NONCE WORDS RESULTING FROM CONVERSION: TRANSLATION PROBLEMS

RALUCA MIU
University of Timişoara

1. Introduction

It is a generally acknowledged fact that the vocabulary of a language is in a state of flux, that some words may fall out of use while others may emerge. This happens as a consequence of the need to adapt the language to the changing world around us, to the changes in our society, to our attitudes, beliefs, behaviour, etc. Therefore, words may be coined in a language for various reasons, such as to fill a lexical gap, to save space, and even to be funny and eye-catching.

As opposed to the external means of enriching the vocabulary of a language (borrowing), the internal word-building processes such as affixation, composition, conversion, back-formation, abbreviation, contraction, etc., put to use "elements and processes already existing in the language in order to coin new words on the basis of patterns productive at that point in the evolution of the language" (Tătaru 2002: 33). Moreover, there are authors who argue that the force of a language is given by its capacity to form new words and meanings on the basis of internal resources and patterns.

Among the major internal word-formation devices, widely used in English, conversion is most frequently defined as a derivational process whereby an item is adapted to a new word class without the addition of an affix (CGEL 1994: 1558, and Crystal 1997: 92). Other labels used for this very common process are "functional conversion", "functional shift", and "zero derivation".

The main reason for the wide-spread development of conversion in present-day English is above all the absence of inflections, those "morphological, formal signs marking the part of speech to which a word belongs" (Salapina 1972: 70). A means of enriching the vocabulary which allows the formation of new words by simply changing the distribution of already exist-

ing ones is very fit for a language of the analytical type, like English (marking grammatical categories by means of prepositions and word order).

If Old English was characterised by full endings and Middle English by the levelling of endings, the loss of inflections massively occurred in Modern English. It was in the period of Early Modern English (after 1500) that conversion began asserting itself, the phenomenon taking on more varied forms than it does today. In contemporary English, the most active domains of conversion belong to nouns and verbs, and also adjectives and adverbs.

Theoretically, the word-formation procedure of conversion can apply to any part of speech, which thus shifts to another class of words without any change in its morphological form. However, lexicologists make the distinction between two groups of converted items, namely words which have been incorporated into the general word stock of the English language, and words which are converted occasionally, the latter being termed as "nonce" words, "nonce" meaning "the present use, occasion, or time" (Leviţchi 1963: 51). Though such coinages are perfectly acceptable and understandable to a native speaker, they are not yet accepted as the norm or listed as separate entries in the lexicon of the language.

The procedure of occasional conversion is used on an increasingly large scale in Modern English, where many such examples can be identified. The ease with which the English language coins nonce words is seen especially in the frequent formation of verbs from other notional parts of speech (nouns, adjectives, adverbs).

Leech (1990: 215) draws the attention on the partial productivity of the lexical rule of conversion, illustrating his statement with four examples of locative denominal verbs used transitively, and having different degrees of acceptability in the English language. Thus, the verb "*to pocket*" in "*He pocketed the change*", as well as the verb "*to net*" in the sentence "*He netted the ball*" are well-established conversions which any good dictionary will record. On the other hand, a sentence like "*She basketed the shopping*" (with the meaning "She put the shopping into her basket") is only dubiously acceptable, while the example "*They carred all their belongings*" (meaning "They put all their belongings into the car") is definitely outside the range of normal usage, although the author admits that it is not inconceivable.

In order to enter the vocabulary of the language, newly coined items such as the ones quoted above ought to be received and accepted by the

speech community first. Adams (1973: 198) rightly describes this phenomenon, by stating that "the more used to it [the newly coined word] we become, the more disposed we are to accept it". One can thus very quickly understand a new word in one's language and cope with the use of different forms of that new word.

In many cases, as Jespersen (1965: 105) indicates, the urge to use such a word is so great that the term is coined independently by several speakers at different times, and then the word will have to be reckoned among the common stock of words in the language. But there are also cases when the term is "bold", being produced by the requirements of an individual speaker on the spur of the moment. This will never be counted more than a momentary "outgrowth of the state of language" in which this word-formation pattern has developed.

The translation of items formed by conversion may represent a real challenge for those who have to render such words into Romanian since it may often happen that the Romanian vocabulary does not include one word encompassing all the semantic features of the English nonce word. Consequently, translators may often be unable to find an equivalent in the target language, being obliged to resort to certain quantitative and qualitative modifications in the target text, in order to clarify the meaning of the message. These consist of indirect translation procedures, such as transpositions, modulations, insertions of explanatory words or phrases, definitions.

By undergoing this research, my intention is to make translators constantly aware of the translation difficulties entailed by the transfer into Romanian of English nonce items resulting from conversion, and to offer a rather detailed presentation of the various translation methods at their disposal.

The theories and observations formulated throughout this study are based on the analysis of a corpus of examples collected from modern and contemporary British literary works in prose. I decided to restrict the sphere of the example sources mainly to contemporary writings, given the fact that conversion is an increasingly productive device in Modern English, especially in the informal register, for the purpose of creating visual or comic effects, as well as reducing the length of the sentences. I also concentrated on selecting the most unusual uses of the words, which were likely to pose translation problems. Most of the translations of the English examples are

mine, but I also used some official (i.e., published) translations of English writings into Romanian.

2. Romanian equivalents of English nonce items resulting from conversion

Examples of individual conversion are, according to Ginzburg (1979: 138), verbs such as "*to girl (a boat)*", or "*to Billy (someone)*", while Leviţchi (1963: 52) quotes from J.K. Jerome's *Three Men in a Boat*, where denominal verbs are used in constructions with meaningless "*it*":

(1) Engl. *We therefore decided that we would sleep out on fine nights and* **hotel** *it, and* **inn** *it, and* **pub** *it, like respectable folks, when it was wet…* (Jerome, in Leviţchi 1963: 52)

The addition of the empty object "*it*" after intransitive denominal verbs designating persons and animals, with the meaning "to play the … (the entity denoted by the noun)" is illustrated by Jespersen (1965: 108): "*to cat it*", "*to fool it*", "*to hare it*", "*to heroine it*", "*to man it*", "*to man-and-woman it*". Moreover, the author finds similar examples to Jerome's, such as "*to cab it*", "*to bus it*", "*to foot it*".

The translation suggested by Leviţchi for the three denominal verbs in the previous excerpt from Jerome consists of an intransitive verb, "*a trage*", with the meaning "to halt / put up at a place for a short time", followed by three adverbials of place ("*la hanuri, la hoteluri, la restaurante*"):

Ro. *Am hotărât, aşadar, să dormim afară în nopţile frumoase; şi ca oamenii care se respectă,* **să tragem la hanuri** *şi* **la hoteluri** *şi* **la restaurante** *pe vreme ploioasă…*(Jerome 1994: 25, transl. by Leviţchi)

The use of the second-person personal pronoun as a verb is perfectly understandable, although no dictionary of modern English will list it as a legitimate member of the vocabulary. An example is provided by Tătaru (2002: 80):

(2) *Don't* **thou** *the teacher!* (in Tătaru 2002: 80)

Examples of nonce words formed from pronouns and adverbs are offered by Jespersen (1965: 107) as well:

(3) *…to be* **thee'd** *and* **thou'd** *by this lady…*

(4) *Don't "**really**" me!*

(5) *The boys invariably **hurrayed** him.*

The same author identifies a special class of nonce words often used in retorts. He explains that in anger, one simply seizes one word or phrase in what was said by the other party, and repeats it as a verb in an imperative sentence, and a scornful tone of voice (Jespersen 1965: 105):

(6) *The man is thinking of Nihilists and what not… I'd **Nihilist** him!*

(7) *Huh! Call it luck! …I'll **luck** them later on.*

(8) *God forgive you…You **Gawd forgive me** again and **I'll Gawd forgive you** one on the jaw thatll stop you praying for a week.*

Another type of retort, which is mentioned also in Adams (1973: 51), consists in using the same word twice, first as a verb and then as the object: "*Thank me no thankings!*", "*But me no buts!*", "*Cause me no cause!*".

The process of creating nonce words by conversion is easily extended, not only by adults, but also by children. A few funny examples are provided by Aitchison (1997: 161), who registered some utterances of three to five-year-old children in specific contexts. New verbs, such as "*to key*", "*to shirt", "to nut*" have thus come about:

(9) *He's **keying** the door*. (where the verb denotes the action of unlocking a door)

(10) *I'm **shirting** my man*. (the sentence belongs to a little girl dressing a doll)

(11) *Will you **nut** these?* (this is the request of a five-year-old who wanted some walnuts cracked)

Such coinages are very frequent in children's language, but not common in adult language. Adults do not normally say '*I'm **caking'*** for '*I'm eating a cake*', or '*I'm **souping'*** for '*I'm eating the soup*'. The author mentions however a few examples of unusual coinages likely to be used by adults: "*to chocolate a cake*" (= to cover the cake with chocolate) or "*to **Moulinex** the vegetables*" (an instrumental verb formed from a noun referring to a brand of food processor).

The translator's only choice when rendering these constructions into Romanian is to use a general verb whose meaning is completed by an

object or an adverbial. One fact that should be stressed is the importance of the context in understanding the meaning of the English word and in deciding upon its translation into the target language.

In adult language, occasional coinages are generally created in order to "bring out the meaning more vividly in a given context only" (Ginzburg 1979: 138), and represent stylistic devices employed by literature or newspaper writers.

The sentences presented in what follows include examples of nonce words which are likely to pose translation problems caused by lexical gaps in Romanian. As it can be noticed in these examples, the most productive type of occasional conversion is the one transforming nouns into verbs. Although there is no clearly cut out method of tackling the translation into Romanian of these items, some recurring structures can, however, be identified.

Consequently, the most frequent Romanian equivalents for English nonce words are the following:

2.1. an approximate equivalent, when the explanation of the English word in more words in Romanian is not essential in the context, and would also sound awkward.

A denominal verb like "*to steeple*", which occurs in the following example in a collocation with the noun "*hands*" with the meaning "to put one's hands together so that they resemble the object denoted by the noun (here, steeple)", could be translated with approximation by a single word, "a *împreuna*". However, this solution fails to suggest the semantic relation of similarity between the position of the hands and the shape of a steeple, a relation included in English by the denominal verb, while an extended translation operated with the help of explanatory words would overburden the Romanian sentence (in order to render all the semantic elements of the English verb, the translation in Romanian should be "*cu mâinile unite sub bărbie astfel încât acestea să formeze un triunghi cu aspectul unei turle*":

(12) Engl. *Jennings sat across from me, his hands **steepled** together, the fingertips resting in the small roll of fat that now hung beneath his chin.* (Connolly 2000: 403)
Ro. *Jennings stătea în faţa mea, cu mâinile **împreunate**, degetele odihnindu-se în colanul de grăsime ce-i atârna acum de sub bărbie.* (my translation)

The same base noun can serve for the formation of the antonymic pair of the previous denominal verb, the latter undergoing also a derivation process with the negative prefix "*un*" ("*to unsteeple*"). In this case too the translation by an approximate equivalent seems the most appropriate, since the semantic features incorporated by the English verb require a too lengthy explanation in Romanian:

> (13) Engl. *Jennings **unsteepled** his hands and jabbed an index finger at me.* (Connolly 2000: 404)
> Ro. *Jennings îşi **desprinse** mâinile şi mă împunse cu arătătorul.* (my translation)

Another occasional coinage is the denominal verb "*to ghost over*", which appears in combination with the subject "*lips*" and the object "*words*". Its use is highly poetical and consequently the Romanian translation of the word cannot include any reference to the base noun "*ghost*":

> (14) Engl. *She could tell when he was thinking hard on something because his lips sometimes **ghosted** over words without realizing what they were doing.* (Hall 2004: 103)
> Ro. *Îşi dădea seama când era adâncit în gânduri, deoarece buzele sale **schiţau** cuvinte fără să-şi dea seama.* (my translation)

2.2. a verb + a direct object

The translation of certain English converted items requires the insertion of a general verb introducing the Romanian equivalent of the English base noun, which cannot undergo conversion in the target language, and functions instead as an object or an adverbial.

The translational pattern of a verb followed by a direct object is sometimes obligatory in Romanian, as in the case of the English verb "*to happy birthday*" derived from a noun phrase functioning as a wish:

> (15) Engl. *And we had an audience too. All the other diners, **happy birthdaying** one who wished she had never been born.* (Rubens 2002: 72)
> Ro. *Am avut şi asistenţă pe deasupra. Toţi ceilalţi clienţi, care **sărbătoreau/serbau ziua de naştere** a unei femei care îşi dorea să nu se fi născut.* (my translation)

Although the English converted verb, as well as the Romanian equivalent "*a sărbători*", appears in a collocation with an animate noun ("*to happy birthday someone*" = "*a sărbători pe cineva*"), a faithful translation should specify that it is a person's birthday ("*ziua de naştere*") that is celebrated

and not some other occasion, since "a sărbători" is a rather neutral verb that collocates with nouns denoting various events, festivities, etc.

A verb like "*to breakfast*", which is not yet accepted as a dictionary entry, will receive a similar translation (i.e. general verb + direct object), since our language can convey this idea only by means of the collocation "*a lua micul dejun*":

> (16) Engl. ...*he was happy to be* **breakfasting** *alone on Belgian chocolate.* (McEwan 1990: 45)
> Ro. *Dar era fericit că-şi* **ia** *singur* **micul dejun**, *constând din ciocolată belgiană.* (McEwan 2004: 78, transl. by Stanciu)

Some of the English denominal verbs translated into Romanian according to the pattern mentioned above may be formed by conversion from a noun indicating the **instrument** of the action. In the next example, the verb "*to pebble*" is derived from a noun denoting the object used by the subject of the clause to strike against his friend's window in order to get the latter's attention:

> (17) Engl. *He spoke of it to no one, though he passed by Jonty's house as he walked the streets and could have* **pebbled** *his window...* (Hall 2004: 79)
> Ro. *Nu vorbi cu nimeni despre asta, deşi trecuse prin dreptul casei lui Jonty pe când bântuia pe străzi şi ar fi putut să-i* **arunce o pietricică** *în geam.* (my translation)

2.3. a verb + an adverbial of manner

An adverbial of manner is frequently used in Romanian for the translation of occasionally converted English items.

The verb "*to butterfly*" is obtained through conversion from a compound noun denoting someone who "moves on quickly from one activity or person to the next" (Longman 2003: 203). The semantic component [+quickly] is rendered in Romanian by an adverbial of manner, expressed by a prepositional noun phrase, "*în zbor*", modifying a general verb denoting movement, "*a trece*". This solution for its translation has been chosen here due to its power of suggesting the movement typical of butterflies or bees, and thus the image created in English by the conversion of the noun "*butterfly*" into a verb is preserved as closely as possible:

> (18) Engl. *Such people tended* **to butterfly** *from one alternative solution to another.* (Brett 2001: 80)

Ro. *Astfel de oameni obişnuiau **să treacă în zbor** de la o soluţie la alta.* (my translation)

A verb derived both by composition and conversion is "*to freehand*", referring to the operation of tattooing someone by hand, a semantic component which ought to be present in Romanian as well:

(19) Engl. *They hadn't trusted him to **freehand** them*. (Hall 2004: 237)
Ro. *Nu au avut încredere în el să-i **tatueze manual**.* (my translation)

A denominal verb referring to one's way of walking is the compound "*to soft-shoe*", whose elements (an adjective and a noun) are hyphenated. The translation of this verb is performed by a verb indicating movement, followed by an adverbial of manner. The latter happens to be an adverb converted from an adjective:

(20) Engl. *He **soft-shoed** out the door like the end of a vaudeville act.* (Atwood 1995: 94)
Ro. ***Ieşi încet** pe uşă, ca în finalul unui act de operetă.* (my translation)

When the denominal verb has the meaning "to behave or act in the manner of an animal denoted by the noun", the translation into Romanian is performed with the help of a subcategory of the adverbial of manner, namely the **adverbial of comparison**.

In the following example, the verb "*to tom-cat*" occurs in its participial form, while in the Romanian corresponding sentence the verb is omitted:

(21) Engl. *Aires, out **tom-catting** all night …*(Rushdie 1995: 28)
Ro. *Pe afară toată noaptea **ca motanii în călduri**…*(Rushdie 2002: 41, transl. by Crăciun)

Notice that the Romanian adverbial of comparison contains the noun "*motanii*", corresponding to the English base for conversion, modified by a prepositional noun phrase explicating the latter's behaviour ("*în călduri*").

2.4. a verb + an adverbial of means

The denominal verbs in the following two examples appear in non finite forms (the infinitive in example 22, and the participle in example 23). They both denote an activity performed by means of a machine or vehicle, designated by the noun base for conversion.

The verb "*to merry-go-round*" is formed by conversion from a compound noun whose elements are linked by hyphen, and is translated with the verb "*a se învârti*", which best renders the turning movement specific to a merry-go-round, completed by an adverbial of means introduced by the preposition "*în*": "*în carusel*".

> (22) Engl. *Better just* ***to merry-go-round*** *at Coney, up and down, to the creepy tinkling music of the mechanical hammer-driven pianos…* (Hall 2004: 244)
> Ro. *Mai bine* ***se învârte*** *iar şi iar* ***în caruselul*** *din Coney, acompaniat de zdrăngăneala înfiorătoare a pianelor mecanice cu ciocănele…* (my translation)

Since the base noun "*merry-go-round*" has also a figurative meaning of "a continuous cycle of activities or events" (the Oxford Dictionary, 1999: 892), a translation by means of an expression could be suggested for the previous example: "*Mai bine bate pasul pe loc aici la Coney…*".

In the next example, the verb "*to chariot*" appears in a structure with a direct object ("*charioting the surf*"), while in Romanian the addition of the adverbial of means mentioning the vehicle helping to perform the action is necessary. Moreover, the Romanian variant also includes a modifier of the noun denoting the above mentioned vehicle ("*car* ***triumfal***"), in order to indicate the exact type of vehicle involved in the action (used in ancient times in battles and races):

> (23) Engl. *…an ocean creature looked back at her she seemed, even while making the fugitive motions of Yvonnes's vanity, somewhere beyond human grief* ***charioting*** *the surf.* (Lowry 1993: 54)
> Ro. *… o creatură a oceanului, părea să-i întoarcă privirea, imitându-i chiar şi gesturile rapide de cochetărie,* ***plutind într-un car triumfal*** *pe valuri undeva dincolo de suferinţa umană.* (Lowry 1999: 71, transl. by Şlapac)

Notice that the direct object following the denominal verb in English ("the surf") turns into an adverbial of place in the Romanian translation ("*pe valuri*"), which highlights in fact the derived character of the English object, resulted from the deletion of the preposition "*over*" ("*charioting over the surf*").

2.5. a verb + an adverbial of place

The translation by means of a verb and an adverbial indicating place is needed in the following case, where the English nonce word is derived

from a compound noun, namely "*front-page*" (it should be mentioned that the verb formed by conversion from the noun "*front-page*" is not incorporated in the English lexicon, while only the Macmillan Dictionary (2003) includes the adjective "*frontpage*" with the meaning "important enough to be printed on the first page of a newspaper"):

> (24) Engl. *I retreated to the mundane, **front-paged** a story on bug repellent and citronella candles.* (Collins 2000: 55)
> Ro. *M-am retras în cotidian, **publicând pe prima pagină** un articol despre insecticide şi lumânări de citronella.* (my translation)

2.6. an expression

An interesting and very frequent example of occasional conversion is the verbalisation of English **proper nouns**, especially in informal language, in structures such as the following:

> (25) Engl. *Don't you **Ferdinand** me!* (Fowles 1989: 86)
> Ro. *Nu mă **lua cu Ferdinand**, zic.* (Fowles 1993: 82, transl. by Chiţoran)

The expressiveness and the comical effect characteristic of these structures is mentioned in a Romanian translation study by Camelia Petrescu (2000: 76), where the author suggests as variants of translation for "*Don't Mary me!*" the following: "*Nu-mi spune Mary! / Nu mi te adresa cu Mary!*"

The frequency of nonce words thus created is acknowledged by Jespersen (1965: 107) as well, who offers such examples with verbs derived from **common nouns** also:

> (26) *He **dears** me too, you see.*

> (27) *I told you not to "**darling**" me.*

> (28) *She neither **sir'd** nor **my-lorded** him.*

If translated into Romanian, these denominal verbs would also have whole phrases as equivalents ("*a se adresa / a lua pe cineva cu …/a-i spune*").

2.7. a paraphrase

By attempting to render faithfully and clearly all the shades of meaning incorporated in the English word, and also to create in Romanian the image

it conveys in English, the use of paraphrases in order to translate converted items may sometimes be very helpful.

For the translation of the following example including a verbal combination with the noun "*way*", a paraphrase is definitely needed in order to make the meaning clear for the Romanian readers:

> (29) Engl. *…the Earl of Rochester, an English dandy who had **boozed** and **whored** his way to an early grave in the time of Charles II.* (Connolly 2000: 309)
> Ro. *Contele de Rochester, un dandy englez pe care **băutura şi femeile l-au dus** de timpuriu în mormânt pe vremea lui Charles al II-lea.* (my translation)

With respect to the denominal verbs in this example, I find it necessary to acknowledge their presence in English dictionaries with the following meanings: "*to booze*" = "to drink large quantities of alcohol" (the Oxford Dictionary, 1999: 160), "*to whore*" = "to use the services of prostitutes" (idem: 1634). However, I included them in this chapter, dedicated to nonce words, since the combination with "*way*" seemed extremely occasional to me.

An occasional coinage like the verb "*to pebble*" was previously translated with the help of a verb and a direct object ("*a arunca o pietricică*", in example 17), but in the following case its use is figurative, and the translation even more extended:

> (30) Engl. *I kept my eyes on the raindrops **pebbling** the canal*. (Chevalier 2003: 106)
> Ro. *Îmi fixasem privirile pe picăturile de ploaie care **ciupeau suprafaţa apei şi o făceau zgrumţuroasă***. (Chevalier 2003: 139, transl. by Popescu)

However, the combination of words suggested by the translator of this example may not be entirely fortunate and clear in Romanian ("*suprafaţă zgrumţuroasă a apei*"), on the one hand because of the alliteration and on the other because a "*pebble*" is a small, round, smooth stone. Therefore another variant, awkward as well from a quantitative point of view, but more specific, could be proposed:

> Ro. *…mă uitam la picăturile de ploaie **care cădeau ca nişte pietricele în canal formând cercuri concentrice pe suprafaţa apei.*** (my translation)

In the following example, the author formed a verb from the noun "*trapeze*", and associated it with the activity of birds flying from tree to tree. In order to capture the same image in Romanian, the translator should be able to suggest that the movement of the birds is similar to that of acrobats who balance on a trapeze:

(31) Engl. *In the skeletal branches above, tree sparrows huddle together; cedar waxwings **trapeze** from tree to tree.* (Connolly 2000: 61)
Ro. *Pe crengile dezgolite de deasupra se adunaseră trei vrăbiuţe; mătăsarii **fac acrobaţii** dintr-un copac în altul.* (my translation)

A final remark remains to be made at the end of this section, namely that the translation of nonce words or combinations of words should take the **context** into consideration. The same word may mean something different on different occasions, according to the speaker's or writer's current intentions. Consider the following pair of examples provided by Aitchison (1997: 161):

(32) Engl. *Sammy **pizza-ed** the floor.*
Ro. *Sammy **a scăpat pizza** pe podea. / a umplut podeaua de pizza.*

(33) Engl. *Felicity **pizza-ed** the dough.*
Ro. *Felicity **a pregătit aluatul pentru pizza**.*

Notice that in the first example, the base noun for conversion "*pizza*" becomes in Romanian a direct object of a general verb inserted by the translator, while the direct object in the English sentence, "*the floor*", turns into an adverbial of place in Romanian: "*pe podea*". In the second example, the translator needs to add a neutral verb ("a *pregătit / a făcut*"), and also an adverbial of purpose expressed by a preposition ("*pentru*") and the noun "*pizza*".

3. Conclusions

The theory which includes conversion among the principal ways of forming nonce words in English is confirmed by the variety of examples under consideration in this article.

The analysis of the data for my research also reveals the prominence of noun-to-verb coinages, which constitute the largest category of examples illustrating conversion. The translation of these items into Romanian implies

mainly indirect procedures, such as the insertion of explanatory terms, paraphrases, expressions (all these operations are often referred to as "translations by expansion"). The most frequent structures encountered in the Romanian translation are those including adverbials of instrument, of manner and of place, as well as paraphrases necessary for rendering the meaning clearer in the target language.

Another aspect that should be stressed here is the importance of the context where words appear. Thus, many of them have figurative meanings, and consequently different translations according to their linguistic environment.

Far from claiming to have treated the issue exhaustively, I have thought of proposing this study mainly as a working tool for translators, teachers and students of English, who may be confronted with such transcoding problems. They can continue to make their own discoveries about the translation of English nonce items resulting from conversion, and only when more data have been analysed, and only when the data have been taken from a wider range of fields and periods, can certain assertions and findings be considered universally true.

References

Adams, Valerie. 1973. *An Introduction to Modern English Word-formation*. London: Longman.

Aitchison, Jean. 1997. *Words in the Mind*. Oxford: Blackwell.

Crystal, D. 1997. *A Dictionary of Linguistics and Phonetics*. Oxford: Blackwell Publishers Ltd.

Ginzburg, R.S. 1979. *A Course in Modern English Lexicology*. Moscow.

Jespersen, O. 1965. *A Modern English Grammar on Historical Principles*. *Part VI: Morphology*. London: George Allen & Unwin Ltd.

Leech, G. 1990. *Semantics. The Study of Meaning*. London: Penguin Books.

Leviţchi, L. 1963. *A Course in English Lexicology*. Bucureşti: Editura Didactică şi Pedagogică.

Petrescu, Camelia. 2000. *Traducerea între teorie şi realizare poetică*. Timişoara: Excelsior.

Quirk, R., S. Greenbaum, G. Leech, J. Svartvik. 1994. *A Comprehensive Grammar of the English Language* (CGEL). London: Longman.

Salapina, Galina. 1972. *Limba engleză contemporană. Lexicologie.* Timişoara: Tipografia Universităţii din Timişoara.

Tătaru, Cristina. 2002. *An Outline of English Lexicology*. *Part I: Word Formation*. Cluj-Napoca: Editura Limes.

References for examples

Atwood, Margaret. 1995. *Surfacing*. London: Virgo Press.

Brett, S. 2001. *Death on the Downs*. London: Macmillan Publishers Ltd.

Chevalier, Tracy. 2003. *Fata cu cercel de perlă*. Iaşi: Polirom, trad. Horia Florian Popescu.

Chevalier, Tracy. 2003. *Girl with a Pearl Earring*. London: Harper Collins Publishers.

Collins, M. 2000. *The Keepers of Truth*. London: Phoenix House.

Connolly, J. 2000. *Dark Hollow*. London: Coronet Books.

Fowles, J. 1989. *The Collector*. London: Picador.

Fowles, J. 1993. *Colecţionarul*. Bucureşti: Evenimentul, trad. Maria Chiţoran.

Hall, Sarah. 2004. *The Electric Michelangelo*. London: Faber and Faber

Jerome, J.K. 1994. *Trei într-o barcă*. Bucureşti: Vizual, trad. L. Leviţchi.

Jerome, J.K. 1998. *Three Men in a Boat*. Bucureşti: Prietenii Cărţii.

Lowry M. 1993. *Under the Volcano*. London: Picador.

Lowry M. 1999. *Sub vulcan*. Bucureşti: Editura Univers, trad. Florin Şlapac.

McEwan, J. 1990. *The Innocent*. London: Jonathan Cape.

Rubens, B. 2002. *Nine Lives*. London: Little, Brown Books.

Rushdie, S. 1995. *The Moor's Last Sigh*. London: Jonathan Cape.

Rushdie, S. 2002. *Ultimul suspin al Maurului*. Iaşi: Polirom, trad. Dana Crăciun.

Dictionaries

Leviţchi, L; Bantaş, A. 1999. *Dicţionar englez-român*. Bucureşti: Teora.

*** *The Oxford Dictionary*, Tenth Edition. 1999. Oxford: Oxford University Press.

*** *The Longman Dictionary of Contemporary English*. 2003. Pearson Education Limited.