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## DEVELOPING LITERARY TRANSLATORS' COMPETENCE. A MULTI-LEVELLED APPROACH

DANA PERCEC and LOREDANA PUNGĂ

West University of Timișoara

**Abstract:** *Just as one's foreign language skills may be assessed on the basis of the Common European Framework of Reference, so may literary translators' competences be evaluated following the criteria listed in the PETRA-E Framework of Reference for the Education and Training of Literary Translators. The article reports on the results obtained on the basis of a small-scale investigation aimed at diagnosing the competences of 1st year Translation Studies MA students at the West University of Timișoara, where the authors teach. The investigation covered one month of the fall semester, during which the students were asked to translate a short story (O. Henry's *The Gift of the Magi*, 1906) and perform a number of other tasks set in accordance with the PETRA-E descriptors for early career translators' competences. The paper rounds off with the conclusions of the investigation, which may prove useful in outlining directions in literary translators' training.*

**Keywords:** *PETRA-E framework, *The Gift of the Magi*, translation competence*

### 1. Introduction

*Translation competence* has been a key concept in Translation Studies ever since the discipline was born. It has been approached from various angles and simpler to more complex models of how it should be defined have been created based on them.

In the 70s, Harris and Sherwood (1978), for example, viewed translation competence as a cognitive faculty, a sum of innate linguistic abilities closer to bilingualism that could not be taught. His perspective has been rejected starting with the early and mid-90s, when understanding translation competence in terms of performance within a particular context started to get contour.

Thus, Toury (1995) suggested that, unlike bilingualism, which is a given, translation competence develops by following the norms peculiar to the culture and society in which the process takes place. It is the very perspective that the success of a translator's work and, consequently, his/ her competence in doing the job should be measured by taking into consideration, among other things, how well it resonates with the culture and society that receive it and how successfully it remains anchored in the source culture and society at the same time that prompted the presence of culture-related elements within more recent models of translation competence. Neubert (2000) lists cultural competence (with a focus on the cultural background of the source text, in his case) next to textual competence (the ability to define textual features), subject competence (familiarity with the topic of the text), and transfer competence (the ability to resort to appropriate translation strategies and procedures). Schäffner's model heavily relies on Neubert's, the German scholar adding (re)search competence (the ability to resolve problems that may be triggered by the transfer of a text from one culture into another) to it. As Šeböková (2010) points out, Fox's (2000) suggestions

follow track – based on her pedagogical experience which enabled her to place emphasis on the areas where students seem to have been more prone to making translation mistakes, she designed a translation competence model made up of six components: communicative competence (the awareness of the purpose of the translation task and the ability to produce an adequate target text), socio-cultural competence (the awareness of the socio-cultural context in which the source text emerged and the ability to comprehend texts in the source language and the target language culture), language and cultural awareness (the awareness of how language(s) work and convey(s) meaning and the ability to produce target texts that meet the linguistic and cultural expectations of the target audience), learning-how to learn (the ability to work with different resources and to record one's observations), problem-solving goals (the awareness of situational, linguistic, cultural or textual problems and the ability to solve them).

Šeböková (2010) further notices that the psychological and attitudinal dimensions of translation competence have been brought into the picture by scholars such as Campbell (1991) and the members of the PACTE group. The former proposed a concise description of the concept in question, part of which is, according to him, disposition (attitudes and psychological qualities that the translator activates while performing the task, that may be placed along two axes: risk-taking versus prudent and persistent versus capitulating) and proficiency (the ability to appropriately encode meaning at the lexical level, a global target language competence and the ability to transfer a source text into a target text). The PACTE group (2003), on the other hand, considered translation competence a system of knowledge needed to translate, made up of interrelated, hierarchical sub-competences: linguistic competence (the ability to communicate successfully in the two working languages) and a number of extra-linguistic pieces of knowledge and competences: knowledge about the world in general and about its specific areas, instrumental/ professional knowledge (ability to use documentation resources and new technologies, knowledge of the market and of the profession), psycho-physiological competence (the ability to use psychomotor, cognitive and attitudinal resources) and strategic competence (including “all the individual procedures, conscious and unconscious, verbal and non-verbal used to solve the problems encountered during the translation process (2003: 7)).

These are by no means the only suggestions made in terms of how translation competence may be perceived, but the models selected hopefully suffice to give an indication of both the complexity of the matter and the amount of attention that has been dedicated to it. They also hint at the fact that translation competence has been defined so as to have a wide coverage and not necessarily with reference to translators working in particular fields, those dealing with literary texts thus included. To our knowledge, the first framework dedicated exclusively to pinpointing the competences required of literary translators was designed in 2014. This will constitute the basis of the experiment reported on here.

## **2. The Framework**

A recent tool provided by the Erasmus+ European programs of academic mobility and communication is the PETRA-E Framework of Reference for the Education and Training of Literary Translators ([www.petra-education.eu](http://www.petra-education.eu)). This instrument was designed and perfected in partnership with eight European universities from Britain, Germany, the Netherlands, Italy, Hungary, as well as with CEATL (the European Council of Literary Translators' Associations). The framework was created considering the declared premise that “no one becomes a literary translator overnight”, but after a lengthy training process. This process takes into account the acquisition of knowledge, the development of skills and techniques that transgress the boundaries of the translation process per se, and the experience of applying them. Unlike the past centuries, when the literary translator was usually a writer, a critic, or a

literary theorist, recent developments have favoured the articulation of the literary translator's profession, taught in academic and non-academic contexts, at courses, workshops, and summer schools. The designers of the PETRA-E framework have taken into consideration the fact that the literary translator's career is "unpredictable", that is to say, it may start at various moments in their professional development, it may refer to one or several source and target languages, one or several literary genres, authors, publishers, it may be of a freelance nature or not. Though the literary translators' careers are varied and complex rather than "monolithic", one framework for all types of careers and all European languages or language varieties can be propositioned, which is the case of PETRA-E.

Designed on the unifying model of the Common European Framework of Reference for Languages, focusing primarily on competences and the levels they may reach, PETRA-E is the most complex set of descriptors for the process of literary translation that has been developed so far. Thus, competences are distributed at five levels: the beginner level (LT1), the advanced learner level (LT2), the early career professional level (LT3), the advanced professional level (LT4), and the expert level (LT5). Eight competences are associated with these five levels: transfer competence, language competence, textual competence, heuristic competence, literary-cultural competence, professional competence, evaluative competence, research competence. First of all, transfer competence "consists of the knowledge, the skills and the attitude needed to translate texts into the main language at a required level. It comprises the ability to recognize problems of textual understanding and text production and the ability to solve these problems in an appropriate way, and to account for the final result." Language competence "refers to the grammatical, stylistic and pragmatic mastering of the source language and the target language especially in the domains of reading and writing." Textual competence consists of "the knowledge of literary genres and styles and the ability to apply this knowledge in the analysis of source texts and the production of target texts." Heuristic competence "covers the ability to gather in an efficient way the linguistic and thematic knowledge needed for translation, the ability to develop strategies for an efficient use of (digital) information sources, the ability to apply textual criticism and to differentiate between text editions." Literary-cultural competence is "the ability to apply knowledge about the source and target literature and culture while making a literary translation; it also includes the ability to handle cultural differences and the ability to distinguish between literary movements and schools, periods and styles." Professional competence "is the ability to gather knowledge about the working field and to show the appropriate attitude expected by the working field." Evaluative competence is "the ability to assess and evaluate translations, the proficiency of translators and the translation process." Finally, research competence describes "the ability to conduct methodical research in order to inform translation practice." (all quotes in this paragraph taken from the PETRA-E framework).

The fact that this framework is inspired by the CEFR is not accidental, since the translator's competences go hand in hand with his/ her language skills and, especially at the lower levels, the mastery of certain elements of the foreign language/s is more important than the "extra" skills. At higher levels, the literary translator's expertise is measured less in terms of his language skills and more in terms of his/ her ability to transfer knowledge and manage more complex tasks than the mere translation of texts, such as finding financing for the translated project, managing their relationship with publishers, managing their own business, etc. Thus, the descriptors refer not only to skills in broad terms, but also to attitudes, mentality, trans-disciplinary opening, and many others. How generalized competences may be depends, to a certain extent, on the local or national culture where a literary translator is integrated, as well as on the institutional setting in which his/ her competence is implemented. We may also note that the extreme levels, LT1 and LT5, require the most reduced number of descriptors, in the former case because the abilities to be proved by the trainee and the

expectations of their performance are modest, while, in the latter case, because the expert level is somehow self-explanatory and the expert professional needs very little guidance, even from a tool like the PETRA-E framework.

The framework starts from the assumption that academic programs at Bachelor's level provide students with competences described at LT1, while a Master's degree, especially if we refer to a professional Master's program, aims at equipping the student with skills going from LT2 upwards. A translator who has been working as a professional for several years should identify himself/ herself with the last two levels. The descriptors stipulate, sometimes in great detail, what a translator should know and do at each level, with more emphasis on the first levels, where constant input is necessary, and more freedom at the upper levels, where descriptors and sub-competences are kept at a minimum.

Universities and schools can use this framework prospectively, "as a tool to define the level of the programmes they offer and to design their curricula" (PETRA-E), but also as a tool for assessing the current situation, that is, as a checklist of the objectives and skills targeted by the subjects they offer, as guidelines for updating the topics taught and for taking an interdisciplinary approach to the training process. As such, the framework may be considered an open document, which may be added to according to developments in time and space of the process of training and educating literary translators all over Europe.

### **3. The Task**

Starting from the assumption that the students enrolled in a Master's program of professional translation should aim at developing skills beyond the LT2 level, against the backdrop of the LT3 level – the early career professional – we decided to set a group of these students a task whose realization and the subsequent interpretation of the results were meant to verify this hypothesis. Thus, over a month's period, during a course of literary translation offered to the first year Master students in the program entitled "The theory and practice of translation" at the West University of Timișoara, Romania, we encouraged them to approach a literary text, having in mind a number of factors and activities that were inspired by the competences and descriptors grouped around the LT3 level. The following tasks and questions were offered for consideration:

1. Translate the text. Edit your translation so as to render it suitable for publication.
2. Comment on the difficulties you encountered, referring to at least two descriptors for competences 1-3.
3. Have you used any resources to help you cope with the difficulties you mentioned? Yes/ No? Give details.
4. Have you activated knowledge or abilities in the areas mentioned in connection to literary cultural competence? Yes/ No? If yes, which competence/ ability? Provide details.
5. To which three Romanian publishers would you submit your translation? Why? Give reasons.
6. Provided the publisher does not cover publication expenses, identify two funding sources for your project. Explain how you have identified and selected these sources.
7. What legal and ethical aspects should be taken into consideration when preparing your translation for publication? (You may consider, for example, other published translations of the same text.)

Since, as we mentioned above, the third and fourth levels are the densest in descriptors, representing the core of the literary translator's development, the tasks were designed so as to contain, in an active and creative manner, as many aspects implied by these competences as possible. Our evaluation of the students' translation and the self-evaluation of their work, with emphasis on the difficulties encountered, was supposed to illustrate the trainees' capacity to internalize the descriptors of competences 1-3. At this level, they imply, for the transfer competence: a detailed understanding of the source text, strategies for solving

translation problems and making choices independently, meeting publication standards; for the language competence, where the acquisition of foreign language skills has already stipulated a C1/C2 level one step before, at LT2: adopting an appropriate literary style and language variety; for the textual competence: making translation-relevant analyses of literary texts, handling specific genres, evaluating stylistic features, applying literary techniques, being creative.

Another task, targeted at the heuristic competence, involved using resources knowledgeably in order to cope with the difficulties of the text (reference materials, text editions). The students' attention was drawn on the importance of becoming sensitive to how useful cultural competence is in the making of a successful literary translation, where the awareness of the time and place where a text is set, as well as the identification and correct interpretation of various intertextual references are essential. In what concerns professional competence, they were encouraged to identify and discuss local and national publishers whom they considered eligible for the type of literary text they translated (in terms of criteria such as author, period, genre, style, content, etc.), but also to design a mini-application for funding that may be submitted to national/ international organizations/ institutions which would include such projects on their agenda. Familiarity with and strict adherence to legal aspects such as avoiding plagiarism and obeying the provisions of copyright laws are equally important elements of professional competence. It goes without saying that translators-to-be should take these into consideration as well. The group discussion of their findings upon submitting their papers occasioned the activation of the last two competences – evaluative and research competence, the students discussing the success of their peers' translation solutions and answers to the tasks set and getting creatively involved in the professional debate.

#### 4. The Text

The time interval during which the students were encouraged to carry out this set of tasks was December 2016 – early January 2017, a period including the winter holidays. Therefore, we thought it appropriate to choose *The Gift of the Magi*, a text about the magic of Christmas, of medium difficulty in terms of language variety, style and genre. This is a short story by American author O. Henry (his original name, William Sidney Porter), famous for its subject and the message about generosity and love that it conveys.

O. Henry sought inspiration in his vast life experience, reflected in the various, colourful, complex characters, who struggle to make a living in the changing décor of multicultural New York, at the turn of the 20<sup>th</sup> century. The author was immediately acclaimed as a talented writer, whose craft, humour, realism, irony, and self-irony placed him close to a more influential 19<sup>th</sup> century American writer, Mark Twain. He soon became quite popular and many of his short story collections sold well in the first two decades: *Cabbages and Kings* (1904), *The Four Million* (1909), *Options* (1909), *Roads of Destiny* (1909), *The Trimmed Lamp* (1910), *Strictly Business: More Stories of the Four Million* (1910), *Whirligigs* (1910), *Sixes and Sevens* (1911), *The Gentle Grafter* (1919) and *Rolling Stones* (1919).

The story in question here first appeared in *The New York Sunday World* in December 1905 and was later published in O. Henry's collection *The Four Million*, in 1906. It is the tale of a young couple of modest means, living in a rented flat in New York, whose only fortune in the world consists of Jim's gold watch, an heirloom from his father, and Della's beautiful, long, auburn hair. A comparison with the legendary couple of King Solomon and the Queen of Sheba shows exactly how irrationally proud of these things the young couple was, imagining themselves as the wealthiest (Jim) and the prettiest (Della) people in town. On Christmas Eve, when the family has only \$1.87 left after paying the bills and buying some food for the festive dinner, they try to follow the tradition and exchange presents, but they

cannot afford even the most symbolic gifts. The story is told from Della's point of view and describes her tribulations until she sells her hair to a French salon and, with the money, buys a chain that would match Jim's beautiful watch. It is only at the end of the story that we find Jim's schedule for the day, when he offers his wife a pair of silver combs for her hair. Both presents turn out to be completely useless since they were meant as appendices to the spouses' most prized possessions, now gone. After they recover from their shock, Jim and Della put their presents aside, as tokens of love, and focus on a more mundane activity: eating their dinner. The story ends with a Biblical reference to the magi and the tradition of gift-giving initiated by the three wise men upon the birth of Baby Jesus. With irony, but also with sympathy and delicacy, the author concludes that this American couple must be "wiser" than the magi, since their gifts, materially useless, are emotionally and even spiritually gratifying:

The magi, as you know, were wise men—wonderfully wise men—who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi." (Henry 2008:13)

This story represents a classical example of the use of irony in literature. It plays with the expectations of the characters and the readers, the availability (or its absence) of knowledge and information in the same characters and readers, ill-timings, surprising or frustrating outcomes. Expecting to make each other the greatest surprise, Jim and Della end up by being frustrated and frustrating each other, as "two foolish children". The irony works here at two levels, a practical one, emphasizing the financially reckless ambitions of the Dillingham couple, but also their desire to impress each other with a gesture which is out of their reach and beyond their means. Eventually, the gift's reality is annulled – the second level of irony – since the gift cannot be used. However, what Jim and Della acquire is something just as unexpected, but in a positive sense this time: a proof of their love for each other, intense enough to make both of them want to sacrifice themselves.

We must also add here that, although not considered a "classic" like other American writers, O. Henry is not completely unknown to the Romanian public, due to a number of translations: Al. Hallunga and I. Peltz for Editura pentru literatură universală in 1965, Veronica Focșeneanu for Agora in 2004 and Radu Tătarucă for Cartier in 2004. The text, written in a realistic style, with an alert, classical narrative line, and an accessible American-English variety, does not pose severe problems to the translator, in lexical and stylistic terms, and can be rendered faithfully into an urban, modern Romanian language, which also capitalizes on humour and has a dynamic character. The culture-specific elements (U.S. currency, grocery products, New York street and shop names, lady's accessories, clothing items, etc.) are usually accessible and comprehensible, while the colloquial choices of vocabulary, few subtleties, the short exchanges in the dialogue, the plain style make this short story easy to translate by any standards.

## 5. The Findings

### 5.1. Difficulties encountered in translating the text

With this in mind, we may conclude that the students' translation task was not very difficult and they acquitted themselves of it quite well. A few observations, however, can be made.

In syntactic terms, O. Henry's text stands out with its unconventional emphatic inversions (e.g. "Three times Della counted it", with the adverbial preceding the subject and predicate, or "white fingers and nimble", where the second epithet appears after the head noun), which cannot be foregrounded as such, when rendered in a language with loose word order like Romanian. This is correctly pointed out by some of the students in their analysis of the text.

As far as the characters' idiosyncrasies are concerned, some of them (e.g. Sophronie, the "modiste" with a French-sounding name and reputation) speak with a Cockney accent (in this case, meant to emphasize the discrepancy between the lady's pretence and the reality of her ethnic and social background), which must be capitalized in translation, given its meaningfulness as an ironic comment on the character's hypocrisy. While some students completely missed this subtlety, others tried to come up with Romanian equivalents: e.g. *douăj' de dolari* (lit. *tw'nty dollars*). The solution for semantically charged verbs in the source text, such as "howl" instead of the more neutral "cry", "whirl" instead of "turn", or "wriggle" instead of "jump", was found in paraphrases like *plângea în hohote* (*was crying her eyes out*), *sări ca o pisicuță luată prin surprindere* (*jumped like a cat taken by surprise*), or in more or less fortunate verbs inspired by the animal world, *miorlăi* (*whimpered*), *urla* (*was howling*), *zbiera* (*was crying out*).

A more complicated issue turned out to be an early reference to a rather obscure body, or American institution, the "mendicancy squad". According to the *Oxford English Dictionary*, *mendicancy* is "the practice of begging, as for alms; the state or condition of being a beggar" (at oed.com). In the text, it refers to the practice of police in the early 20<sup>th</sup> century big cities like New York, arresting beggars and homeless people. The sentence where it is employed is meant to be ironic, because of the evocation of the word "beggar", even if, in the text, this is a pun, with "beggar" used as a transitive verb, reminiscent of the expression "her beauty beggars all description", meaning that even the most talented writer finds himself at a loss for words when trying to evoke her beauty. In O. Henry's paragraph, "it [the flat] didn't exactly beggar description" ironically suggests that it could take one very little effort to describe the flat. At the same time, the presence of the word "beggar" suggests the rented apartment inhabited by Jim and Della was in a very poor state, comparable to that of poor houses, so the distance between respectability and vagrancy, for the Dillinghams, was very small. The students came up with various solutions for the translation of the "mendicancy squad". Some chose rather uninspired explanatory paraphrases such as: *agenția de căutare a cerșetorilor* (lit. *the agency for looking for beggars*), *agenții de urmărirea cerșetorilor* (lit. *the agents for following beggars*), while others chose an administrative equivalent in the Romanian society: *Direcția de Ordine Publică*, a police agency which investigates, among other things, the criminal activities of homeless people.

Last but not least, an element which was understood and translated with some degree of difficulty by the students was the very name of the character, James Dillingham Young. While "Young" is used here as an apposition, with the meaning "Junior, the Son" and would, therefore, have an equivalent in Romanian (e.g. James Dillingham Jr.), most of the students interpreted "Young", because of capitalization, as a proper noun and preserved it in its original form, James Dillingham Young, while others, somewhat awkwardly, translated the apposition as *T/tânărul*.

## 5.2. Use of resources for translating the text

In terms of the resources the students used in the process of translation, monolingual dictionaries ranked the highest, followed by English-Romanian dictionaries. Previously published Romanian translations (mentioned above) were also consulted and considered

useful, as terms of comparison. For culture-specific elements, some students used historical papers, in order to validate the linguistic choices they made. For example, the “electric button”, featured in the description of the Dillinghams’ lodgings, was translated as *interfon* by one student, after doing some research and finding that early 20<sup>th</sup> century apartment buildings in New York already had a rudimentary intercom system. Perhaps the most original answer was a student’s idea that “time” is the most valuable resource in the translating process, since research into culture-specific terms, as well as the effort of phrasing and reviewing the work can prove time-consuming, making literary translations impossible to deliver in a rather short amount of time.

### 5.3. Submission of the translated text for publication

Ranking high among the publishers mentioned by the students are Polirom, with its well-sold “Fiction Ltd.” collection, Humanitas and the equally popular, romantic collection “Raftul Denisei”, or ART, known for favouring American writers, such as William Faulkner, Alice Walker, and others. Smaller publishers are not to be ignored either, as one student rightfully points out that the two extant Romanian translations of this story come from such institutions, Agora and Cartier. Given that it is a Christmas tale, the students did not rule out the possibility that publishers of children’s literature may be eligible, such as Arthur, or the children’s collections of the big publishers, Polirom Junior, Humanitas Junior, Corint Junior, etc. Since *The Gift of the Magi* is only a few pages long, an issue the students could have identified is whether the translated story should be submitted for publication alone or within a collection of short stories by O. Henry. In the international book industry, several versions are available: the story alone, with lavish illustrations, two stories by O. Henry sharing the holiday mood (such as the version quoted in the present study, where *The Gift of the Magi* is joined by *The Cop and the Anthem*, another short story set in New York in the days just before Christmas), or the story included in a larger collection. This choice would also influence the cost of the publication.

### 5.4. Identification of publication funding sources

Most students did minimal research to identify funding options for their translation. Many thought of identifying a publisher who would take all the costs upon themselves. Others considered personal funds or joining efforts with other translators. Some considered the most eligible lines for funding, both at a European, national, and at a local level. At the European level, the Education, Audiovisual and Culture Executive Agency (EACEA) supports publishing translated fiction, but, in this particular case, since the author is American, such a project would not be considered eligible. Many national funding agencies would also consider such a project ineligible since they rightfully tend to favour, the translation of Romanian authors into an international language. Other eligibility issues to be taken into consideration would be the need to co-fund the project, the need to join an organization, as funding is not offered to individuals, etc. One student thought that, in case no publisher is available and no funding obtained, a solution would be seeking publication in a journal or literary review, though even this option would have to take into consideration the history of the tale’s publication and translation. While some students identified several cultural NGOs which have previously funded similar projects (ArtPromo, Dignitas, etc.), others planned to submit a project for funding as part of the cultural agenda of the Timiș County Council. Whether the institutions or project calls the students identified would consider their project eligible or not is, eventually, less important for our present purposes than the opportunity this search gave

the trainees to grow more aware of the variety of options they might have as freelance professional translators.

### 5.5. Consideration of legal and ethical aspects

When discussing legal or ethical aspects, one has to bear in mind that, while, on the one hand, a translation is based on an original text, protected by international copyright laws, on the other hand, a translator's work is also a creative, original material. As such, the translation itself is protected by copyright laws, this being the reason why the CIP description of a book published in a language other than the original includes, beside the author's name, the translator's (and even the editor's) name. Cases of plagiarism in translation are not, unfortunately, unknown of, as the history of the Romanian book industry has sometimes indicated in the less strictly regulated 90s. In the case of *The Gift of the Magi's* Romanian translation, with three versions already published and not entirely obscure to the general public, the new translator, while being expected to consult and be familiar with Hallunga and Peltz's, Focșeneanu's and Tătărucă's works, would have to offer (and, indeed, most of our students did) an original, albeit informed, material.

## 6. Conclusion

All in all, this exercise indicated a very important element in our positioning of the Master's translation program within the PETRA-E framework: while the PETRA-E developers considered the objectives of academic programs suitable for inclusion among the descriptors of LT1 and LT2 levels (learner's stages), we encouraged the students taking part in this experiment to measure their competences against the exigencies of the LT3 level. We thought the "early career professional" an adequate label for the students enrolled in a professional Master's program and the success in the students' completion of the given tasks bore our hypothesis out. The quality of their translations, in terms of language proficiency and cultural sensitivity or subtlety, the amount and consistency of their research in consulting reference materials, seeking information about funding and copyright regulations, etc., constitute substantial evidence of the students' acquisition of competences in a variety of areas which situate them above the aims and preoccupations of trainees, at the level of budding, informed and responsible professionals.

On the other hand, the students' flaws in fulfilling the tasks set, though minor, gave us indications of the areas in which the teaching process should be oriented more efficiently towards developing particular sub-domains of translation competence.

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### **Notes on the authors**

**Dana PERCEC** is Associate Professor in the Department of Modern languages and Literatures, West University of Timisoara, Romania. She teaches Elizabethan and Victorian literature, American literature, British studies and Literary translation. She is a PhD supervisor in English literature. Her published work, in English and Romanian, includes the following titles: *The Body's Tale. Some Ado about Shakespearean Identities* (2006), *Reading Cultural History in William Shakespeare's Plays* (2014), courses of British studies, collections of essays on topics related to the contemporary Romanian society, an edited series about literary genres, etc. She collaborates for a new edition of Shakespeare's Complete Works in Romanian, with prefaces for several plays. She is deputy editor in chief for *Brukenthalia*, a scientific journals indexed in ERIH + and EBSCO. She is currently a member in the National Scientific Board of Academic Titles and Degrees appointed by the Romanian Ministry of Education. She is also a permanent member of the Romanian Writers' Union and a member of various academic societies.

**Loredana PUNGĂ** is Associate Professor in the Department of Foreign Languages and Literatures at the West University of Timișoara, Romania. Her domains of expertise are English lexicology, applied and cognitive linguistics and translation studies. She holds an MA in British and American Studies and a PhD in Philology from the university where she currently teaches. Her publications include books such as *On Language and Ecology* (2006) and *Words about Words: An Introduction to English Lexicology* (2011) and book chapters in thematic volumes, most of them published abroad. Loredana Pungă is (co)-editor of three volumes published by Cambridge Scholars Publishing (the most recent of which is *Language in Use. Metaphors in Non-Literary Contexts*) and member of the editorial board of two academic journals – *Translationes* and *British and American Studies*, both indexed in a number of important international databases. She has published over thirty-five articles in her areas of research and has attended over thirty conferences both in Romania and abroad. Loredana Pungă has been a PhD supervisor in philology since 2016. She has filled various university management positions – head of the English Department (2008-2012), head of the Department of Modern Languages and Literatures (2012-2016) and Vice-dean of the Faculty of Letters, History and Theology of the West University, Timișoara, Romania (since April 2016).