suavely.	“He was provoked, professor”, said Hagrid, showing his big scruffy head behind the fir-tree. “Malfoy has insulted his family.” “It’s possible, Hagrid, but it is forbidden to fight at Hogwarts”, replied Snape in a sweet tone.
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This is another case of double explicitation for the French target text: the general verb of saying (*said*) was replaced by a specific speech act *verbum dicendi* (*répliqua* “replied”) while the adverb *silkiy* was paraphrased (*d’un ton doux* “in a sweet tone”). The Romanian target texts opt for equivalence: they both make use of a general verb of saying (either *zise* “said” or *spuse* “said”) and of an adjective-adverb form (*mieros* “honey-sweet”, *suav* “suavely”). Unlike English and French, Romanian happens to have two general verbs of saying, both of them synonymous, therefore interchangeable. It is also interesting to notice that the second target text replaces the proper name (*Snape*) with a definite noun (*profesorul* “the teacher”), which might count as a form of generalization, therefore as implicitation. This is probably due to an attempt to avoid repetition, which seems to be a tendency in translation (Ben-Ari, 1998). However, since, as stated before, some of the characters in the novel tend to be associated with stylistically marked, expressive attitude adverbs such as *silkiy*, this strategy of generalization might count as stylistically disruptive.

**Table 10. A adverb: *crisply***

Source Text	Target Text 1	Target Text 2	Target Text 3
Wood’s expression changed from puzzlement to delight. “Are you serious, Professor?” “Absolutely,” said Professor McGonagall <i>crisply</i> . (J.K. Rowling, 1997)	– Nu glumiți, doamnă? – Absolut deloc! <i>zise ea sec</i> . (translated by Ioana Iepureanu, 2001)	– Vorbiți serios, doamna profesoară? – Categorie, îi <i>răspunse tăios profesoara McGonagall</i> . (translated by Florin Bican, 2018)	– Vous parlez sérieusement, professeur? – Très sérieusement, <i>répliqua sèchement le professeur McGonagall</i> . (translated by Jean François Ménard, 1998)
<b>Backtranslation</b>	“Are you kidding, madam?” “Absolutely not!” said she dryly.	“Are you kidding, madam?” “Absolutely not!” said Professor McGonagall sharply.	“Are you talking seriously, professor?” “Very seriously!” replied Professor McGonagall dryly.

This particular attitude adverb (*crisply*) appears strictly in association with Professor McGonagall, but this trait does not reflect in translation: the first target text opts for equivalence, preserving the general verb of saying and an adjective-adverb (*sec* “dryly”), also employed in complex quotatives where Uncle Vernon is the subject. The second target text replaces the general verb of saying with a specific speech act *verbum dicendi* (*răspunse* “answered”) and employs an adjective-adverb (*tăios* “sharply”), which appears in other three quotatives whose subjects are either Petunia, or Uncle Vernon. The French target text also explicitates the verb of saying with a speech act *verbum dicendi* (*répliqua* “replied”). The attitude adverb is translated by formal equivalence with the adverb *sèchement* “dryly”, an adverb which appears in as many as ten other contexts, with subjects such as Uncle Vernon, Aunt Petunia, Hermione, Ron, Mister Ollivander, Parvati Patil. Although all three target texts opt for formal equivalence, we believe that there is significant translation loss from a semantic point of view. More

than that, the translators fail to capture the meaning and the expressivity of this adverb, as well as its strict association with a certain character (Minerva McGonagall), which, to our mind, counts as stylistically disruptive.

Let us consider another attitude adverb that seems to pose semantic problems in translation:

**Table 11. A adverb: *thickly***

Source Text	Target Text 1	Target Text 2	Target Text 3
<p>“P for prefect! Get it on, Percy, come on, we’re all wearing ours, even Harry got one.”</p> <p>“I – don’t – want –” said Percy <i>thickly</i>, as the twins forced the sweater over his head, knocking his glasses askew.</p> <p>(J.K. Rowling, 1997)</p>	<p>– Aaa, zise el ironic, P de la Prefect! Hai pune-l și tu! Și noi avem pulovere din astea! Până și Harry!</p> <p>– Nu... Nu vreau, <i>încercă să protesteze Percy Ø</i>, în timp ce gemenii îi trăgeau puloverul peste cap, strâmbându-i ochelarii.</p> <p>(translated by Ioana Iepureanu, 2001)</p>	<p>– P de la prefect! Hai, Percy, îmbracă-te cu el. Toți le purtăm pe ale noastre. Până și Harry a primit unul.</p> <p>– Nu vreau, <i>lăsați-mă-n pace</i>, spuse Percy <i>cu glas înfundat</i>, în timp ce gemenii îi trăgeau cu forța puloverul peste cap, cu ochelari cu tot.</p> <p>(translated by Florin Bican, 2018)</p>	<p>– P comme Préfet! Mets-le, Percy, nous, on les a déjà mis. Même Harry en a reçu un.</p> <p>– Je-ne-veux-pas-le <i>mettre</i>, protesta Percy Ø tandis que les jumeaux l’obligeaient à enfiler le pull en faisant à moitié tomber ses lunettes.</p> <p>(translated by Jean François Ménard, 1998)</p>
<p><b>Backtranslation</b></p>	<p>“Aaa”, said he ironically, “P from Prefect!” Come on, put it on, too! We also have such sweaters! Even Harry!”</p> <p>“No... I don’t want to”, Percy tried to protest, while the twins were pulling the sweater over his head, making his glasses crooked.</p>	<p>“P from prefect! Come on, Percy, wear it. We are all wearing ours. Even Harry got one.”</p> <p>“I don’t want to, leave me alone,” said Percy in a thick voice, while the twins were pulling the sweater over his head with force alongside his glasses.</p>	<p>“P like Prefect! Put it on Percy, we, we have already put them on. Even Harry has got one.”</p> <p>“I do not want to put it on”, protested Percy while the twins forced him to put the sweater on making his glasses fall halfway.</p>

Of all the three target texts available, only the second one manages to capture the semantics of the attitude adverb: *spuse Percy cu glas înfundat* “said Percy in a thick voice”. The Romanian version lays emphasis on the throaty, muffled tone of the character. However, Percy’s voice might as well be thick with emotion. The source text invites both readings, whereas the second target text leaves the reader with only one. Apart from this form of explicitation, the translator adds the phrase *lăsați-mă-n pace* “leave me be”, which is another instance of explicitation. The other two target texts opt for a specific speech act *verbum dicendi* (*to protest*) while omitting the attitude adverb. We proposed that this kind of specification plus omission should be analysed as an instance of compensation, where explicitation is cancelled by implicitation. However, the first target text also resorts to addition: *încercă să protesteze Percy* “Percy tried to protest”.

Of special interest are those instances where all three translators seem to have opted for the same strategy, such as specification with omission (resulting into compensation). Consider the example below:

**Table 12. A adverb: *hotly***

Source Text	Target Text 1	Target Text 2	Target Text 3
<p>“I’m tellin’ yeh, yer wrong!” said Hagrid</p>	<p>– Iar eu vă mai spun o dată că vă înșelați, <i>se</i></p>	<p>– Și eu îți spun că te-nșeli! <i>se înfierbântă</i></p>	<p>– Et moi, je te dis que tu as tort, <i>s’emporta Hagrid</i>.</p>

<i>hotly.</i> (J.K. Rowling, 1997)	<i>încăpățână Hagrid.</i> (translated by Ioana Iepureanu, 2001)	<i>Hagrid.</i> (translated by Florin Bican, 2018)	(translated by Jean François Ménard, 1998)
<b>Backtranslation</b>	“And I am telling you again that you are wrong”, Hagrid got stubborn.	“And I am telling you that you are wrong”, Hagrid got angry.	“And I, I am telling you again that you are wrong”, Hagrid got carried away.

In the example above, all target texts replace the general verb of saying with a specific verb and omit the attitude adverb. The specific verb is supposed to compensate for the loss of the adverb because of its special semantics: *se încăpățână* “got obstinate”, *se înfierbântă* “got hot”, *s’emporta* “snapped, raged”. None of the translators attempt equivalence, which indicates that there is unanimous discomfort when it comes down to translating this particular attitude adverb.

The analysis provided here indicates that, while translators correctly identify the literal or non-literal uses of adverbs such as *hotly*, *silky*, *crisply*, etc., they still feel a measure of discomfort when translating them, especially when the adverb is employed in the source text with a non-literal reading. If we look at the data, we notice that explicitation is used in significant proportion to equivalence. Consider the tables below that provide data with respect to equivalence, explicitation and implicitation. Out of the contexts analysed, we have left out those that count as compensation:

**Table 13. A/A and A adverbs in the corpus**

<i>ST – 41 instances</i>	<b>Equivalence</b>	<b>Explicitation</b>	<b>Implicitation</b>
TT1	16	14	6
TT2	17	20	1
TT3	5	25	6

The table under (13) shows that explicitation is strategically used in all three target texts. The higher number of instances of explicitation can be found in the third target text, which also uses the lowest number of instances of equivalence. It is also interesting to notice that the second translation manages to avoid resorting to implicitation by omission.

**Table 14. Complex quotatives with A adverbs in the corpus**

<i>ST – 31 instances</i>	<b>Equivalence</b>	<b>Explicitation</b>	<b>Implicitation</b>
TT1	11 (35.48%)	10 (32.25%)	5 (16.12%)
TT2	9 (29.03%)	18 (58.06%)	1 (3.22%)
TT3	4 (12.90%)	19 (61.29%)	3 (9.67%)

**Table 15. A/A adverbs in the corpus**

<i>ST- 10 instances</i>	<b>Equivalence</b>	<b>Explicitation</b>	<b>Implicitation</b>
TT1 (Rom)	5 (50%)	4 (40%)	1 (10%)
TT2 (Rom)	8 (80%)	2 (20%)	-
TT3 (Fr)	1 (10%)	6 (60%)	3 (30%)

If we compare the data in table (14) with those in table (15), we notice a difference between explicitation and implicitation cases in the Romanian translation. The French target text is consistent, however: equivalence is low (about 10%), while explicitation is high (about 60%). If we consider the parametric variation discussed in the introduction of this paper, which indicated that probably Romanian will resort to explicitation to a larger extent than to equivalence, we can conclude that our expectations were not met. Although French behaves like an adverbial language and seems to be in possession of adverbial forms with which to create equivalence in translation, it turns out that, in this particular case, it is explicitation that is strategically used in translation to a much higher extent than it is used in the Romanian ones. Since, as stated before, explicitation counts as optional with quotatives and adverbs, we may safely say that its strategic use by Ménard is part of his distinctive style.

The numbers in Table (14) also indicate that, in the translation of complex quotatives, the second target text and the third target text chose to employ explicitation in a similar manner. It so happens that both Florin Bican and Jean François Ménard are well-known, experienced translators, while Ioana Iepureanu was at the time the youngest translator of the Harry Potter books (she was 16 in 2000, when she was commissioned to translate the first book in the heptalogy). The second Romanian translation of J.K. Rowling's successful series was probably made also as a response to the controversy surrounding the experimental procedures that were resorted to in the first translation.

### 3. Conclusions

The present paper has dealt with the translation of complex fiction quotatives containing attitude adverbs (A adverbs), focusing on examples from a multi-text unit (one source text and three target texts). We have identified 31 contexts in the source text corresponding to 93 translated instances. Our intention was to verify some predictions we made when we embarked upon analyzing this corpus.

The first prediction we made regarded translators having trouble translating attitude adverbs, due to the semantic mismatch existing between the verb and the adverb, which forces a figurative reading of the adverb. This hypothesis was partially confirmed, as shown in some of the examples presented in this paper. Some of the attitude adverbs were translated by equivalence, but the equivalence was formal, not semantic. There is also a definite tendency for strategic explicitation (whether through semantic specification or addition, or any kind of lengthening of the resulting target text), which indicates discomfort in the translation of non-literally read adverbs.

Our second prediction was that explicitation would be a frequently employed strategy, to the detriment of equivalence, due to parametric differences between English and French (adverbial languages) and Romanian (a partly adverbial language). This prediction was not checked. It turned out that the French target text contained the higher number of instances of explicitation and the lowest number of instances of equivalence. Since explicitation is optional in the translation of complex quotatives (both for the *verbum dicendi* and the attitude adverb), its frequent use might be regarded as strategic, therefore as a distinctive feature of the French translator's style.

A third prediction we made was that translators would employ replacement of the general verb of saying with various specific verbs of saying due to a tendency of languages such as Romanian (Vişan, 2022), Spanish (Rojo & Valenzuela, 2001), Hungarian (Klaudy & Karoly, 2005), Mastrofini (2014) to avoid the repetition of *said* in translation. The data show that this was indeed the case, although not to the extent that we envisaged.

The translation of English (complex) quotatives might be especially prone to explicitation also because they are repetitive structures and it has been proved that many languages tend to avoid translating repetition (Ben-Ari, 1998). Moreover, English quotatives allow for a double syntactic pattern (Subject – Verb but also Verb – Subject), while other languages (such as Spanish, Italian, Romanian, French, Hungarian) only have the Verb – Subject pattern (Vişan, 2022). The quotatives of these particular languages are therefore even more repetitive. This might be another reason why such languages tend to make use of explicitation when translating these structures.

The high degree of explicitation present in all the target texts analysed here when translating complex quotatives with attitude adverbs is interesting because it might confirm the fact that explicitation is a general tendency in translation that can be correlated both with parametric differences between languages and with individual stylistic preferences of translators.

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