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**EXTRATEXTUALITY IN TRANSLATING EDGAR ALLAN POE'S
'THE MASQUE OF THE RED DEATH'**

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Abstract: *In our paper we first make critical use of Christiane Nord's (2005) checklist of the possible questions to be asked by one in order to pinpoint the extratextual factors of a text, which, in our opinion, are of paramount importance for the translator of a literary text. Next, we analyse Edgar Allan Poe's 'The Masque of the Red Death' in terms of the author or sender of the text (who?), the sender's intention (what for?), the audience the text is directed at (to whom?), the medium or channel the text is communicated by (by which medium?), the place (where?) and time (when?) of text production and text reception, and the motive (why?) for communication.*

Keywords: *extratextuality, author/sender, sender's intention, audience, medium/channel, place of communication, time of communication, motive for communication, text function.*

The analysis of the extratextual factors implies gathering of information on: *the author or sender of the text (who?), the sender's intention (what for?), the audience the text is directed at (to whom?), the medium or channel the text is communicated by (by which medium?), the place (where?) and time (when?) of text production and text reception, and the motive (why?) for communication.*

The analysis of the extratextual factors is necessary not only for the educated reader who wants to be in the know as to the text's literariness, or for the literary critic who wants 'to fill in the gaps' and read between the lines so as to come to the writer's intention, but it is also useful to the translator-reader providing him/her background information on the author (sender), his/her intention (sender's intention) and the production and reception of the respective text.

In Nord's (2005:43-87) opinion, there is the following comprehensive checklist of extratextual factors:

A. Sender

1. Who is the sender of the text?
2. Is the sender identical with the text producer? If not, who is the text producer and what is his/her position with regard to the sender? Is s/he subject to the sender's instructions? Is s/he an expert in text production or an expert on the subject?
3. What information about the sender (e.g. age, geographical and social origin, education, status, relationship to the subject matter, etc.) can be obtained from the text environment? Is there any other information that is presupposed to be part of the receiver's general background knowledge? Can the sender or any person related to him or her be asked for more details?
4. What clues as to the characteristics of the sender can be inferred from other situational factors (medium, place, time, motive, function)?

In the case of the literary prose translator-reader, these questions may be answered either if the author's name carries sender-relevant information belonging to the translator's background knowledge such as information on their literary classifications, artistic intentions, favourite subject matters, types of addressees, etc., or if the translator-reader possesses no background knowledge on the author and as a result he/she researches for specific author-

oriented information starting from the text's environment (preface or epilogue, footnotes, etc.) and going through all that represents relevant criticism on the respective author.

In as far as the distinction between sender and text producer is concerned, in the case of most literary prose works the sender is identical with the text producer and is to be found in the form of a name (the author's name) on the front cover of any book.

The translator functions as a special type of text producer, being neither the sender nor the text producer proper, since he/she 'produces' a text bearing the stylistic features of the original and functioning as a carrier of message sent by the original author who is still to be found on the front cover performing the sender role.

B. Sender's intention

1. Are there any extratextual or intratextual statements by the sender as to his or her intention(s) concerning the text?
2. What intention(s) are by convention associated with the genre to which the analyzed text can be assigned?
3. What clues as to the sender's intention can be inferred from other situational factors (sender, receiver, medium, place, time, and motive)?

Concerning the sender's intention as an extratextual factor, we think that the translator-reader may form a general idea on the sender's intention by taking into account such factors as the author's life and background or other events which have influenced his or her writings (such as his/her adherence to a literary movement), thus playing the role of a 'critical receiver' looking for hints in the author's life and career to confirm or contradict his/her deductions as regards the sender's intention(s).

According to Nord (2005:54), however, we may distinguish several types of intentions as follows:

- *referential intention*: when the sender wants to inform the receiver about a certain issue;
- *expressive intention*: when the sender wants to express his/her feelings or attitudes towards things;
- *appellative intention*: when the sender plans to persuade the receiver to adopt a particular opinion or perform a certain activity;
- *phatic intention*: when the sender just wants to establish or maintain contact with the receiver.

A cursory study of a sender's intention in the case of a piece of literary prose fragment will reveal that the sender's intention is in most cases both referential and expressive in the sense that prose writers are both informative and expressive either by their subject matter or by their writing techniques. Charles Dickens, for example, wrote 'on request' several novels expressing 'his' bitter resentment against "the cruelty of the workhouse and the foundling asylum, the enslavement of human beings in mines and factories, the hideous evil of slums where crime simmered and proliferated, the injustices of the law, and the cynical corruption of the lawmakers" but also against "the great evil permeating every field of human endeavor: the entire structure of exploitation on which the social order was founded" (Johnson, 1952). Ernest Hemingway is another such writer whose intention was to express his concern with such social issues as the economic and political injustice or the loss of liberty which he portrayed with the help of the Spanish Civil War.

Writing techniques, in their turn, support and give life to the author's intention by means of narrative structure, repeated motifs, consistent imagery, juxtaposition of

symbols, stylization of characters and settings, and command of language (such as in Dickens' case for example), or by means of an economical, simple, almost childlike style, meant to provide the reader with the raw material of an experience, eliminating the authorial viewpoint and having the text reproduce the actual experience as closely as possible such as is the case with Hemingway's style. More than that, Hemingway was also deeply concerned with authenticity in writing. He believed that a writer could treat a subject honestly only if the writer had participated in or observed the subject matter closely. Without such knowledge, the reader would sense the author's lack of expertise. In addition, he also believed that an author writing about a familiar subject is able to eliminate superfluous detail without sacrificing the voice of authority.

C. Audience

1. What information about the addressed audience can be inferred from the text environment?
2. What can be learned about the addressees from the available information about the sender and his/her intention?
3. What clues to the ST addressee's expectations, background knowledge etc. can be inferred from other situational factors (medium, place, time, motive, and function)?
4. Is there any information about the reactions of the ST receiver(s) which may influence translation strategies?

In point of audience-related terminology, we prefer to make use of the common-gender concept of *readership* instead of the more general terms *receivers* or *readers* on account of the fact that it implies the idea of collectivity including all those who perform the act of reading, and excluding thus the idea of a special type of readership literature is addressed to.

To put it differently, literature is addressed to whomever is willing and capable of 'tasting' it, provided that they have the potentiality of understanding a literary message with some of the expertise of a literary critic who is skilled and takes pleasure in distinguishing between literary and non-literary, or of a wine taster who is skilled and takes pleasure in distinguishing between an ordinary wine and a 50 year old Chardonnay.

Theoretically speaking, one could distinguish, however, between an 'advised,' learned reader endowed with background literature-oriented knowledge enabling him/her to decode both the referential and the expressive intention of the sender and also capable of going beyond the surface-levelled decoding, and an ordinary reader focusing on the subject matter and paying no attention whatsoever to the aesthetic dimension of the text and its realization.

D. Medium/Channel

1. Has the text been taken from a spoken or a written communication? By which medium was it transmitted?
2. Which medium is used to present the text to the target audience? Is there any extratextual information on the medium?
3. What clues as to the medium or channel can be inferred from other situational factors (sender, intention, motive, function)?

In the case of a literary translation, which is written communication, the medium is the means of publishing, such as a book, a serial installment, a brochure, a literary supplement, etc. For the literary translator-reader the dimension of medium is relevant in this phase only if it provides some clues as to the size of the addressed audience in the sense that a cheap paperback edition of a novel would be expected to reach a wider public than an expensive volume of the same novel.

An example in point is Charles Dickens who established (and made profitable) the method of first publishing novels in serial installments in monthly magazines. He thereby reached a larger audience including those who could only afford their reading on such an installment plan. This form of publication soon became popular with other writers in Britain and the United States. This medium-related information is relevant for a translator of Dickens since it brings further information on Dickens's eagerness to find the best means of 'sending' his literary 'intention' to a larger part of the audience, thus extending his readership with those who did not have the money to buy a book, but enjoyed and afforded reading serial installments in monthly magazines. The translator in his/her turn should take this into consideration and find ways to 'transmit' Dickens's intention as easily to the TL readership.

E. Place of communication

1. Where was the text produced or transmitted? Is any information on the dimension of space to be found in the text environment? Is any information on space presupposed to be part of the receiver's general background knowledge?
2. What clues as to the dimension of space can be inferred from other situational factors (sender, receiver, medium, motive)?

The dimension of space refers to the place of text production which is to be found in the text environment in the form of the place of the publication, the name of the publishing company, the first edition details.

The picaresque adventures of Fielding's *Tom Jones* on his way to and from London, for example, are perceived somehow differently by an Englishman who will tend to disregard the space setting, having a certain representation of the distance to and from London, and by a Romanian who gets in touch with the same story through translation and thinks of London as 'that remote place' enhancing thus the effect of the space setting.

F. Time of communication

1. When was the text written/published/transmitted? Does the text environment yield any information on the time dimension? Is any information on the time dimension presupposed to be part of the addressee's general background knowledge?
2. What clues to the dimension of time can be inferred from other situational factors (sender, medium, receiver, motive, and text function)?
3. What fundamental problems arise from a possible time lag between ST and TT situation?

The time of communication which can be inferred from the date of publication of the text is in our opinion one of the most important extratextual factors on account of the fact that it is a hint for the historical state of linguistic development the text represents. Indeed, the translator-reader needs to know the time of the text production so as to read Chaucer's *The Canterbury Tales* and then try to translate it as Dan Duțescu masterly did by giving the Romanian version an archaic touch that contributed wonderfully to the preservation of the satirical and comic effect of the original.

G. Motive for communication

1. Why was the text written or transmitted? Is there any information on the motive of communication to be found in the text environment? Is the ST receiver expected to be familiar with the motive?
2. Was the text written for a special occasion? Is the text intended to be read or heard more than once or regularly?

3. What clues as to the motive for communication can be inferred from other extratextual dimensions (sender, intention, receiver, medium, place, time, function)?
4. What problems can arise from the difference between the motive for ST production and the motive for translation?

An example in point would be that of Edgar Allan Poe who was so devastated by the death of tuberculosis of the three women in his life (his mother, his foster mother and his wife) that he gave death a symbolic dimension in his short story *The Masque of the Red Death* with the intention of pointing out that no one, not even the powerful and wealthy, can escape death, which eventually claims all mortals.

H. Text function

1. What is the text function intended by the sender? Are there any hints as to the intended function in the text environment, such as text-type designations?
2. What clues as to the function of the text can be inferred from other extratextual dimensions (motive, medium, receiver, intention)?
3. Are there any indications that the receiver may use the text in a function other than that intended by the sender?

Generally speaking, text function is related to the situational aspect of communication and it is analyzed in terms of the text type, thus distinguishing such particular categorizations as ‘newspaper reports’, ‘sermons’, ‘resolutions’, or more general categorizations as informative, expressive or operative texts.

Literary texts as a category of expressive texts making use of the aesthetic dimension of language are characterized by the text function of literariness which lends them such features as *abstract, complex, figurative, meaning deferred, implicit, plural, morally reflective*, as opposed to non-literary texts which are more *concrete, simple, literal, meaning immediate, explicit, univocal, and full of physical action*.

From this point of view, as we mentioned earlier, literary texts are addressed to receivers who have a specific expectation determined by their literary experience, and a certain command of a literary code consisting of those systems of interpretation which make the text significant for them.

In order to point out on the one hand the necessity of such an analysis of the extratextual factors for a correct decoding and the subsequent understanding of a literary text, and, on the other hand, the complexity of such an undertaking on the part of the literary translator-reader, we will analyse Edgar Allan Poe’s ‘The Masque of the Red Death’ in terms of the author or sender of the text (who?), the sender’s intention (what for?), the audience the text is directed at (to whom?), the medium or channel the text is communicated by (by which medium?), the place (where?) and time (when?) of text production and text reception, and the motive (why?) for communication.

A. Sender +

B. Sender’s intention

As a first observation, as in the case of most literary productions, the sender and the text producer are one and the same person, i.e. Edgar Allan Poe.

Generally speaking, Poe’s intention in ‘The Masque of the Red Death’ is to describe death as one of the worst “terrors of the soul.” In his preface to *Tales of the Grotesque and Arabesque* (1840), he described the “terror...of the soul” as his essential “thesis”: “If in many of my productions terror has been the thesis, I maintain that terror is not of Germany (see the Gothic’s origins, the Faust book, etc. - our note), but of the

soul, - that I have deduced this terror only from its legitimate sources, and urged it only to its legitimate results.” (Hayes, 2004:84) The supernatural accompanied by phantasms of death and destruction, afforded a means of articulating this primal fear.

According to Kennedy (Bloom, 1987:112), “Poe’s ‘terror of the soul’ bears traces of the historical and intellectual crisis that produced the Gothic novel. The Gothic paradigm dramatized for the first time the quintessential modern predicament - the plight of an alienated being whose rational skepticism had vitiated his capacity for belief, while paralyzing dread had betrayed the insufficiency of science and logic.

Unlike his contemporaries, Poe refused to soften or idealize mortality, going even beyond the Gothic formula to explore divergent conceptions of death.

The best representation of the wide variety of ‘guesses’ concerning Poe’s intention is given by Roppolo (1963:59-69) who warns the reader that “Those who seek guidance in interpreting Edgar Allan Poe’s “The Masque of the Red Death” are doomed to enter a strange world, as confused and confusing as a Gothic Wonderland and in some respects as eerie as the blighted house of Roderick Usher. Their guides will be old critics, New Critics, scholars, biographers, enthusiasts, dilettantes, journalists, hobbyists, anthologists, medical men, psychologists, and psychoanalysts. From these the seekers will learn that Prince Prospero is Poe himself and that “The Masque” is therefore autobiography; that Poe never presents a moral; that “The Masque” is an allegory and must therefore teach a lesson; that there is indeed a moral; that there are unnumbered morals; that there is no message or meaning; that there is a message; that the message is quite obvious and understandable; and that the meaning of the message transcends human understanding.”

Campbell (1933), among others, contented himself with seeking sources and with attempting to ground the fantasy of “The Masque of the Red Death” in fact. In *The Mind of Poe and Other Studies*, Campbell points out that Poe was “pretty clearly indebted to William Harrison Ainsworth’s *Old Saint Paul’s*” and then cites an account by N. P. Willis in the *New York Mirror* of June 2, 1832, in which Willis describes a Parisian ball featuring “The Cholera Waltz,” “The Cholera Galopade,” and, most pertinently, a masked figure representing the cholera itself.

To Blair (1946), as to many others, there is an “allegorical signification” in the seven rooms, which, “progressing from east to west - from blue to black - connote the seven ages of man from the blue of the dawn of life to the black of its night.” The clock is, of course, Time; the masked figure is the Red Death; and the revelers are the living, “who seek to bar out and forget death by being gay and carefree,” only to discover that death must inevitably conquer all humanity. So far, the critic is in the mainstream of interpretation. But Blair, more perceptive than most, refuses to confine “The Masque of the Red Death” to this moral. The closing note of the last paragraph is “inconsistent with such a meaning”; and Poe, a lover of ambiguity, would probably argue, Blair says, that “The Masque” is “suggestive of implications which cannot be made explicit this side of eternity.”

Vanderbilt (May, 1991:140-150) in his study of *The Masque of the Red Death* offers an insight into Poe’s intention by interpreting it in light of the writer’s aesthetic ideas in 1842. Thus, according to him, Poe defined the poet or creator of Beauty as a man of “taste” rather than of “pure intellect” or “moral sense.” The true artist strives to create rather than imitate, and his vision therefore transcends mere nature. His “burning thirst” for supernal beauty, a passion approaching even to madness, is related to “the

immortal essence of man's nature." In making this "wild effort to reach the beauty above," the artist rearranges and transforms material reality. Prince Prospero matches exactly this description of the artist-hero. When he isolates himself and one thousand knights and ladies of his court during the pestilence, the Prince is not following the dictates of a judicious "intellect" or a dutiful "moral sense." The Prince, as Poe notes, is a man of "taste." Though his courtiers conceive the adventure to be a well planned escape from the Red Death itself, the Prince has motives of another order. Objective nature outside having been ravaged by the plague, Poe's hero will employ his taste and imagination to create a symbolic equivalent of nature's elements - a combination which can transform earthly reality into the artist's liberating vision of immortal beauty."

In light of the above quite divergent viewpoints concerning Poe's intention, we think that the only 'intentions' to be considered by a translator of Poe's are those suggested by Poe himself on the one hand in his preface to *Tales of the Grotesque and Arabesque* (1840), in which he described the "terror...of the soul" as his essential "thesis" with death representing one of the most dwelt upon terrors of the soul, and on the other hand in his "The Poetic Principle" where he prefigured the Prospero-like artist hero who is a man of taste capable of changing the ravaging images brought about by Death through its agent, the Red Death, by his creating a completely new suite-shaped world full of colour and good taste, but at the same time incapable of keeping the Red Death out of his subjective tasteful world.

C. Audience

In point of the audience or type of readership *The Masque of the Red Death* may have been addressed to, we re-quote Arthur Hobson Quinn's opinion that "Poe gives no hint of the great moral the tale tells to those who can think. For the others, he had no message," this time not to support the idea of the existence of a sender's intention on the part of Poe, but to point out once again that a literary text is not addressed to the ordinary reader proficient in decoding referential type of texts, but to the learned experienced reader who, as Quinn says, needs no 'hint' to decode the literariness of the text, or to use Iser's terminology, to fill in the omnipresent gaps.

D. Medium/Channel +

E. Place of Communication

F. Time of communication

This tale was originally printed in *Graham's Magazine* for May 1842 in Philadelphia. A revised version appeared in the *Literary Souvenir* of June 4, 1842, with the title changed from *Mask* (1842) to *Masque* (1845). Yet another version of the tale was reprinted in the *Broadway Journal* of July 19, 1845.

G. Motive of communication

The motive of communication may be related to Poe's personal overexposure to the effects of tuberculosis through the deaths of his mother, his adoptive mother and his wife.

In the "Masque of the Red Death," Poe shows how this dreaded disease has taken hold of all aspects of his life and how there is no way to escape it. At the time this story was written, he had already lost both of his mother figures to tuberculosis, and his wife, Virginia, had just contracted it. The "Red Death" that is described in this tale is a

relatively accurate representation of tuberculosis and its effects. In keeping with the traits of tuberculosis, Poe's *Red Death* is characterized by "sharp pains, and sudden dizziness, and then profuse bleeding at the pores."

On the other hand, the motive of communication may be related to Poe's aesthetic theory within the framework of the precepts of the 18th century Gothicism and of the Romanticism preceding Poe's generation. To put it differently, the motive of communication may be related to the time of communication during the 1830s and 1840s.

H. Text function

As we already stated when commenting on the text function as an extratextual factor, the literary text, hence *The Masque of the Red Death*, is an expressive type of text, since the author uses the aesthetic dimension of language and the form of the message is foregrounded.

Poe himself, in a review of a volume of tales by Nathaniel Hawthorne, dwells on the advantages of the 'prose tale' form as a literary species by comparing it first with a novel in terms of the hour(s) time allocated by the reader for 'its perusal,' which gives the prose tale the feature of totality and assures total control of the reader's soul on the part of the writer, and secondly, with a poem from which it differs, on the one hand, in that its modes of thought and expression may be anchored in Truth and not in the Beautiful as is the case of the poem, and, on the other hand, in that, unlike the poet, the prose writer may bring to his theme a vast variety of modes or inflections of thought and expression: "We allude to the short prose narrative, requiring from a half-hour to one or two hours in its perusal. The ordinary novel is objectionable, from its length, for reasons already stated in substance. As it cannot be read at one sitting, it deprives itself, of course, of the immense force derivable from *totality*. (...) In the brief tale, however, the author is enabled to carry out the fullness of his intention, be it what it may. During the hour of perusal the soul of the reader is at the writer's control. There are no external or extrinsic influences - resulting from weariness or interruption. (...) We have said that the tale has a point of superiority even over the poem. (...) The writer of the prose tale, in short, may bring to his theme a vast variety of modes or inflections of thought and expression - (the ratiocinative, for example, the sarcastic and the humorous) which are not only antagonistical to the nature of the poem, but absolutely forbidden by one of its most peculiar and indispensable adjuncts; we allude, of course, to rhythm." (May, 1991: 125-126)

Regrouping all these features in light of the type of text, i.e. expressive, and of the main function of a literary text, i.e. literariness, we could say that, while the first four features (totality, unity of effect, Truth-grounding, variety of modes of expression) stand for "the artistically organized content" (Reiss's terminology) of an expressive type of text, the last two ('suggestiveness' and 'indefinitiveness' of meaning) represent the *literary* side of the text in that by making the text 'suggestive', the writer encourages the reader to bring his or her creativity into play, and by textual means indicates a direction in which the reader or audience may proceed to explore the unstated possibilities of meaning (Hawthorn's terminology), while by the indefinitiveness of meaning he, Poe, transmits to the reader that in his case the intended meaning is neither expressed (i.e. implicit), nor clearly defined (i.e. vague, misleading, confusing).

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RELATIONAL CLAUSES WITHIN THE FRAMEWORK OF SYSTEMIC FUNCTIONAL GRAMMAR

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***Abstract:** The aim of this paper is to present some problems that can appear in identifying the relational clauses within the framework of systemic functional grammar. According to systemic functional grammar, there are four major process types within the systemic functional framework: material, mental, verbal and relational. There are prototypical cases of all major process types. But there are some other cases which can not be identified so easily, the so-called 'intermediate' cases which make the classification of clauses difficult.*

***Keywords:** relative clauses, attributive, identifying, Token, Value.*

The aim of this paper is to discuss some of the most common problems that can appear in identifying relational clauses within the framework of systemic functional grammar. The paper is structured in two parts: in the first part we make a short presentation of the structure of relational clauses, and in the second part we classify some of the difficulties encountered in analyzing these clauses within the framework of systemic functional linguistics. In this framework clauses can be interpreted from three perspectives: clause as message, clause as exchange, and clause as representation. In this paper we are concerned with the third aspect, the meaning of the clause as representation, and with the grammatical system by which this is achieved, namely transitivity. "The transitivity system construes the world of experience into a manageable set of process types" (Halliday, 1994: 119).

According to Halliday, there are three main types of processes: material, mental and relational, but there are some other linguistics, such as Christian Matthiesssen, Clare Painter who consider that, beside these three types, there is another one: the verbal one.

The category of relational clauses is a generalization of the traditional notion of 'copula' constructions. Relational clauses construe *being* and do this in two different modes: attribution and identification. Thus, there are two types of relational clauses: attributive clauses with Carrier + Attribute, and identifying clauses with Token + Value. For example,

The king is intelligent.	[attributive]
James must be the king.	[identifying]

In attributive clauses, 'a is an attribute of b'; in identifying clauses, 'a is the identity of b'. The examples above point out a difference between the attributive and identifying modes: the identifying one is reversible. For example, we can say "The king must be James", but we can not say "Intelligent is the king".

If Attribute and Carrier are of the same order of abstraction, Token and Value are of two different order of abstraction. For example,

It	was	pretty good.	
Carrier		Attribute	[attributive]

It	was	the best movie I have ever seen.	
Token		Value	[identifying]

If it is difficult to determine which participant is Token and which Value, the following rule can be applied: if the clause is Active, then the Subject is the Token, if the sentence is passive, the Subject is the Value.

The exercise doesn't involve a written response.	(Token)
A written response isn't involved in this exercise	(Value)

In order to apply this test in sentences where the relational verb is the verb 'to be', we replace this verb with another relational verb, such as 'to represent' and see whether the sentence is passive or not. For example,

This piece of work	is	our best effort.
Subject/Token		Value
This piece of work	represents	our best effort.
Subject/Token		Value
What amazes me	is	his manner in which he works.
Subject/Value		Token
What amazes me	is represented	by his manner in which he works.
Subject/Value		Token

(i) It is sometimes difficult to decide whether a clause is relational or material because the space can be interpreted either as relation (in relational clauses) or as motion (in material clauses). In particular, the semantic domains of location, possession and change of state can be construed either relationally or materially.

Location. A number of locative verbs occur either in relational clauses, simply denoting relation in space or in material clauses, denoting movement in space (verb of motion). The following example is relational even though the verb *go* is essentially a verb of motion:

This theory goes back in ancient times.

If we take into consideration the simple unmarked present tense, it is quite easy to see that the above example is a relational clause because it is not possible to use the present continuous (progressive present) which is the unmarked choice in a material clause. We can not say:

*This theory is going back in ancient times.

This correlates with the fact that the theory is not construed as moving back in ancient times. We can verify our choice by using an agnate verb, for example, *to date*.

This theory <u>dates</u> from ancient times.	(relational)
* This theory <u>is dating</u> from ancient times.	(not possible)

We can not relate the example to

The theory moves back to ancient times. (material)

nor can a circumstance of Manner be added to represent the rate of motion:

* This theory is going back quickly in ancient times.

Another example is the verb *to run*. As we can notice there is a difference between the following examples:

The road runs along the river. (relational clause).

The man is running along the river. (material clause).

Possession. Although the verb *to have* denotes a relational process, the meaning of possession may be construed materially where it involves some dynamic aspect as getting, giving, receiving, obtaining. For example:

The young man	has	high qualifications.
Carrier	Process	Attribute

The young man	is obtaining	high qualifications.
Actor	Process	Range

We have to note that the verb *to have* can also be used materially, as in:

The young man	is having	dinner.
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Change of state. A state of being is typically represented in a Carrier + Process + Attribute structure such as in *The soup is cold*. In addition, a change of state can be represented relationally, as in *The soup became/ got cold*. However, this latter set of attributives is distinctive in selecting the continuous present as the unmarked choice for present time: for example we can say *It's getting late*. In this they reflect a greater semantic proximity to the material process type. In fact, a change of state can also be construed as a material process without attributive elements, as in *The water boiled*.

(ii) Another problem is represented by certain verbs which can be used in both attributive relational clauses and in mental clauses. The process of 'sensing' can be interpreted either as attribute (in relational clauses) or as inert processes (in mental clauses).

We can distinguish among several types of verbs:

a. One group of verbs is the class of physical perception, such as *smell, taste, feel*.

The woman is smelling the flower. (mental)

The woman smells good. (relational)

In the first case the woman is treated as a conscious being; in the second sentence the attribute 'good' is ascribed to her, so we can not consider her as a conscious being.

We can also notice that, while the mental clause can be passive: *The flower was being smelt by the woman*, the attributive relational clauses can not: **Good was smelt by the woman*.

b. A second group is represented by verbs which can express either a mental process as a reaction or can express a relation of causality. For example,

Good education influences children. (mental)
 Pressure influences rainfall. (identifying relational: causal)

Both mental and relational clauses express emotions; the emotions expressed in mental clauses are realised through a conscious process, while the emotions expressed in relational clauses can be interpreted as an Attribute.

The film depressed me. (mental)
 I felt upset (attributive relational)

Because both types of clauses construe emotions it is difficult to distinguish between them. However, we should observe that mental clauses can be also passive, *I was depressed by the movie*, which is not possible for relational clauses **Upset was felt*. Another difference is that relational clauses can be intensified by the adverb *very*: *I felt very upset*, which is not possible for mental clauses: **The movie depressed me very*. Nevertheless, as Halliday notices, there are clauses which can not be identified so easily. For example:

He is scared.

If we consider the sentence to be mental, then 'He' is the Senser, 'and 'is scared' represents the Process, passive form. We can check this interpretation by adding the Agent:

He is scared of dogs.

If we consider the sentence to be attributive relational, 'He' is the Carrier, 'is' represents the process, and 'scared' is the attribute. We can replace the verb 'to be' with other relational verbs, such as 'to seem', 'to become'.

He seems scared. / He becomes scared.

(iii) Another problem in identifying the relational clauses is that there are some verbs which can be used in both verbal and relational clauses. Some of the verbs are: *to suggest, to indicate, to show, to convince, to emphasize, to tell to mean, to prove*. For example,

Her actions	confirmed	their suspicions. (identifying relational)
Assigner	Value	
He	confirmed	that he will not come. (verbal)
Sayer		

The management emphasized/ underlined to the employees that there are no money left for their demands. (verbal)

The white walls emphasized the space in her house. (relational).

Matthiessen notices that “*He took the pen and underlined the main points in this chapter* is an example of these verbs functioning in a material clause” (Matthiessen: 126).

(iv). Relational clauses are sometimes not recognised. There are some relational types that have a different structure from a typical one which is made up of: Carrier + Process + Attribute or Token + Process + Value. In some cases they can have an Agent (Assigner, Attributor) or a Beneficiary or the Process itself embodies the Attributive role. These types are difficult to be identified in the analysis, so we are drawing attention to them giving a few examples of each:

a. causative relational clauses:

- identifying:	They	baptized	the girl	Elisabeth.
	The French	elected	Mr. Sarkozy	president.
	I	pronounce	him	the winner.
	Assigner	Process:	Token	Value
		identifying		
- attributive:	I	declare	the games	open.
	You	can consider	it	done.
	I	keep	my windows	shut.
	Attributor	Process: Carrier		Attribute
		Attributive		

“Note that these sentences should not be confused with material processes which include also a ‘resultative’ Attribute”. (Matthiessen, 1997: 125). The main difference is that, in a material clause the resultative attribute can be left out while in attributive relational clause this is not possible.

We folded the paper flat: we folded the paper (material)

We kept the paper flat, but not *We kept the paper (attributive relational).

b. Relational clauses with Beneficiary role:

He	owes	John	money.
The car	cost	me	a lot of money.
She	makes	him	a good friend.

Notice that the last example can be interpreted in several ways according to the structure:

(i). Attributor + Process + Carrier + Attribute means “she cause him to be a good friend”

(ii). Carrier + Process + Beneficiary + Attribute means “ she was a good friend to him”.

We can also interpret this sentence materially : Actor + Process + Beneficiary (Client) + Goal. This interpretation is not very good for this example because the verb ‘make’ behaves as a copula-like verb, but it works perfectly when the verb ‘make’ is transitive:

She will make him a cake.

c. Relational clauses in which the process embodies the Attribute role. Normally, a quality is represented as an Attribute, not as a part in the process. For example,

It doesn't matter. = It is not important.

This room stinks. = It is stinky.

The research methods differ from one institute to another. = The methods are different.

According to Matthiessen, there are several adjectives such as *eager, keen, willing, happy, afraid, scared, ready etc* which can occur as Attributes in attributive clauses.

John is afraid.

The girl is ready.

These adjectives can also modify the meaning in examples where the process is not relational, but mental:

John is afraid to swim in the sea.

Doctors are quick to prescribe antibiotics.

If we compare *Doctors are quick to prescribe antibiotics* with *Doctors prescribe antibiotics quickly* we notice that in both cases the process is the behavioural *prescribe*.

But, in the second case, an additional feature was added in order to create a 'verbal group complex'. The additional meaning is a modal meaning, related to inclination or ability. For example,

Jane	is eager to please	her professors.
Phenomenon	Process: mental	Senser

Professor Jones	is	easy [to please].
Carrier	Process: attributive relational	Attribute.

Conclusions:

In this paper we have presented only the most important problems on identifying relational clauses. These problems appear due to the common characteristic relational clauses share with material, mental and verbal clauses. Relational clauses express space as relation, while material clauses express space as motion; relational clauses construe sensing as attribute, while mental clauses as an inert process, relational clauses realize symbolization as identity while verbal clauses as communication.

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**INFINITIVAL SENTENCES –
APPARENT CORRESPONDENCES IN ENGLISH AND ROMANIAN**

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***Abstract:** The paper analyses the structure of Infinitival Sentences in point of the categorization of the infinitival particle as inflective or complementizer constituent, both in Romanian and in English.*

***Keywords:** infinitive, complementizer, inflection, particle, verb movement.*

The structure of Infinitival Sentences

Romanian grammar generally distinguishes three forms of infinitive: infinitivul „lung” (Long Infinitive) ending in *'-re'*, which has become a noun in modern Romanian (*o dată cu sosirea lui*); infinitivul „scurt” (Short Infinitive) with two different forms: either preceded by the particle *'a'* or without it (Bare Infinitive).

In modern grammar (Dobrovie-Sorin, 2000: 50) such examples as (a) *Ei nu-l vor (*a) saluta* and (b) *Ei nu l-ar (*a) saluta* contain auxiliary verbs which take as objects constituents of *GComp* (Complementizer Group) type; since in surface structure the complementizer position is occupied by the prepositive inflective verb, the obligatory absence of *'a'* can be explained if one considers that this particle occupies the complementizer position normally. However, one has to make a distinction between the infinitive without particle in the above-mentioned examples and the infinitive after the verb *a putea* in the following sentence: *Îl pot vedea*. The distribution of clitics is one of the arguments that this short infinitive is not a complementizer group, but an object of verbal group type.

From the structural point of view, the infinitival particle *'a'* presents a systematic ambiguity between the status of inflective and complementizer, respectively. This ambiguity can be easily demonstrated by showing that *'a'* is comparable to the English *'to'* and, at the same time, to *'de / di'* in French and Italian, being analysed as inflective and complementizer, respectively (Kayne, 1984: 109). The Romanian particle seems not to fall into this dichotomy, which, in some linguists' opinion (Dobrovie-Sorin, 2000: 108), arises the following syntactical issue: what abstract characteristic of Romanian language results in the existence of an ambiguous complementizer/inflective element of this type (this applies also in the case of the conjunctive particle *'să'*) which is absent in English and also in the other Romance languages?

The hypothesis that *'a'* might be an **inflective** element is supported by the following argument: the Romanian infinitives do not present a specific morphological inflection (as we have already mentioned, they have become nominal forms) analysable as a realization of the inflection node: *'-a'*, *'-i'* or *'-e'* in *a lucra*, *a povesti*, *a pune* belong to the lexical root of these verbs (see *voi lucrați*, *voi povestiți*, *voi puneți*). Therefore, one might consider that the absence of a verbal infinitival inflection is compensated by a different implementation of the inflection node, namely the particle *'a'*. Originally a preposition (deriving from the Latin *ad*), it is a mark of the infinitive in contemporary language. Thus, the Romanian infinitive is comparable to the English

infinitive, which presents an inflective prepositional element, 'to', correlated with the absence of the inflective morphological marks over the verb.

The analogy between the infinitives with 'a' and those with 'to' is also supported by certain aspects related to their distribution; they can be preceded by certain aspectual (semi)auxiliaries or be used in subject clauses:

- (c) 1. *De-abia a început a munci.*
He has just started to work.
2. *A citi e o bucurie.*
To read is a joy.

These examples show that the infinitives preceded by 'a', as well as those preceded by 'to', are sentence projections with argumental positions. They are to be compared with the bare infinitives which, both in English and Romanian, do not have an argumental status, but are only verbal projections; therefore, they can appear as objects of auxiliary verbs. Saying that the 'a' infinitives are sentence projections does not allow one to settle the particle's status: it might be generated either under the inflection node, like 'to' in English, or under the complementizer node, like 'de' in French. The first hypothesis is sustained by the following observation: unlike 'de' and just like 'to', the Romanian particle obligatorily accompanies the infinitives in the above-mentioned examples. If one considered

'to' generated under the complementizer node, one should expect it to be absent (just as 'de' is in French), as the complementizer positions in infinitives are usually empty in this type of contexts. On the other hand, the inflection nodes are not empty (Dobrovie-Sorin, 2000: 109).

Another possible argument in favour of the inflective status of 'a' is related to the moving structures. Kayne (1984) analysed the fact that 'de' cannot appear in the French example which follows as a consequence of its complementizer status, the projection of which is the regent category of the subject in the clause; therefore, a Nominal Group which occupies this position cannot be bound by the moved subject, as the A Condition of binding theory requires:

- (d) *John happened to be there.*
*Jean s'est trouvé (*d') être là-bas.*
Ion s-a întâmplat a fi acolo.

In the English variant, 'to' is permitted, which is predictable within the hypothesis that 'to' is under the inflection position: the infinitival inflection does not govern the subject Nominal Group, which is therefore governed in the main clause. Consequently, one might be tempted to adopt the same analysis for the following Romanian example which contrasts with the previous one and seems parallel to the English gloss:

- (e) *Ei s-au nimerit a fi acolo.*
They happened to be there.

The cohesion between 'a' and the verb is probably the most direct argument in favour of its inflective status. The only elements that can appear between them are the adverbial, pronominal or negation clitic elements. No other is permitted, as we can see in the following example:

- (f) *A nu o mai ajuta ar fi o prostie.*
Not to help her would be a foolish.

The theory applied to this case implies two principles: a) the incorporation of an affix is determined by the morphological subcategorization (Lieber, 1980: 111); b) cliticization is based on a reanalysis mechanism which affects the adjacent functional elements which have different syntactical positions in surface structure. Thus, the Romanian particle 'a' cannot be analysed as an affix; in other words, it does not present a subcategorized morphological position to which the verb can move.

Certainly, one might consider that there are two inflective positions, one for 'a', other for the moved verb. This solution would imply an explanation of the fact that Romanian disposes of two inflection nodes, unlike English. These issues might be resolved if one considers that 'a' is dominated not by inflection, but by complementizer; thus, the inflection is available for the verb movement.

In the examples: (g) 1. *a nu vorbi / *to not speak*
2. **nu a vorbi / not to speak*,

In Romanian 'nu' appears obligatorily between 'a' and the verb; it cannot be positioned in front of 'a'. This distribution is another argument in favour of its **complementizer** status: the agrammaticality of (g)2. can be understood if one adopts the analysis according to which the projection which has 'a' as center constitutes a barrier for the relation between the negative center and the variable it binds in the Inflection Group. We know that it is not a barrier for this relation: 'nu' normally precedes the elements generated under the inflection. On the other hand, it is a barrier for the relation which is at the basis of negative quantification:

(h) **Știu nu că a sosit.*
[I] do not know that [he] has arrived.

If one is of the opinion that 'a' is under complementizer, the agrammaticality of the previous example is comparable to that of (h). This way, we reach the conclusion that 'a' is not the center of an Inflection Group projection, but of a Complementizer Group one. The position of 'not' in the English sentence is not completely clear (if 'to' were generated under inflection, in the same position as the modals, one might expect to have the form **to not go* – parallel to *not to go* – but this example is not grammatically correct), but whichever analysis one adopted, one cannot take 'to' under the complementizer node.

Another interesting contrast between Romanian and English concerns sentence (i):

(i) *A plecat fără a spune o vorbă.*
**[He] left without to say a word.*

One can think that the incorrect English variant is due to the violation of the Case Resistance Principle (Stowell, 1981): long infinitives are Inflection Group constituents of verbal type, therefore, they can not be used in a position which receives a case (required by the preposition). The correctness of the Romanian variant can be understood if one considers that the infinitives with 'a' are Complementizer Group constituents which can receive this way a nominal status.

The hypothesis that 'a' places under Complementizer is also sustained by the data offered by example (j); in this case one can invoke a violation of the doubly filled Comp filter, which forbids the coexistence of '-wh' elements (interrogative and relative pronouns) with Comp [-wh] elements (subordinating conjunctions):

(j) 1. **Are cu cine a se amuza.*
2. **Nu știu unde a pleca.*

The following English examples are grammatically correct, due to the fact that 'to' is an inflection-type element:

- (k) 1. *I don't know with whom to send her to the sea-side.*
2. *I am looking for a girl with whom to go to the sea-side.*

The doubly filled Comp filter operates in Romanian as the impossibility of the following examples demonstrates:

- (l) 1. **Nu mi-ai spus că unde ai fost ieri.*
2. **Nu mi-ai spus unde că ai fost ieri.*
3. **Nu mi-ai spus ca unde Maria să plece.*
4. **Nu mi-ai spus unde ca Maria să plece.*
5. **Caut o fată ca cu care Maria să plece la mare.*
6. **Caut o fată cu care ca Maria să plece la mare.*

These examples become correct if we omit the subordinating conjunctions:

- (m) 1./2. *Nu mi-ai spus unde ai fost ieri.*
3./4. *Caut o fata cu care Maria să plece la mare.*

Likewise, the examples in (j) are grammatically correct if 'a' is omitted:

- (n) 1. *Are cu cine se amuza.*
2. *Nu știu unde pleca.*

These arguments demonstrate rather clearly that model (j) should be analysed as a case of violation of the doubly filled Comp filter. Therefore, the structure of these constructions cannot be (j)1. where 'a' is in complementizer.

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FROM POLITICS OF TRANSLATION TO CULTURAL POLITICS

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Abstract: My project studies the concept of translation in post-colonial literary discourse as theorized by Homi Bhabha, Tejaswini Niranjana and Gayatri Spivak. I take up the site of translation as practice that shapes the relations of power as well as one's identity. To exemplify the performative nature of translation I introduce short episodes from the reception of Shakespeare in Indian context as great literary transformation as well as the reception of Ibsen's A Doll House as translation of the "new woman" into 1920s Chinese society.

Keywords: Translation, Post-structuralism, Post-colonialism.

One of the most influential post-structuralist ideas proposes the replacement of the Western canon with the metaphor of the library which dissolves hierarchies. This suggestion is closer to the point of view, recently adopted in the field of post-colonial literary studies that the canon is not a body of texts *per se* but a set of reading practices. Although the Canon implies the very idea of immortality and societal memory, the process of literary canonization remains essentially open. But it is not a simple annexation in turn: in Bloom's view it is a textual struggle for survival, a choice by dominant groups, institutions, or critical traditions. As long as the issue is the mortality or immortality of literary works, the Western canon is defined in the terms of the struggle between texts - inside the reader, the classroom or within a society.

What such a method of practical criticism, i.e. to trace the imaginative anxieties in literary formation, brings to post-colonial theory is a new mode of reading beyond the history of ideas or literary history. Bearing out post-structuralist idea of misprision as a reading method that transforms an existing knowledge into revisionary insight post-colonial literary theory reaches a point of conjuncture with post-structuralism. As Leela Gandhi points out, post-colonial criticism tries to present the colonial encounter as a "textual contest", "bibliographic battle, between oppressive and subversive books" (Gandhi, 1998). In her analysis Gandhi goes further to suggest a resemblance between Harold Bloom's speculations on oedipal struggle into literary theory and the post-colonial debate of politico-literary formations. The young poet (ephebe) rebels against the influence of his literary precursors which takes the form of deliberate and creative misprision. Under the auspices of incomprehension the young poet swerves in a new direction which, in Gandhi's words, illustrates the "inability to read as required" in post-colonial context.

Far from being a reduction of the world to a book, post-colonial discourse is a body of texts and is best conceived of as a reading practice. My main objective will be, *first*, to present the strong impact post-structuralism made on post-colonial literary discourse; *second*, to comment on the idea that translation is a form of reading practice against the colonial discourse; and *finally*, to articulate some of these practices through two alternative readings in the reconstitution of two canonical texts.

In beginning to describe the post-colonial I refer to its literary usages in order to discuss the various cultural effects of colonization. Starting with the period around the 70s, the post-structuralist influence on post-colonial literary discourse shows a keen interest in colonial discursive power and its oppositional form of “reading practice”. According to the definition of Aschroft et al. post-colonial reading is a way of reading and re-reading texts “to draw deliberate attention to the profound and inescapable effects of colonization on literary production” (Aschroft et al., 1998). It is also a form of “deconstructive reading” which demonstrates a text’s underlying contradictions and absences. While Jacques Derrida’s *Of Grammatology*, from the late 70s to the early 80s, had proposed to re-think the nature of reading itself, the English studies were seen as unable to account for the production of colonial subjects (Gikandi, 2006). According to Homi Bhabha the history of colonialism takes the subject as a knowable, monolithic entity which has been re-thought by post-structuralist theory in its critique of representation. Moreover, in Bhabha’s œuvres “post-colonial” ceases to be a historical or periodizing term but a critique of “cultural difference”, “cultural representation” or “social authority” where Derrida’s key term “difference” constitutes “a form of theoretical knowledge” (Bhabha, 1994). For post-colonial critics Derrida’s major contribution to the field of post-colonial literary studies consists in its critique of reality and representation as something “out there” and transparent. Such unproblematic notion of reality forms the basis of Western metaphysics along with notions like “presence”, “truth”, “Eurocentricity”, “man” and original. Today the notion of translation is seen as critique of this metaphysical model beyond the narrow definition of “faithfulness”, “secondary communication” or “source language equivalence”.

Since, it became clear that the practice of subjection in the colonial conquest resides not only in state apparatus but also in discourse of philosophy, philology or history, the colonial subject is brought into being within multiple sites. The problem of translation is seen by post-colonial critics as an important site for re-examining the questions of power and representation. Following Lawson and Tiffin the post-colonial is concerned with the power that operates in textuality and “its resistance, then...takes place in...the domain of textuality, in...motivated acts of reading” (Lawson and Tiffin, 1994: 10). But the European philosophical discourse is not only a matrix that inscribes the practice of translation in the heart of colonial domination. In Niranjana’s suggestive remark, translation *itself* produces a “conceptual economy” into Western thinking to function as a “philosopheme”.

Both Bhabha and Niranjana take the site of translation as a useful strategy for grasping the colonial domination in creating transparent texts and subjects and break with the classical dichotomy fidelity-betrayal that assumes an unproblematic notion of representation. Most importantly, the act of translation in the field of post-colonial literary studies goes beyond its narrowing definition as interlingual process to designate an entire problematique. In 1990 André Lefevere and Susan Bassnett have already pointed to the “cultural turn” in translation studies. For 1990 is the time of the debate between globalization and nationalisms with its shift from the notion of equivalence to the questions of power relations in textual production. Here I refer to the collaborative approach between Translation and Cultural Studies that might be defined literary and institutionally. Institutionally and literary their target is the body of texts constituting the Western canon which most “distinctive” feature is that its authors were indubitably white, European and male (WEM). Although contemporary theorists are often tempted

to add the adjective “dead” to this description (DWEM) I shall attempt to show along with Bloom that they are not in order *to stipulate that post-colonial translation is not a simple break with the past but a radical re-writing of it.*

I propose to address the issue of this particular theoretical practice which consists in examining the features of substantial texts as they function within a society in the terms of translational practice (my usage of it is not incompatible with Lefever’s). This practice integrates the actual activity of translating into itself and accounts for its political and social implications that can be in use in literary teaching. Most importantly, it may be examined as one of the strategies culture devise for dealing with the Symbolic Other, i.e. the Imperial language in which the colonial subject has been brought into being (Aschcroft et al., 1998).

The drive to study the other employs classical notions of representation and reality and is criticized by contemporary post-colonial theory showing the way by which imperial discourse creates the colonized. Asking questions like “How the text is used and for what” contemporary criticism focuses on the way translation manifests history and on language as process of meaning construction. Because the speculations over translation could be found mostly in the form of prefaces, they could be regarded as the product of thinking about the translational process within a given society. The translation of Shakespeare began with the establishment of the English education through which he became a cultural icon for the elite. 1835 declare the founding of many schools for the Indians as well as the establishment of English as the official language of the colonial state. However, the real aim wasn’t to make bilingual the entire Indian population. Rather, “to form...a class of persons, Indian in blood and color, but English in taste” (Macaulay, quoted by Niranjana, 1992: 30) whose secret ambition is to become more English than Hindus. In this context, the upper English-educated class did not require any translation of Shakespeare and translation was needed for the lower reading public (Kumar Das, 2005). As the English-educated Indian class was “the most zealous guardian of Shakespeare’s language” (Kumar Das, 2005) and ideas it is easy to see the classical Western metaphysical model which attributes to translation subordinate and referential function. Trapped in the Western idea of representation the notion of translation becomes a sign for one’s inferior status. As Kumar Das puts it - the most influential part of Indian upper class never read Shakespeare in translation given the fact that English was the language of political and cultural authority.

The second stage of Shakespeare’s reception in India is when his *œuvres* enter for translation into Indian languages but also into other artistic codes. This moment indicates Shakespeare's domestication which may be regarded as a social exercise, closely connected with the questions of caste, gender, conventions and social change. Still, the role of translation is highly influenced by the Western understanding of the act of translating as “carrying across” a certain meaning or idea. But sometimes, this process of “carrying across” foreign ideas and representations threatens the local modes of existence which attributes to translation a highly “surveilling” mode of existence. The Bengali poet Hemchandra Bandyopadhyay, in his translation of *Romeo and Juliet* omits the line “I will kiss thy lips” (quoted by Kumar Das, 2005) as extremely offensive because of the special place of marriage in Indian society where premarital love is a serious act against the social norm. In Niranjana’s sense, such concrete translational decisions cover concrete political implications: far from being innocent literary

question, the correction of the original implies deeper political act keeping the existing social codes out of reach.

The domesticated Shakespeare or Shakespeare in its Indian incarnations presents a special case of translating, namely adaptation. Although the concept of adaptation is marked by number of unclear points it is generally contrasted to the concept of equivalence. Susan Bassnett argues that the performability in the context of multicultural theater places translator in the liminal space between cultures. For "Translation is the performative nature of cultural communication" (Bhabha, 1994: 228), Indian adaptations in the form of story changes and indianization of characters' names, aim at the unveiling of Shakespearian texts as both readable and stageable. For instance, Kumar Das points at *The Merchant of Venice* as the most popular of all Shakespeare plays in India because of the easy replacement of the main character Shylock by Indian moneylenders. However, a problem arises. Indian context has no equivalent of the racial hostility between Christians and Jews, which forced the Indian translator to find a substitute. Thus, the paragraph:

he has always laughed at my loss, criticized my gain, scorned my community, hindered my business, cooled my friends and warmed my enemies; and why this? Only because I am a Jew = Only because I am a *Jain*

(Quoted by Kumar Das, 2005:59)

is famous with its translation of the leading play's motif into another context. Although this particular substitute was found weak, the number of similar translation decisions tried to capture text's performability in order to show that "the hegemony of the English text...can be challenged adequately only through performance" (Kumar Das, 2005:68).

In his firm analysis Harold Bloom places Shakespeare at the center of the Western canon but today there is a shift from Shakespeare's high literary virtues to a Shakespeare utilized as a European center of power in order to oppose the legitimate cultural aspiration of various minorities. The apparent European identity of post-colonial discourse is associated with its post-structuralist roots but it was argued that in fact post-structuralism has been developed as an anti-Western strategy. In Robert Young's view the historical roots of post-structuralism may be found not in the European social and academic crisis from 1968, but ten years earlier in the Algerian struggle against French domination. Introducing post-structuralism into the field of post-colonialism he claims that:

"the structure to which [poststructuralism] ... is 'post' is the colonial apparatus, the imperial machine...the poststructuralist deconstruction of the idea of totality was born out of the experience and the forms of resistance to, the totalizing regimes of the late colonial state..."

(Young quoted by Parry, 2006:78)

Post-structuralist theory arises as a reaction against European tradition of humanism and thus assures to post-colonial discourse a radical break with this tradition. Always in the terms of the "anxiety of influence" over their post-structuralist precursors post-colonial critics define language and literature as shaping one's identity. In my opinion, this may characterize the nature of a shift initiated by Spivak in post-structuralist discourse, when she considers language as production of (gendered) agency. In a text called "The Politics of Translation" written in 1992 Spivak points at the concept of translation as a

specific linguistic agency. Through the work of language, one is making sense of himself and that is what produces identity. But since there is a gap between peoples' identities language is called to bridge it within the framework of translation. Although earlier (in "Feminism and Critical Theory") Spivak has suggested to examine the problem of human discourse in the play of language – world – consciousness, where the category of language embraces the others, this essay travels from the notion of language to the production of an agent (translator) who acts also "around" language, "beside" language precisely like an actor interprets a script.

The constitution of agency attending to the specificity of the translated language is indebted to post-structuralism in several aspects but I read it especially in the fusion between the language of literature and the language of philosophy. Firstly, when Spivak defines "translation-as-reading" she puts aside the classical reduction of translation to syntax, synonym or lexical nuance. Her next step is to stress on the concept of reading which depends on the rhetorical nature of language opposed to its logical systematicity. The victory of the rhetorical dimension of language over logic has been examined by Paul de Man in the domain of literature as a powerful strategy against the complicity between ideology and philosophy (De Man, 1997). This complicity is most evident when a philosophical text claims to possess a natural vocabulary like in Hegel where Indians or women are seen as "naturally" incapable of action and individuality. Niranjana reads De Man's preoccupation with the rhetoric of representation as warning towards post-colonial critics for the rhetorical structures in hegemonic discourses. Since post-structuralism considers literature as a kind of discourse beyond the final truth of a situation, post-colonial critics like Spivak or Niranjana make a move forward to suggest that translation acts the same way.

In that case the process of women writing in 1920s Chinese society, for example, may be seen as a form of cultural translation against Hegel's Western centrality. For instance, Hegel's denial of agency to the people of India and China attributes them the role of subjects to Europeans (Niranjana, 1992). Similarly, for Hegel women are not self-conscious individuals; in comparison to men they are incapable of education and artistic or intellectual work:

"Women may be well educated, but they are not made for the higher sciences...Women may have insights, taste and delicacy, but they do not possess the ideal. The difference between man and woman is the difference between animal and plant..."

(Hegel, 1991:166)

Toril Moi from feminist and Bao Yue from post-colonial positions read *A Doll House* against Hegel's theory which defines women only in generic terms: as mother, daughter, wife. According to Yue, after its translation into Chinese in a special issue of the May Forth Journal *New Youth* from 1918, *Nora* becomes a symbol for the struggling for emancipation. It was argued that without broader social change to support women's emancipation Nora's gesture would remain purely individualistic.

From feminist perspective Nora's claim that she is "first and foremost a human being" is refusal to be seen only as a wife and mother. Nora ends by discovering that she too is individual who has to participate actively in the society she lives: "I can't be satisfied anymore with what most people say and what's written in the books" (quoted by Moi, 2006:246). Finally, in Moi's analysis Nora leaves her children precisely because she is not ready to educate them as independent individuals. Thus as for Nora

education is the prerequisite for access to universal, i.e. to art, learning and politics, marriage and motherhood are incompatible with women's existence as individuals and citizens. While education remained privilege of the upper Chinese class, transforming the young girls into emancipated women in resemblance to their Western protagonists, lower class women were educated as wives and mothers, guardians of the national identity. May Fourth reformers frequently use the word "Ibsenism" to express their ideological revolt (Yue, 2000) under the guise of self-rediscovering as Ibsen's most distinctive feature of playwriting. Thus, the category of "new woman" enters the debates on cultural progress as part of the China's national building project and provokes a keen interest in women literature.

Conclusion

Ibsen's *Nora* reveals the complicity between ideology and philosophy against the Hegelian text tracing women's historical transition from family members to individuals and citizens. Similarly, Shakespeare in Indian context performs a strong critique of reality and representation as something immediately present and transparent. Both translations of these canonical texts resist the confusion of linguistic with natural reality and thus oppose the hegemonic West from within. Most importantly they both claim to be *a literary work*, i.e. a work worth teaching in resemblance to their canonical doubles. If the Western Canon is still indissoluble from reading and pedagogy its translation into post-colonial context has to be of use in literary teaching. The act of translation implies the question of its pedagogical commitment to teach not a language of criticism but "language of influence", a dark ground where pure origin has already been contaminated.

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GENDER AND LANGUAGE USE

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***Abstract:** Language and gender is a topic that is of interest in its own right; it is also important because of what it can add to our understanding of language and how it works, and to the sociolinguistic study of language. The focus of this research is on generalized gender differences. Is women's language a distinct style or register of a language? Are women more polite than men? Are there any differences in the way women and men interact? How is language used to refer to women and men? This paper gives answers while exploring diversity among women and among men.*

Keywords: gender, language, sociolinguistics.

Introduction

Sex differences are a fundamental fact of human life and it is not surprising to find them reflected in language. The idea that women and men use language differently has a long history. In terms of systematic empirical investigation, there are several interesting early studies dating from the 1920s, 1930s and 1940s, but the growth of language and gender as a major research area, began later, around the beginning of the 1970s. Observations of the differences between the way males and females speak were long restricted to grammatical features, such as the differences between masculine and feminine morphology in many languages.

Is women's language a distinct style or register of a language? Are women more polite than men? Are there any differences in the way women and men interact?

Linguists studying several languages have found evidence of 'sex-exclusive' language forms, that is, cases in which an obligatory grammatical distinction is made female and male speakers. The linguistic forms used by women and men contrast – to different degrees – in all speech communities. There are other ways too in which the linguistic behaviour of women and men differ. It is claimed women are more linguistically polite than men, for instance, and that women and men emphasize different speech functions.

Women's and men's languages

The classic example of linguistic sex differentiation comes from the West Indies. It was often reported that when Europeans first arrived in the lesser Antilles and made contact with the Carib Indians who lived there, they discovered that women and men 'spoke different languages'. This would of course have been a very startling discovery, and one that does not appear to have been paralleled anywhere else in the world. A report from the seventeenth century says: "The men have a great many expressions peculiar to them, which the women understand but never pronounce themselves. On the other hand the women have words and phrases which the men never use, or they would be laughed to scorn. Thus it happens that in their conversations it often seems as if women had another language than the men." (Trudgill, 1974:86)

The first widely influential study of language-use features was presented by Robin Lakoff. Her work led her to conclude that ‘woman’s language’ had the overall effect of submerging a woman’s personal identity.

Lakoff suggested that women’s speech was characterized by linguistic features such as the following (Lakoff, 1975: 6):

- a. Lexical hedges or fillers, e.g. *you know, sort of, well, you see.*
- b. Tag questions, e.g. *she’s very nice, isn’t she?*
- c. Rising intonation on declaratives, e.g. *it’s really good.*
- d. ‘Empty adjectives’, e.g. *divine, charming, cute.*
- e. Precise colour terms, e.g. *magenta, aquamarine.*
- f. Intensifiers such as *just* and *so.*
- g. ‘Hypercorrect’ grammar, e.g. consistent use of standard verb forms.
- h. ‘Superpolite’ forms, e.g. indirect requests, euphemisms
- i. Avoidance of strong swear words, e.g. *fudge, my goodness*
- j. Emphatic stress, e.g. it was a BRILLIANT performance

Robin Lakoff claimed that women use a number of language features that, collectively, indicate uncertainty and hesitancy. The features, argued Lakoff, deny women the opportunity to express themselves strongly, and make what they are talking about appear trivial. She pointed out, for example, that for the most part, women are not expected to use ‘strong’ expletives, such as *damn* or *shit*, but are encouraged to substitute weaker ones like *oh dear* or *fudge*. This difference in linguistic acculturation between men and women permits men the opportunity to express strong emotions with impunity. Tag questions usage, represents another example of the submersion of women’s individualities. The use of question intonation with assertion syntax is quite similar. In answer to the question, “When will dinner be ready?”, women would tend to answer “Around six o’clock?” Women would feel inclined, or perhaps obliged, to adjust dinner time to suit the convenience of other members of the family. On the other hand, if asked “What time are we leaving for our trip tomorrow?” it would seem natural to expect a man to reply with something like “At 7.30 and I want everyone to be ready”.

Lakoff’s claims were based on her intuitions and observations but some researchers considered her investigation to lack linguistic expertise.

Studies of gender differences have shown the power of stereotyping. A *poet* is taken more seriously than a *poetess*; women’s status is lowered by references to the *girls*. In Hebrew, only the lower ranks in the army (up to the rank of lieutenant) have feminine forms. The use of **generic masculine** (“Everybody should bring *his* lunch, we need to hire the best *man* available”, however well-meaning and neutral the speaker’s intention may be, reinforces the secondary status of women in many social groups. With the growth of social awareness in this area over the past decades, there have been many attempts to overcome this prejudicial use of language (Spolsky, 1998:37).

Some linguists have suggested that women use more standard speech forms than men because they are more status-conscious than men. The claim is that women are more aware of the fact that the way they speak signals their social class background or social status in the community. Standard speech forms are generally associated with high social status, and so, according to this explanation, women use more standard speech forms as a way of claiming such status.

A second explanation for the fact that women use more standard forms than men points to the way society tends to expect ‘better’ behaviour from women than

from men. Little boys are generally allowed more freedom than little girls. Misbehaviour from boys is tolerated where girls are more quickly corrected. Similarly, rule-breaking of any kind by women is frowned on more severely than rule-breaking by men. Women are designated the role of modeling correct behaviour in the community. Predictably then, following this argument, society expects women to speak more correctly and standardly than men, especially when they are serving as models for children's speech.

Instead of asking 'why do women use more standard speech form than men?' it makes maybe more sense to ask 'why don't men use more standard forms'? Let's take a look at the following dialogue (Holmes, 1992:174):

Knocker: Comin' down the club Jim?

Jim: Not friggin' likely. It's rubbish that club.

Knocker: It ain't that bad. Music's cool. I seen a couple of sharp judies there too. If we plays our cards right ... Anyways you was keen enough las' week.

Jim: The music's last Knocker. I'm off down the Pier' ead if there ain't nothin' better than that on offer.

Knocker: Bleedin' rozzers crawlin' round down there. Come down ours instead.

One possible answer to the above question is that men prefer vernacular forms because they carry macho connotations of masculinity and toughness.

Another possible explanation for women's use of more standard forms is that people who are subordinate must be polite. Children are expected to be polite to adults. Women for a long time considered as a subordinate group, it is argued, must avoid offending men – and so they must speak carefully and politely.

Empirical studies of gender and talk have documented several specific features of conversational style that are said to differentiate between female and male speakers. Examples of these are (Mesthrie, Swann, Deumert, Leap, 2000: 230):

- *Amount of talk*: male speakers have been found to talk more than females, particularly in formal or public contexts.
- *Interruptions*: male speakers interrupt female speakers more than vice versa.
- *Conversational support*: female speakers more frequently use features that provide support and encouragement for other speakers, for example 'minimal responses', such as *mmh* and *yeah*.
- *Tentativeness*: there are claims that female speakers use features that make their speech appear tentative and uncertain, such as 'hedges' that weaken the force of an utterance ('I think maybe ...', 'sort of', 'you know' and certain types of tag questions (It's so hot, isn't it?))
- *Compliments*: a wider range of compliments may be addressed to women than to men, and women also tend to pay more compliments.

Consequently, a feature often associated with so-called women's language is *politeness*. Brown and Levinson (1978) show that politeness may be specifically related to the degree to which interlocutors care for the *face wants* of one another. They characterize these wants as (1) *positive* – the need to be liked or admired, and (2) *negative* – the need to be left alone or not imposed on.

Nancy Bonvillain's in "Language, Culture, and Communication" (<http://logos.uoregon.edu/explore/socioling/gender.html>) notes that, "women typically use more polite speech than do men, characterized by a high frequency of honorific

(showing respect for the person to whom you are talking to, formal stylistic markers), and softening devices such as hedges and questions."

Sociolinguists try to explain why there is a greater frequency of the use of polite speech from women than from men. In our society it is socially acceptable for a man to be forward and direct his assertiveness to control the actions of others. However, society has devalued these speech patterns when it is utilized by women. From historical recurrence, it has appeared that women have had a secondary role in society relative to that of the male. Therefore, it has been (historically) expected from a woman to "act like a lady" and "respect those around you." It reflects the role of the inferior status being expected to respect the superior. In Frank and Anshen's "Language and the Sexes", they note that boys, "are permitted, even encouraged, to talk rough, cultivate a deep "masculine" voice and, if they violate the norms of correct usage or of polite speech, well "boys will be boys," although, peculiarly, it is much less common that "girls will be girls" Fortunately, these roles are becoming more of a stereotype and less of a reality. However, the trend of expected polite speech from the female continues to remain. This is a prime example of how society plays an important part on the social function of the language.

Nevertheless we have to signal that nowadays the female protagonists are able to engage in angry confrontations, flouting the norms of language behaviour.

Can a language be sexist?

The study of sexist language is concerned with the way language expresses both negative and positive stereotypes of both women and men.

Feminists have claimed that English is a sexist language. Sexism involves behaviour which maintains social inequalities between women and men. Can a language contribute to the maintenance of social inequalities between the sexes?

It has been suggested that the English language discriminates against women. Most obviously, perhaps, in the semantic area the English metaphors which describe women include an extraordinarily high number of derogatory images compared to those used to describe men.

The chicken metaphor tells the whole story of a girl's life. In her youth she is a *chick*, then she marries and begins feeling *cooped up*, so she goes to *hen parties* where she *cackles* with her friends. Then she has her *brood* and begins to *hen-peck* her husband. Finally she turns into an *old biddy* (Holmes, 1992: 337).

Janet Holmes points out that animal imagery is one example where the images of women seem considerably less positive than those for men. One should take into account the negativity of *bitch*, *old biddy*, and *cow*, compared to *stud* and *wolf*. Animal imagery which refers to men often has at least some positive component (such as wiliness or sexual prowess). *Birds* are widely regarded as feather-brained and flighty. Even the more positive *chick* and *kitten* are sweet but helpless pets. Terms which were originally neutral or affectionate eventually acquire negative connotations as they increasingly refer only to women, and as their meanings focus on women as sexual objects.

Words for women have negative connotations, even where the corresponding male terms designate the same state or condition for men. Thus, *spinster* and *bachelor* both designate unmarried adults, but the female term has negative overtones to it. Such a distinction reflects the importance of society's expectations about marriage, and more

importantly, about marriageable age. A spinster is more than a female bachelor: she is beyond the expected marrying age and therefore seen as rejected and undesirable.

These cultural stereotypes about old maids being losers in card games and the marriage market also affect the term *maiden*, as in *maiden aunt* or *maiden lady*, and notably even phrases such as *maiden horse* to refer to a horse that has not won a race. The *Oxford English Dictionary*'s entry on figurative uses of the term *maiden* defines them as sharing the meaning of 'yielding no results'. Other figurative uses such as *maiden voyage*, *maiden speech*, *maiden flight*, etc. referring to the first occasion or event of a kind relate to the stereotype that women should be virginal, inexperienced, intact, untried, and fresh in worldly as well as sexual matters (Romaine, 1994:107).

If anyone has any doubt about the negative connotations of *spinster*, all they need to do is look at its collocations. Although there are some neutral descriptive adjectives used with the word, such as *66 year old*, *disabled*, or *American*, the majority of words collocating with *spinster* are negative. They include the following: *gossipy*, *nervy*, *over-made up*, *ineffective*, *jealous*, *eccentric*, *love-/sex-starved*, *frustrated*, *whye-faced*, *dried-up old*, *repressed*, *lonely*, *prim*, *cold-hearted*, *plain Jane*, *atrocious*, and *despised*. By comparison, the collocations of *bachelor* are largely descriptive or positive, with the exception of one occurrence of *bachelor wimp*.

Collocations transmit cultural meanings and stereotypes which have been built up over time. If the problem lies not with words themselves, but how they are used, this poses considerable problems for reform which targets the elimination of sexist language. Seemingly gender-neutral terms such as *aggressive* and *professional* have different connotations when applied to men and women. To call a man a professional is a compliment, but to be a woman and a professional is perhaps to be a prostitute, in English as well as in other languages as Romanian, Japanese, French, where *une professionnelle* is a euphemism for prostitute.

This sort of bias in the connotations of words for women is far-reaching and applies to associations of the basic terms *man* v *woman*. Men are likely to be referred to with positive adjectives such as *honest* and *intelligent*, while only women are described as *silly* and *hysterical*. Negative terms such as *frigid*, *neurotic*, *loose* relating to sexuality occur predominantly with the female terms, as do terms such as *blond(e)* and *ugly* describing appearance.

Conclusion

In all human societies individuals will differ from one another in the way they speak. Some of these differences are idiosyncratic, but others are systematically associated with particular groups of people. The most obvious of these are associated with sex and developmental level: women speak differently from men, and children differently from adults. These two dimensions of social variation in language are in part biologically determined (for example, differences in laryngeal size producing different pitch levels for adult men and women), but in most societies they go beyond this to become conventional and socially symbolic. Thus men and women differ by far more in language use than mere pitch.

Eventually there was a campaign to reduce sexism in language in the English-speaking world which was quite successful. Other speech communities such as the Dutch have experienced similar changes, but it is by no means clear that this campaign can be transferred to other languages. There is a general point that the changes brought

about by the feminist language reform demonstrate: languages can be profoundly affected by deliberate choices of the speakers.

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BEING A TRANSLATOR/INTERPRETER

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Abstract: *The aim of this paper is to give general information about who and what are the translator and interpreter. There are details about the differences between the two of them. Most of the people already know that a translator converts meaning from one language to another and that the translator is the one who translates in writing and the interpreter is the one who does it orally. But few of the people know which the real differences between them are, how they are trained, what skills they are learned to develop in general. I have also chosen to talk about misconceptions regarding the translation profession. People tend to think that if they are able to speak and write a foreign language, they can become translators and if there is a dictionary, the translation is almost finished. Translation implies much more than translating words from a language with words from another language. It implies linguistic, cultural, and specialized knowledge.*

Keywords: *translation, source language, target language.*

A translator is a combination of writer and linguist, a person who takes written material such as newspaper or magazine articles, books, manuals or documents in one language and converts it into the equivalent in another language. In other words, a translator knows two languages fluently, and often knows a third or even a fourth. Translators also must have strong reading and writing skills, as well as a deep knowledge of the subject material they are working on.

Translators typically work into their native language, that is to say that they translate material that is in their second, acquired language into the language they were born into. There are exceptions, especially among people who are born and raised bilingually, but in general translators produce their best work when going into their mother tongue.

In the profession of translation, the translator's native language is referred to as the "A language," and the non-native languages as a "B language" or "C language". AB language is one which the translator can speak, read, and write virtually as a native speaker does. AC language is one which the translator can read and understand almost like a native, but does not necessarily speak or write so well. Obviously we all have an A language, and equally evident, all translators have a B language. Many translators have more than one B language, and some also have C languages.

A good translator is by definition bilingual. The opposite is not necessarily true, however. A born bilingual will still need two things to become a translator: first, the skills and experience necessary for translation; second, knowledge of the field in which he will translate. The skills and experience for translation include the ability to write well in the language the translator is working into, what is commonly called the *target language*, and the ability to read and understand the language being translated, what is known as the *source language*. Further, the bilingual who would be a translator must be able to work with the latest word processing software, machine-assisted translation tools, and typical Internet and email applications.

The knowledge of the field the translator is working in is often overlooked by translators and those who hire them. Translators are language professionals, but they

also have to cultivate knowledge of the areas they work in. Few translators claim to be able to translate anything written in their languages, which would imply that they are experts on everything. A translator who says he can translate anything presents no credibility for everyone, as he claims to be capable of translating in every field but, in fact he does not master any. Clients and employers will not feel confident working with such a translator so, most translators have to specialize, working with one or a few related categories of material, for instance legal, financial, medical, computers, or electrical engineering, to name a few. Each field has its own vocabulary, syntax, and style and the translator has to work hard to develop the knowledge necessary to deal with such material.

The knowledge also includes two other important factors. First, the translator should have the background knowledge to work in the field. This does not mean that a medical translator should have Medicine Diploma, or that a translator of software manuals should be a programmer. But some background, experience, or education is essential. This can be obtained through coursework, on-the-job experience, or self-study. No one seems too concerned with exactly how translators develop their subject knowledge, unless that knowledge is very exotic.

Second, the translator should have the necessary resources to deal with the material. This means dictionaries, glossaries, and any other terminology, language, or subject matter resources. Such resources can include Web sites devoted to translation or terminology, discussion groups concerning translation, friends or colleagues who work in the profession, and magazines and journals. And translators have to work tirelessly to improve their knowledge of the fields they work in by reading related material. They also have to invest the time and money in maintaining their reference library and taking courses or acquiring good textbooks.

In other words, professional translators are always learning. Becoming a translator is a lengthy process, and being a translator is also a process, not a state. Anyone of us can acquire a language in a few weeks or months from a book and then begin translating.

But, at what point does someone know when he is ready to begin translating? The answer would not be so difficult. Specialists consider that everyone can start his career in translations when his abilities of expression and comprehension in the A and B languages are strong enough that he can do the job properly by the client's deadline. The length of time to cultivate these abilities depends on the person and the language. English native speakers can learn easier Germanic languages because their grammar, syntax, and vocabulary are relatively familiar. But, a language like Chinese or Japanese takes a longer period of time simply because there are thousands of characters that one should learn how to read, as well as deal with grammar, syntax, and structure totally different from what is found in English.

Translators are considered language professionals. They are linguists, even experts in intercultural communication and diplomats. If we try to explain all these appreciations we could say that:

- as linguists translators are capable of analyzing the syntax and structures of their languages, researching terminology and dealing with all new developments in their languages.

- as intercultural communication experts and diplomats, translators have to be sensitive to the cultural and social differences which exist in their languages and be capable of addressing these issues when translating.

The above mentioned ideas are just a few characteristics of a good translator. They are also competent writers and good socio-analysts. But this is the ideal translator. Not all translators have all these qualities, and they do not need all of them. They should, however, have them in sufficient measure to be able to translate their material in a manner acceptable to their clients.

Translator vs. Interpreter

For some reason, most people refer to both translation and interpretation as "translation." Although translation and interpretation share the common goal of taking information that is available in one language and converting it to another, they are in fact two separate processes. So, we should outline first the difference between translation and interpretation. It is very simple:

- Translation is written - it involves taking a written text and translating it into the target language.
- Interpretation is oral - it refers to listening to somebody/something spoken and interpreting it orally into the target language.

These two processes differ mainly in their presentation, duration and the subject matter. In other words while interpretation involves instantaneous verbal transformation of communication on general subjects, translation involves a delayed transformation of written communication on subjects including highly specialized ones. This might seem like a subtle distinction, but if we consider our own language skills, we will find that our abilities to read/write and listen/ speak are not identical - we are probably more skilled at one pair or the other. So *translators* are excellent writers, while *interpreters* have superior oral communication skills. In addition, spoken language is quite different from written, which adds a further dimension to the distinction. Moreover, if we try to decode the word "translate", we will probably think about transposing something from the original language into the target one. And if we do the same thing with the word "interpret", we will think about the interpretation of the text, which sometimes means even including our own words in order to find the best way to express the main idea.

Translation and interpretation require the ability to accurately express information in the target language. Word for word translation is neither accurate nor desirable and a good translator/interpreter knows how to express the source text or speech so that it sounds natural in the target language. The best translation is one that you do not realize is a translation, because it sounds just like if it had been written in the target language. Translators and interpreters nearly always work into their native language, because in this way he can find the best translation, and can improve whatever word which may sound incorrect. Anyway, it is much easier to find the mistakes in your native language, than in the target one.

A distinction is made between *translation*, which is the transferring from one language to another of ideas that are expressed in writing, and *interpreting* which is the transferring of ideas orally expressed.

Interpretation may be performed in two modes: consecutive and simultaneous. In consecutive interpretation, during formal negotiations, the interpreter usually sits with conference delegates while a speech is being made, listens to the speech, and takes notes. When the speaker pauses or finishes, the interpreter re-tells the speech in the first person, but this time, in the target language. Speech and interpretation occur in segments no longer than 10-15 minutes and generally two or more interpreters share the duties.

It is also the case when during consecutive interpreting the speaker stops every 1-5 minutes (usually at the end of every "paragraph" or a complete thought) and the interpreter then translates what was said into the target language. A key skill involved in consecutive interpreting is note taking, since few interpreters can memorize a full paragraph at a time without loss of detail. But interpreter's notes are very different from those of a stenographer, because writing down words in the source language makes interpreter's job harder when he has to translate the speech into the target language. Many professional interpreters develop their own system of signs, which allows them to take down not the words, but the thoughts of the speaker.

Strictly speaking, "simultaneous" is a wrongly used concept: the interpreter can't start interpreting until he understands the general meaning of the sentence. Depending on how far in the sentence the subject and the verb are located, the interpreter may not be able to utter a single word until he hears the end of the sentence in the source language. One of the key skills of the simultaneous interpreter is decisiveness: there is simply no time to recall the right idiom in the target language. Any delay mean missing a few words, even a thought that the speaker uttered.

On the surface, the difference between interpreting and translation is only the difference in the medium: the interpreter translates orally, while a translator interprets written text. But, the practice of each profession differs in the same way that written language differs from spoken. Thus, both translation and interpretation involve careful analysis of meaning in context and attention to extra-linguistic aspects of communication. The skills required for these two activities are quite different. Translators and interpreters are trained in entirely different manners. Translators receive extensive practice with representative texts in various subject areas and learn to manage glossaries of relevant terminology. On the other hand, interpreters should demonstrate excellent note-taking technique when interpreting. Interpreters must be good public speakers who can solve complex linguistic problems quickly, whereas translators must be able to conduct thorough and meticulous research and produce accurate documents while respecting tight deadlines. Interpreters are expected to be about 70% accurate; that is to say that interpretation is an approximate version of the original. Translations should be over 99% accurate, by contrast.

In spite of the differences in the skills of translators and interpreters, there is one thing that they must share, besides deep knowledge of both languages: they must understand the subject matter of the text or speech they are translating. In fact, the main qualifications of a good translator or interpreter include knowledge of the general subject of the discussions that must be interpreted. The translator should demonstrate general erudition and intimate familiarity with both cultures of the source and target

language. An extensive vocabulary in both languages is required as well as the ability to express thoughts clearly and concisely in both languages.

Translation is not just a matter of substituting words in one language for words in another. It is a matter of understanding the thought expressed in one language and then explaining it using the resources of another language. In other words, a translator changes words into meaning, and then changes meaning back into words of a different language. So translating is basically paraphrasing. And if the translator does not fully understand one thought, then he cannot translate or interpret anything. Another important idea is that of being aware of the matter that is being discussed. This is why making sure the translator is knowledgeable in the subject matter of the meeting or the negotiation for which the person is interpreting is just as important as making sure that he is an experienced interpreter. Another common aspect, and the most important one, of translator and interpreter is decoding the meaning of the source text and re-encoding this meaning in the target language.

All in all, the translator and the interpreter have common and different abilities: different abilities because they are trained in different manners, in order to develop those particular skills required by their profession; common abilities because they are all linguistic professionals, experts in intercultural communication.

Misconceptions

One language cannot express the meanings of another. Instead, there is a distinction between the meanings built in and the meanings that must be captured and expressed. In this sense, different languages predispose their speakers to think differently and direct their attention to different aspects of the environment. Translation is therefore not simply a matter of seeking other words with similar meaning but of finding appropriate ways of saying things in another language. Different languages, then, may use different linguistic forms. But these forms are only one of the aspects of the difference between the two language systems. Although the general tendency is to consider translation as something that anybody can do with the help of an adequate dictionary, the fact is that producing a written text using another text as a basis is a much more complex phenomenon than what is commonly believed.

Many people who are not part of translation field, or have never tried to translate something tend to think translation is easy. You just need a dictionary and translate. It is not like this at all! Translation is, in fact, often arduous work. A translator must be simultaneously immersed in two different texts: the source text and the target text. This means being immersed in two different languages and two different cultures at one time. A translator must not only understand the source text, but must make that text understandable to people with a completely different linguistic and cultural background. On a more subtle level, a translator must recognize the register of the source text, and must be able to preserve that register in the target text - that means being continuously aware of the tone, vocabulary, and intention of a text. Only a professional translator has the necessary experience to undertake this sort of task.

Another misconception is that if one knows a bit of a language, he is capable of becoming a translator. It takes much more than just the knowledge of a foreign language to be a good translator. It is true that the first and the most important condition is to master the target language as well as possible, but we should not forget about the native

language. Many people would consider this remark not a very good one, but this is a serious matter. If one does not truly understand his own language, he cannot begin to understand a foreign language.

But even being bilingual is not a guarantee that one can be a good translator. He must also be an excellent writer. If he cannot express himself well in writing, he certainly will not be able to produce a coherent translation. In addition, he must be kind of anthropologist. Language is based on culture and society. If one does not understand the culture behind the language which he is translating, he will never be able to translate the language correctly. And, of course, if he is not continuously aware of the culture behind the language into which he is translating, his translation will not be understood by its intended audience.

Translators believe in the necessity of giving translation the importance it deserves, rather than considering it a mechanical process that can be carried out with the help of a dictionary alone. It is a much more complex and interesting activity, which involves going beyond simply linking a series of words to produce a translation that is correctly understood by the target audience unfamiliar with the source language. The skills and experience for translation include the ability to write and read very well in the language the translator is working into. Even complying with these essential requirements does not mean that one can be a good translator. Indeed, translators are by definition language professionals, but they also have to cultivate knowledge of the areas they work in. There should be at least a minimum background in the working field. Experience, good translating skills, competitive fees are simply no longer enough to meet the many requirements translators are now faced with and to ensure a sufficient material to work on for a long period of time. In fact, the rules of the game have changed, and a good command of bluffing techniques is not enough. Professional translators should be always learning. Becoming a translator is a lengthy process, and being a translator is also a process, not a state.

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INTERDISCIPLINARY APPROACHES TO BRITISH AND AMERICAN LITERATURE

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***Abstract:** This article addresses the concept of interdisciplinarity and the role of interdisciplinary studies in studying British and American literature, with further instances from the works of James Joyce, Virginia Woolf, William Faulkner, and John Steinbeck. In the article, I offer a definition of interdisciplinary analysis and examine its manifold role in literary criticism; I also provide a brief history of interdisciplinary study.*

***Keywords:** interdisciplinarity, cultural studies, psychoanalysis, feminism, biblical perspectives.*

Towards a Definition of Interdisciplinarity

This paper aims to consider several ways in which the interdisciplinary approach has been defined and the discussions that have been conducted about its **meaning, purpose, and practical applications**, emphasizing at the same time the fact that interdisciplinarity has become a fashionable word across many academic studies.

To start with, we can say that literary forms are/can/should or may be analyzed against the background of cultural forms within the wide context of interdisciplinary studies. Literary critics, researchers working within the field of literary studies have been introduced to the idea of interdisciplinary perspectives from others fields, since the 1920's. Referring back to these fields in particular one can enumerate the following: cultural studies, sociology, anthropology, philosophy, psychoanalysis, history, geography, the sciences, and theology. Mention should be made that in point of terminology a slight overlap in usage is to be noted between literary theory/theory of literature on the one hand and interdisciplinary studies or interdisciplinarity on the other.

As Roberta Frank argues (1988:100), the term *interdisciplinarity* pleases everyone, hinting at the fact that knowledge is a developing thing, starting from its etymological origin: *inter* and *discipline*; from this we can infer that the term provides the possibility to transcend disciplines. The term as such emerged within the context of the critique of the academic disciplines as limited and confining.

According to de Zepetnek (1998: 79) the notion of interdisciplinarity contains two basic principles: 1) it postulates that literature may (or should) be studied by attention to conceptually related fields such as history, psychology, or other areas of artistic expression such as film, music, the visual arts etc.; 2) it postulates the principle of method, that is, the application of theoretical framework and methodologies used in other disciplines for the acquisition of knowledge in the analysis of literature and/or the literary text.

Following Joe Moran's approach to interdisciplinarity (Moran 2001: 14) as a subject for study, it can be stated that its meaning may be at times ambiguous since it can suggest "forging connections across different disciplines," and, at the same time "it can establish a kind of undisciplined space." Nonetheless, the value of the term lies in its flexibility and indeterminacy, and that there are potentially as many forms of

interdisciplinarity as there are disciplines. Another stand comes from Roland Barthes who suggests that “interdisciplinarity is always *transformative* in some way, *producing* new forms of knowledge in its engagement with discrete disciplines.” (my emphasis) (Barthes 1977: 155).

At an in-depth analysis or look into the works on interdisciplinary studies we may be surprised at the amount of overlap of theories, conceptual frameworks, terminologies and texts between different subjects. In a way, all things are blurred but at the same time more light is shed onto a certain piece of literary text, as far as our aim is concerned, when approaching a text from different perspectives, on account of the different disciplinary interpretations.

As I have mentioned before there is to be noted an overlap in terminology. Thus, the field of *cultural studies* which draws variously on sociology, anthropology, history, linguistics, philosophy, textual criticism, visual culture, the philosophy of science, geography, politics, economics and psychology, could be said to be synonymous with interdisciplinarity itself. Moran (2001: 50) was concerned to challenge the disciplinary identity of literary studies by dissolving the category of “literature” into the more inclusive notion of “culture”. While fields such as women’s studies or ethnic studies have always been intrinsically interdisciplinary, scholars working in national literatures have also begun to focus on this approach in scholarship.

Sociologically speaking, and bearing in mind such a concept as ideology, literary texts are also interesting ideologically because they often fulfil several functions which coexist or conflict with each other. While they can be used to disseminate official ideologies or to make a profit for their authors and publishers, they also feed into the wider circulation of meanings and signification in the culture as a whole.

In his influential work, *The Practice of Everyday Life*, Michel de Certeau expands the interdisciplinary possibilities of cultural studies by aiming to “bring scientific practices and languages back toward their native land, everyday life.” (de Certeau, qtd. in Moran 2001: 66) He sees the activity of reading a book, as a means in which the reader can transform and create meanings never intended by the writer and the novel as an open field for all kinds of *undisciplined material*. In other words, the novel is such a spacious, heterogeneous form, which brings together many modes of writing and types of human experience. Following this path, we can add that literary texts are worthy to be studied because they provide the basis for a transformative practice of reading.

Linguistics and Literariness/ Structuralist Approaches

The derivation of structuralism in linguistics opens up a number of interdisciplinary possibilities for literary studies. In structuralist analyses, literary texts tend to be positioned as part of the overall sphere of language and discourse, and thus as one type of text among many including non-linguistics forms such as cinema, photography, music and fashion. These texts are then analyzed ‘structurally’, emphasizing the form that they share with other texts rather than their specific content. In this way, interdisciplinary study creates a new object, which belongs to none of the sciences around it. In other words, structuralist approaches regard the text as a literary system, and aim to clarify how that system produces meaning.

Narratology is one area of structuralist criticism that has provided a particularly fruitful area of interdisciplinary textual study. In this sense, critics have taken narratives apart and shown how they work in extraordinary detail by examining

such elements as: temporal order, duration, frequency, perspective, point of view. Nonetheless, Mark Currie (in Wolfryes, Baker (eds.) 1996: 58) submits Narratology to the post-structuralist theory. In this sense, we note that the post-structuralist tends to work from the view that the object-text can be construed in an almost infinite number of ways. Thus post-structuralist is concerned with structuration.

Post-structuralism and Deconstruction

Post-structuralism, by contrast to structuralism, does not derive from linguistics, but rather from philosophy, which emphasizes the difficulty of achieving secure knowledge about things. A figure associated with post-structuralism is Jacques Derrida who announced the death of the author, which is a rhetorical way of asserting the independence of the literary text and its immunity to the possibility of being unified or limited by any notion of what the author might have intended into the work. (Barry 1995: 66) Derrida's method of the 'deconstructive' reading has been borrowed by literary critics and used in the reading of literary works, a 'reading of the text against itself', with the purpose of 'knowing the text as it cannot know itself.' In psychoanalytic terms we can say that 'deconstructive reading uncovers the unconscious rather than the conscious dimension of the text.' (Barry 1995: 71) Another revelatory definition of 'deconstruction' is provided by J.A. Cuddon (1991) who asserts that 'a text can be read as saying something quite different from what it appears to be saying... it may be read as carrying a plurality of significance(...).' Post-structuralist critics look for evidence of gaps, breaks, fissures and discontinuities of all kinds.

The three stages of the deconstructive process described by Barry (1995: 74-77) are: the verbal, the textual, and the linguistic. The 'verbal' stage involves looking in the text for paradoxes and contradictions. The second stage applies itself at the level of shifts in focus, time, tone or point of view, or attitude, or page, or vocabulary. Finally, the 'linguistic' stage involves the unreliability or untrustworthiness of language.

Psychoanalysis, Language and Culture

Within a literary context, psychoanalysis, from a critic's point of view, is based on the insights of Sigmund Freud, Jacques Lacan and Julia Kristeva. Although Freud saw himself primarily as a scientist, his work has been vastly more influential in the non-scientific disciplines, with a special emphasis on literature. Psychoanalysis as such is concerned with everything that the unconscious produces, and the way it influences all forms of human thought, feeling and behavior. Inevitably, it encompasses an interest in literature because, as Freud puts it, our basic instinctual impulses 'make (valuable – o.n.) contributions (...) to the highest cultural, artistic and social creations of the human spirit.'(qtd. in Moran 2001: 97) Moreover psychoanalysis is, like literary criticism, a fundamentally hermeneutic activity: because the unconscious is repressed, it cannot be clinically discovered, but only interpreted. However, Freud's many essays of literary criticism tend to use literature simply as the raw material for psychoanalytical case studies. Most commonly, early psychoanalytic criticism treats the text as a sublimation of the author's unconscious desires, instinctual needs or neuroses.

Freudian psychoanalytic critics give central importance, in literary interpretation, to the distinction between the conscious and the unconscious mind. They associate the literary work's 'overt' content with the former, and the 'covert' content with the latter, privileging the latter as being what the work is 'really' about. They also demonstrate the presence in the literary work of classic psychoanalytic symptoms,

conditions of phases, such as the oral, anal, and phallic stages of emotional and sexual development in infants. (Barry 1995: 105)

Barry asserts the existence of another type of psychoanalytic critics, namely the Lacanian critics who, instead of delving for the authors' or characters' unconscious motives and feelings, they search out those of the text itself, since in Lacan terms the unconscious is structured like a language, the very unconscious being the ultimate sovereign.

Psychology, on the other hand, comes into criticism in two ways: in the investigation of the act of creation and in the psychological study of particular authors to show the relation between their attitudes and states of mind and the special qualities of their work. (Daiches 1956: 340) We can look at the behavior of characters in a novel in the light of modern psychological knowledge and, if their behavior confirms what we know about the subtleties of the human mind, we can use modern theories as a means of elucidating and interpreting the work. (Daiches 1956: 348)

Criticism and Sociology

In modern criticism, investigation of a writer's social origins and of the effect which social factors had on his work has been at least as common as psychological studies of a writer's state of mind, and the two have often gone together. We witness a genetic approach, by means of which the work is considered in terms of its origins, whether individual or social or both.

Feminism and Literature

The feminist literary criticism of today is the direct product of the 'women's movement' of the 1960s. Feminist critics revalue women's experience in the literary field and raise the question of whether men and women are 'essentially' different because of biology, or are socially constructed as different. The representation of women in literature may be said to be one of the most important forms of 'socialization', since it provided the role models which indicated to women, and men. From the 1980s one can notice a shift of focus from attacking male versions of the world to exploring the nature of the female world and outlook. More than that, feminist criticism became much more eclectic, having a good deal in common with the procedures and assumptions of the liberal humanist approach, although feminists also place considerable emphasis on the use of historical data and non-literary material (such as diaries, memoirs, social and medical history) in understanding the literary text.

Julian Wolfreys and William Baker (qtd. in Wolfreys 1996: 15) state that 'feminism is never merely an aesthetic, evaluative, academic exercise; it is also profoundly political', since 'gender and sexuality' are central themes in literature. Once again supporting the idea of interdisciplinarity, mention should be made that 'feminism' draws on the insights of structuralism, psychoanalysis, Marxism and deconstruction.

New Historicist Thinking

The New Historicist type of reading is heavily influenced by Marxist analyses, distinguishing from it by Michel Foucault's influence by means of the notions of 'power' and 'discourse.' 'Power', in Foucault's work, is the fundamental force which drives all human experience, the desire to dominate and control. Derived from Nietzsche's 'will to power', it expresses the interest with social hierarchies and colonialism. (Branigan, qtd. in Wolfreys 1996: 159)

Science as Culture

Many of the scientific developments have been taken on board by literary and cultural critics to develop interdisciplinary approaches. For instance, Charles Darwin's theory of natural selection quickly entered wide circulation in the culture as a whole, becoming a part of a whole series of interconnecting narratives. These ideas were variously used to justify the colonial domination of "savage" peoples, the eugenics movement, racial segregation.

Modernism under the Spell of Einstein

While the natural sciences had been revolutionised by Darwin, physics and astronomy were turned around by Max Planck's work on quantum theory (1900 to 1919) and Einstein's relativity theory (1905 to 1915), to which could be added Werner Heisenberg's Uncertainty Principle of 1923, which undermined the claim to know anything absolutely about the material universe. This compounded Einstein's assertion that no physical law is entirely reliable, but that the observer's position will always affect the result, will make the result relative and contingent. Relativity was widely and excitedly debated in artistic circles as writers fondly embraced what they took to be the scientific backing for their ideas of individual perspective. The tendency towards narrative relativity, before and after Einstein, is perhaps the most striking aspect to Modernist fiction, from Conrad and James to Proust and Woolf, in its use of perspective, unreliability, anti-absolutism, instability, individuality and subjective perceptions. The Uncertainty Principle seemed to describe the stance taken by several authors: Forster's on religion in *A Passage to India*, for example. (Childs 2001: 66) Also, from a philosophical and aesthetic perspective the idea of relativity cannot be underestimated in its impact on the way the world was viewed from multiple, overlapping, intercut or synthesised perspectives by art. Mikhail Bakhtin used Einstein's ideas of space-time to coin the term 'chronotope' to refer to his theory of the distinctive use of chronology and topology in particular genres of fiction.

A Newtonian universe found its reflection in the realist novel: reliable, objective narrators encompassed the single perspective of a world governed by consistent, dependable scientific laws. Time was linear and narrative moved along chronological lines. By contrast, Modernism expressed time moving in arcs, flashbacks, jumps, repetitions and, above all, subjective leaps and swerves. Space was compressed, oppressive, threatening and subjectively perceived. Einstein's four-dimensional space-time continuum echoed the use of montage and collage in art. The physical universe under Einstein's theory had an ambiguity and flexibility that seemed to free experience from Newton's laws in a way that the Modernist writers attempted to free their characters from social conventions and challenge the propriety, homogeneity and absolutism of the social and aesthetic guidelines laid down for them by a previous generation. (Ibid.: 67)

For Baudelaire, the modern individual had to embrace the transformations brought about by changes in physics, optics, chemistry and engineering, and the modern artist had to re-enact the new technological processes and energies: to bring them to life. This was an idea perhaps not fully realized until the early-twentieth-century revolutions in cinema, painting and literature, represented through collage, montage, free verse and stream of consciousness (Ibid.: 65). At the same time as these early-twentieth-century upheavals in art, a scientific revolution complemented the radical forms and

perspectives offered by writers and painters, and indeed appeared to serve as a perfect analogy for many avant-garde opinions about social relations.

Art Movements and Literature

Impressionism and after

Most Impressionists shared the general view that all life contained a vision of beauty: cafés, villages, boulevards, salons, bedrooms and theatres all expressed a joy of life, a wholeness and a radiance.

Impressionism's unit of color was the brush stroke, which was challenged by Georges Seurat. His paintings are composed of discrete points of color, but as the viewer stands further back the eye fills in the gaps and mixes the colors to create a total image. Seurat has often been credited with anticipating the fractured, divided sensibilities of the Modernist period, thus predicting the way that art would become more self-referential, more concerned with form. His holistic approach through the assembly of atoms in a fragmented world is reflected in much Modernist writing, where individuals, like Woolf's heroine in *Mrs Dalloway*, compose their selves from many parts. (Ibid.: 109-110)

From Monet and Seurat has been taken into Modernist writing the idea that there is a mist or halo to what the individual perceives. Seurat saw a point surrounded by a halo of colour, Monet painted his views as though seen through fogs and mists. There is here a suggestion of Woolf's description above of consciousness as an 'incessant shower of innumerable atoms', a 'luminous halo' or 'semi-transparent envelope'. Conrad, sometimes considered an Impressionist writer, also seems to render a parallel view of 'meaning' in *Heart of Darkness*. (Ibid.: 111)

Cubism

For many Modernists, what was painted and what was written about became in some ways less important, and how it was written or painted became the key question. Much of this, as Stein suggests, was part of a drive to move away from the devaluation of art and writing that Modernists perceived to have taken place in the Victorian period. Cubism, or rather the ideas of collage and multiple perspective, suggested to writers new ways of constructing both narrative and 'character' as composites, as not singular but an assembly of fragments. (Ibid.: 114)

Expressionism

Expressionism has many roots in the work of another post-Impressionist, Vincent Van Gogh (1853-90). In Van Gogh's self-portraits, the self is always apparently trying to escape, to flee itself in search of a new way of expression. In this desire not to represent but (self-)express or project, Van Gogh anticipates the dark world of Expressionism. (Ibid.: 118)

Unlike the Impressionists, Expressionist painters concentrated more on shadows than light, on the sinister effects of shade and dark, the qualities of nightmare and alienation, in opposition to the celebration of incandescence and beauty found in the work of a painter such as Renoir. Where the Impressionists showed the uniqueness of an object in a moment of time, the Expressionists did the same with the human subject. This is why they are considered Modernists and the Impressionists are not; because painters like Munch projected an alienated self onto the environment, painting the way reality felt, not the way it looked.

Passages of Joyce's *Ulysses*, especially the 'Nighttown' section, and of Woolf's *The Waves* (1931) are reminiscent of Expressionist techniques, but Franz Kafka

(1883-1924) is the most famous European Expressionist novelist. Wyndham Lewis is probably the best-known British writer and artist, but another author who began as a Modernist and later used Expressionist techniques to convey the feeling of Nazi Germany (the country most associated with Expressionism, in film, art and painting) is Christopher Isherwood. (Ibid.: 119)

Ilse Dusoir Lindt (in Harrington, Abadie (eds.) 1979: 127) states the existence of some analogies between the visual medium present in painting and the literary medium, taking as an example Faulkner's works. In order to support her ideas she tried to pursue the relationship that exists between Faulkner's fiction and the visual arts, taking into consideration the paintings of Cezane, Gaugin and others. This enterprise opens the path for further interdisciplinary analysis at this level, showing that the fact that writers of fiction have seen or read about a certain painting may reflect itself in his/her fiction, by means of some visual patterns.

Film and Literature

By the 1920s, film, which itself drew both subject matter and techniques from fiction, was having an enormous cultural impact on Euroamerican art and literature. Many of the Modernist writers were influenced by cinema as much as by art, and many more wrote in a cinematic style. In Expressionist films, as in Modernist narratives, point of view is crucial. A roving camera that can move anywhere is used and can take the perspective of different actors so that the audience can understand their 'expression'. Not only are inner and outer worlds synchronised but the type of treatment conveys the quality of the feelings involved. Similarly, action can be repeated or replayed in slow-motion to suggest a subjective experience of time and a vividness or intensity of sensory perception. Many writers used Expressionist film techniques, especially shadow and distortion, as a way of superimposing their inner complexes on the outside world. As quoted in Childs (2001: 125) Eisenstein explains the influence of Cubism's use of multiple viewpoints on film, and the new techniques in art to alter perceptions and create ambiguity. In fiction, which often represents thought by overlaying images, something like montage can be seen in the closing pages of *Mrs Dalloway*, especially in the climax of the story as Clarissa's mind ranges over her party, Septimus's death, a phrase from Shakespeare, and her own actions and perceptions. (ibid.:126)

The relations between literature and film can be said to be very difficult to sort out, since writing has a lasting tradition of four thousand years, and film, only a century or so. The means and methods used to transmit the message or to set up a work as such are also different: a word unites a sound and a concept, while an image unites reflected light and an object. This approach of literature next to film, and of film next to literature could be touched out of the following reason: in the early twentieth century the arts of literature, painting and film went through the modernist crisis at approximately the same time. Nonetheless, it is difficult to establish what influence exerted on what, but we may be entitled to say, in the manner of Andre Bazin that 'novelists have been influenced not by the specific films made in their times but by the idea of cinema' (qtd. in Harrington, Abadie (eds.) 1979:105)

One of the authors whose work can be approached on the background of the art of film is William Faulkner, who was said to be thinking not in terms of movies, but in tropes that are most convincingly explicated in cinematic terms. (Kawin in Harrington, Abadie (eds.) 1979:105) In this respect let us mention the 'montage', a trope that is useful because it is probably impossible to photograph an idea, and the repetition, which

are the two central linguistic and structural devices in Faulkner's fiction. The varieties of montage take five basic and sometimes overlapping forms: the oxymoron, dynamic unresolution, parallel plotting, rapid shifts in time and place, and multiple narration.

A Theological Case Study on Steinbeck's Novels – A Biblical Perspective

During the second half of the twentieth century the attitude of the literary community in what the Bible was concerned underwent a marked change. Consequently, the Bible was recognized as the source and inspiration of many themes, symbols and types found in contemporary literature. Robert Alert and Frank Kermode (1978:15) attempted to clarify and elaborate the allusive connections between the Bible and contemporary literature and culture. Also, the literary approaches advocated by Northrop Frye and Kenneth Burke highlighted the Biblical references and themes which are common in twentieth-century literature.

Steinbeck quotes Biblical texts, subtly or significantly changes phrases, employs *direct* or *inverted* images, and consciously or unconsciously narrates a parallel story. So fundamental and so extensive is the Biblical imagery that it cannot be regarded as either accidental or incidental. (Bevan 1993: 80) By *direct* imagery is meant the invocation of a Biblical text or incident to have roughly the same significance in the novel as it has in the Bible. So in Exodus we read of the Ten Commandments and various laws without which the children of Israel would be moving in a state of anarchy; in *The Grapes of Wrath* we have a description of community rules worked out by the migrants. By *inverted* Biblical imagery we mean the use of part of a scriptural incident or narrative in an ironic manner or to make an opposite point in the novel. The most obvious example of inverted imagery is seen in the fact that the children of Israel wanted to escape from Egypt and begin their journey to the Promised Land, whereas the only thing the Joazebs and their neighbours wanted was to be left alone and not driven out by the obvious remote decision of bankers.

All in all, the key feature of successful interdisciplinary practice is not the disparity of the chosen disciplines. What demonstrates real interdisciplinary thinking is the use of each discipline as a valid source of knowledge in its own right and a valuable contribution to the intended discussion.

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SHAKESPEARE'S INFLUENCE ON EMINESCU'S DRAMATIC PROJECTS

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Abstract: As G. Ibrăileanu used to say, the theatre, the dramatic art, represents the author's highest level of fulfillment of his literary vocation. Therefore, we will not be able to completely understand Eminescu's literary production if we don't take into account the fact that it is based on the poet's dramatic experience, his activity as a prompter, transcriber, actor, translator, dramatic critic and theoretician. Conceived in a romantic perspective, impregnated with a tragical vision which is applied to the entire Romanian history, Eminescu's dramatical projects certify the influence of Shakespeare's theatrical ethics and aesthetics ideas. We were kept several lines and almost finished plays from Eminescu's dramatical projects, among which we can mention: *Alexandru Lăpuşneanu*, *Mira*, *Gruuiu-Sânger*, *Bogdan-Dragoş* etc. Eminescu thinks that Macbeth's plot and characters are related to some characters from our agitated and bloody history, to the usurpations and ambitions which led to the numerous and painful changes of the Romanian voivodes. Perpessicius and Călinescu showed that most of Eminescu's poems originate in the author's dramatic creation. This is the very reason for which to know Eminescu's dramatic creation is to come to a complete understanding of his entire literary production. Eminescu's conception about the theatre is similar to that of Shakespeare's. He wanted to describe the world just like it is, God's role being played by the author and then by the characters of his plays. In his dramatic projects Eminescu makes use of some themes and motifs characteristic to the *commedia dell'arte* and to the Elizabethan popular theatre.

Keywords: theatre, romanticism, tragical vision, *commedia dell'arte*, Elizabethan popular theatre.

Conceived in a romantic perspective, impregnated with a tragical vision which is applied to the entire Romanian history, Eminescu's dramatical projects certify the influence of Shakespeare's theatrical ethics and aesthetics ideas. We were kept several lines and almost finished plays from Eminescu's dramatical projects, among which we can mention: *Alexandru Lăpuşneanu*, *Mira*, *Gruuiu-Sânger*, *Bogdan-Dragoş* etc. Eminescu thinks that Macbeth's plot and characters are related to some characters from our agitated and bloody history, to the usurpations and ambitions which led to the numerous and painful changes of the Romanian voivodes. Perpessicius and Călinescu showed that most of Eminescu's poems (like, for instance, *Memento Mori*) originate in the author's dramatic creation. This is the very reason for which to know Eminescu's dramatic creation is to come to a complete understanding of his entire literary production.

In a notice published on the 5th of December 1876, referring to the performance *The general inspector*, Eminescu, speaking about Gogol, thinks that, in the dramatic art, we must begin with the author's complete understanding: "Gogol is considered by some people the most original author, others think that he is the best Russian author. The reality is different: he struck in his mind the real life of the Russian people, his characters are copies from the nature, they are real people, whom we can meet in the small towns which are lost in the middle of the Cossack steppes. All the nations have such writers, although not all of them have written a play. (...) Just like the other writers, who don't take pains in telling us something just for entertaining us, but who have something to say, even it is a sad truth, Gogol is not trying to attain any goal,

because he wrote neither for percentages, nor for success, but for he loved writing, as he felt and saw things, without being concerned about Aristotle's rules and, as far as I am concerned, he did well. The feverish interest we are inspired with by the modern French comedies, in which the play's action is based either on adultery or on adulterous attempts, turning men's and women's sins in dramatic jokes filled with slippery expressions and with even more slippery situations, all these didn't concern Gogol at all. One has seeds in a hotbed, rain falls down and all the seeds spring in full light, each having its own characteristics. This is also Gogol's case, who shows us a small town's hotbed, in which all the people are languishing in inherited sins, without anyone being concerned about them ... when, suddenly, an inspector comes in and all these plants become fat, clumsy, real on the stage, and you realize there is no imitation, no affected character in them – the human wickedness and degradation appear just like they really are, and we laugh at them ..." (Eminescu, Mihai: 197-198)

A true profession of faith results from this notice, according to which the only criterion Eminescu has in view whenever he analyses a dramatic production, a literary production, in general, is the life. The dramatic art is, therefore, similar to the life. Gogol's characters are compared with some real, living plants, none of them being an "imitation, or an affected character"; they "appear just like they really are". In other words, the truthfulness must have precedence in art, the scene must present "the real life of the people, real people, copies from the nature". In this respect, Eminescu's conception about the theatre is similar to that of Shakespeare's. In *Hamlet*, the British author used to say that "any thing so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature: to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure." Hamlet, asking the actor to "speak the speech, I pray you, as I pronounced it to you", advised him: "Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature (...)" (Shakespeare, William, 2003: 168, 170) "Not to overstep the modesty of nature" is an Aristotelian request and Eminescu has adapted himself to it from an artistic point of view, as, for him, too, the acting must be a natural one and the theatre's goal is that of presenting "real people".

Thus, the old man Arbore from the play *Mira* considers art "the mirror of the hope". Therefore, the actor must re-create the life, he must be a mirror of the hope, he must identify himself with his character. Hamlet himself says it (in Act 2, Scene 2), after the First Player has recited a "passionate speech":

"Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all his visage wann'd,
Tears in his eyes, distraction in 's aspect,
A broken voice, and his whole function suiting

With forms to his conceit?" (Shakespeare, William, 2003: 148)

The heroine Mira is conceived after one of Shakespeare's most remarkable female characters – Ophelia. Just like Juliet, Mira is fallen asleep with the help of a narcotic and her apparent death causes Maio a great pain. The "theatre within a theatre" model has inspired Eminescu in writing this play. Having *Hamlet* and *A midsummer night's*

dream as sources of inspiration, Eminescu has developed in *Mira* a “comedy” at the court. Desdemona’s name also appears in *Dicționarul de rime* (in the manuscript 2265, fragment 139), just like a line from one of Arbore’s remarks refers to *The winter’s tale*.

A first proof of the brilliant connection between Eminescu and Shakespeare can be found on the page of the first version from *Horia* (manuscript 2262, fragment 4), when Eminescu was planning to write a series of plays inspired from the Transylvanian revolutions (*Răsunet, Iancu, Răzbunarea română*), having as models famous characters, like Ariel, Faustus, Don Juan, etc. Therefore, Eminescu, at the age of sixteen, has been already acquainted with at least one of the Shakespearean plays – *The Tempest*. Yet, Eminescu has known other Shakespearean plays from his youth. Thus, in a notice dating from his journey to Transylvania, when he arrives from Iași to Bucharest, Eminescu reminds of Coriolanus: “My pursuit of that boyar’s girl in Cișmigiu – when I’ve come from Blasiu. The figure – Coriolanus!”

Working as a prompter in Pascaly’s theatrical company, Eminescu knew well not only the actors whom he “prompted” or “transcribed” – mainly French and German actors – but also Shakespeare. In this period, Eminescu dreams of writing a classical tragedy – *Crucea-n Dacia* or *Joc și Christ*, having as a source of inspiration Corneille’s *Polydecte*, as well as several tragedies inspired from the Romanian history, among which we can mention the tragedy *Mihai cel Mare*, having as a model Shakespeare’s *Julius Caesar* (as it is shown in manuscript 2254, fragment 301), planning to show Mihai’s murdering, having the British playwright as a model.

In the same period, Eminescu gives a complete translation of Guilom Jerwitz’ *Histrion*. It is the tragedy of the old actor Histrion who lives the drama of losing his former glory and entrusts his son with the art of playing. Undoubtedly, Eminescu has enjoyed a lot the monologue in which the old actor compares his life to that of the King Lear.

Eminescu’s translation from Rötcher’s *Art of the dramatic representation* is very significant for this period. This book contains numerous references to Shakespeare’s heroes and artistic means, as well as extended or fragmentary analyses of some Shakespearean plays – *Othello, Romeo and Juliet, The merchant of Venice, Hamlet, King Lear* and *Macbeth*. The English language, considers Eminescu, as well as the Romanian language, excels through “its logic’s fine organic structure”. Thus, Scene 2 from Act 3 in *Hamlet* is significant in this respect. Hamlet hands over a pipe to Guildenstern and asks him to play upon it, being aware of the fact that Guildenstern was made by the king to pump Hamlet. Guildenstern doesn’t even know how to grab the pipe. Then Hamlet speaks to him: “Why, look, you now, how unworthy a thing you make of me! You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass: and there is much music, excellent voice, in this little organ; yet cannot you make it speak. ’Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, yet you cannot play upon me.” (Shakespeare, William, 2003: 198)

Just like Shakespeare, Eminescu considers that true art is a mirror of the world, with its good and evil, with its happy and sad, virtuous or sinful deeds.

On one of the pages from the manuscript 2285, fragment 377, Eminescu is writing: “That ist (sic) the question”, and on the page 126 it appears a project, which is a

parody against the “localizations” practice in Bottom’s style, the weaver from A *midsummer night’s dream*.

Eminescu has started to write plays since 1864. On a page of one of his manuscripts, the poem *Cine-i* appears, having as a subtitle “din tragedia Steaua mării”. This poem is included in *Mira*. It’s the song of the poet Maio, interpreted at a dinner given at the princely residence.

Between 1864 and 1869, Eminescu begins to write a new tragedy – *Demon și înger*, he goes on with *Planul Mirei*, then he translates some fragments from Goethe’s play *Torquato Tasso*, after that he publishes articles in *România jună* and makes his debut at *Convorbiri literare*. Then he goes on with a Daco-Roman tragedy *Decebal* and he begins to write the comedy *Infamia, cruzimea și desperarea* (the play has two more titles: *Peștera neagră și cățuile proaste* or *Elvira în desperarea amorului*), as well as other projects – *Bogdan-Vodă*, *Gogu tatii*, *Văduva din Ephes*, *Împăratul*, *Împărăteasa*, *Bedlam Comödie* or *Minte și inimă*. Just like Shakespeare, Eminescu used to alternate the comedy with the tragedy.

Shakespeare’s influence is more than evident in Eminescu’s dramatical projects. Thus, *Bogdan-Dragoș* and *Grue-Sânger* originate in *Macbeth*. Several lines, scenes, situations or characters from these two tragedies are almost identical. Both plays are written with the same ink (dark violet and, then, light violet). Though less developed than *Bogdan-Dragoș*, *Grue-Sânger* is emblematic for Eminescu’s dramatic production, through a mixture of historic and mythological motifs. Characters like Sas and Bogdana from *Bogdan-Dragoș* or Mihnea and Irina from *Grue-Sânger* remind us of Macbeth and Lady Macbeth and, also, of their ways of acting. The scene between Dragul and Bogdan, a scene in which the father hands over the crown to his son, is a scene which we have found in *Henry IV* (Part 2, Act 4, Scene 3):

“... this crown; and I myself know well
How troublesome it sat upon my head.
To thee it shall descend with better quiet,
Better opinion, better confirmation; (...)” (Shakespeare, William, 1930: 534)

In these plays, the whole is formed of “constituent parts”, of monologues of a special dramatic beauty, like, for example, Roman Bodei’s curse from *Grue-Sânger*. It is possible for Eminescu to have been inspired by Shakespeare in writing about the curse law. Thus, in *Richard III*, the curse is the play’s leitmotif, it’s “the art of the living pain” (Modorcea, Grid, 2006: 36-37). The curse manifests itself through the force of the language filled with hatred. Even the Duchess, Richard’s mother, advises Elisabeth in Act 4, Scene 4:

“... be not tongue-tied; go with me,
And in the breath of bitter words let’s smother
My damned son, that thy two sweet sons smothered.
The trumpet sounds. Be copious in exclams.” (Shakespeare, William, 1930: 212)

There is still a difference between the ways in which the two dramatic authors have approached this curse law. At Eminescu’s, men, poisoned with hatred, utter insulting and injurious words. On the other hand, in Shakespeare’s plays, the female characters are those who have the gift to utter curses. Either it’s about mothers or betrayed queens, like Constance from *King John* or Margaret (a character who appears in *Henry VI* and *Richard III*), women know the curse law, they believe in it, but they also know how to keep away from it. Men, on the other hand, are more cautious, they

don't believe in the curse law, that's why they will not survive. Margaret is a character who appears both in *Henry VI* and in *Richard III*; she knows how to avoid the bad consequences the curse might have. On the contrary, Suffolk, her lover, by not knowing this particular law, curses his enemies, in *Henry VI*, Part 2, Act 3, Scene 2:

“Could curses kill, as doth the mandrake's groan,
I would invent as bitter searching terms,
As curst, as harsh, and horrible to hear,
Delivered strongly through my fixed teeth,
With full as many signs of deadly hate (...)” (Shakespeare, William, 1930: 76)

Even Hamlet's fate is influenced by the curse law, that “something rotten in the state of Denmark” will affect the Danish prince, too, who has the mission of saving his country.

Between 1874 and 1877 Eminescu is working on his most ambitious theatrical project: *Dodecameron dramatic*.

Alexandru Lăpușneanu, the last play from *Dodecameron dramatic*, though it has been considered a “Romanian Macbeth”, there is a big difference between the Shakespearean play and Eminescu's play. Macbeth is a power-mad, selfish character, with a dual personality. Just like Iago or Richard III, Macbeth is a double-minded character, each and every of his remarks being “a kind of catastrophe which his soul is living”. On the other hand, Lăpușneanu is always the same, a cruel and mean character. Eminescu has outlined his character taking into account his own creed according to which the literary production must always present the world just like it really is and the characters have to be “copies from the nature”. God's role is played by the author and then by the characters of his plays. Eminescu had planned to write this play as early as his adolescence, as it is shown in a note dating from 1868: “Alexandru Lăpușneanu might be turned into a Romanian Macbeth” (the manuscript 2254, fragment 301). Two other notes had been written in the period when he had been working on Röttscher's book translation: “Macbeth, Othello, Theseu, Carol Moor. Lear – this mammoth hand of the heroic times” (the manuscript 2254, fragment 389); in the second note, Eminescu gives a characterization of the main character: “Macbeth's each speech is a kind of catastrophe which his soul is living (...)” (the manuscript 2254, fragment 437). Even though this play has been considered a “Romanian Macbeth”, the joke, the irony, are preponderant.

In 1879, Eminescu begins to translate the first scene of the Act 1 from Shakespeare's *Timon of Athens*. Through his characters – the Poet and the Painter – Shakespeare expresses his own conception about the world and the art. The parable of the “throned Fortune”, that of the glory and the decline, which the Poet is picturing here, has inspired Eminescu in his notes, in which he characterizes the Romanian society: “... Anybody realizes that in order to become someone like Cariadgi, Carada, Giani etc., the soul of a well-born man tries to live some almost tragic experiences, just like Timon of Athens, the hero of a play by Shakespeare. Indeed, for a man so friendly, hospitable, generous, as Timon is in Act 1 to turn into a savage misanthropist, a hermit, in Act IV, his soul must have lived a lot of experiences which made him change completely, from a flower into a belladonna.” (the manuscript 2254, fragment 243-244). The Poet has its means of presenting the reality, but so does the Painter. The painter shows the Poet a picture which the latter could “explain it in words”:

“PAINTER:

It is a pretty mocking of the life.
Here is a touch; is't good?

POET:

I will say of it,

It tutors nature. Artificial strife

Lives in these touches livelier than life." (Shakespeare, William, 1930: 885)

All these ideas have had a great impact on Eminescu, thus demonstrating that his theatrical poetics has been very much influenced by that of Shakespeare's.

One of the most complex plays of this *Dodecameron dramatic* is *Bogdan-Dragoș*. Shakespeare's influence on this play has been observed by G. Călinescu, but Filimon Taniac (1933: 7-12; 1934: 21-30) was the one who has fully commented upon this parallelism between Shakespeare and Eminescu. Bogdana's instigation (from Act 1, Scene 5), the murdering, the hesitation and both Bogdana and Sas's great fear resemble those from *Macbeth* (Act 1, Scene 7 and Act 2, Scene 1). Taniac also observes here a "motif" from *Julius Caesar* (just like the Shakespearean hero, who disappears in Act 3, Dragul dies at the beginning of the play). In his second article, Taniac realizes that he has exaggerated and says that Eminescu had planned to write his play in a different way and that "he is superior even to Shakespeare".

Călinescu says that there are several resemblances in the way the characters are built. The couple Bogdana-Sas (or Irina-Mihnea, in *Grue-Sânger*) reminds us of the couple Macbeth-Lady Macbeth. Both of them are committing the same crime, but they have different temperaments. Bogdana is a true Lady Macbeth, a "witch", who "has read in the mirror" to Sas "the black sin" (in *Macbeth*, too, the witches foresee Macbeth's destiny). Sas is vacillating, he has qualms of conscience, he is a hypocrite, very similar to Iago, who compares himself or is compared to a spider. Sas makes use of the same image of the spider. In *Macbeth*, too, the woman is the first to take action:

"(...) Hie thee hither,

That I may pour my spirits in thine ear (...)" (Shakespeare, William, 1930: 980)

On the other hand, Ana thinks that Bogdan is a goblin, a vampire or a ghost and the scene between the two of them might be compared to that between Romeo and Juliet. Dragul considers the world to be a "dream", a "shadow" and the life, with its vanity, - a fairytale told by someone else; Dragul's monologue has "the resonance of some lines from *Henry VI*" (Grigorescu, Dan, 1971).

Ștefan Avădanei (1972: 42-43) considers that the whole Act 2 from *Bogdan-Dragoș*, as well as the dialogue between the porter and the messenger from the Act 1, Scene 5, from *Grue-Sânger* remind of the porter's comical monologue and his amusing conversation with Macduff and Lennox, from *Macbeth* (Act 2, Scene 3). Shakespeare appeals to the so-called "comic-relief", to that "cathartic postponement" introduced by the porter's knocking on the gate, immediately after the description of the horrible crime.

The heroine from *Mira*, in her turn, follows Ophelia's example (Tacciu, Elena, 1979: 306). Mira is a "somnambulistic, pale girl", a mysterious and melancholic heroine. Ștefăniță considers her a "pale and dead ... virgin", a "goddess in long white clothes". Ștefăniță, too, is, in a way, a hamletian character; he is noble and inconstant, melancholic and sanguine character, a heartless person, his father's "ghost" or "shadow". His monologue resemblance Hamlet's well-known monologue (from Act 3,

Scene 1). In act 1, Scene 4, Ștefăniță makes use of a image which seems to be borrowed from King John's conversation with Hubert (Act 3, Scene 3):

"(...) If the midnight bell

Did with his iron tongue and brazen mouth

Sound on into the drowsy race of night;

If this same were a churchyard where we stand (...)" (Shakespeare, William, 1930: 411)

Arbore himself is compared to Essex; Ștefan's memory is for him "a winter's tale" and, just like Prospero, he talks about the "shadow of a dream"; in general, Arbore's lines (especially in Act 1, Scene 2), full of sadness when watching the world's decline, remind of those from *Hamlet*, *King Lear* or of some sonnets.

In the comedy *Infamia, cruzimea și desperarea*, the king ponders even more than Pyram. He seems to be Lear's mirror from Edgar's words (Act 4, Scene 5):

"O, matter and impertinency mixed –

Reason in madness!" (Shakespeare, William, 1930: 967)

This is the tone, purely Shakespearean, of a play which might have been (if it had been completed) a great comedy.

Another unfinished play (Eminescu has written only the beginning) can be found on the manuscript 2285, fragment 126, entitled *Shakespeare, Richard al III-lea*. It is a burlesque transposition which aims at bantering the foreign plays adaptations' practice in that period.

Taking into account all these mentioned above, we may conclude that Eminescu's life and literary production have been very much by the Shakespearean theatre. As G. Ibrăileanu used to say, the theatre, the dramatic art, represents the author's highest level of fulfillment of his literary vocation. Therefore, we will not be able to completely understand Eminescu's literary production if we don't take into account the fact that it is based on the poet's dramatic experience, his activity as a prompter, transcriber, actor, translator, dramatic critic and theoretician. Eminescu's conception about the theatre is similar to that of Shakespeare's. He wanted to describe the world just like it is, God's role being played by the author and then by the characters of his plays. In his dramatic projects Eminescu makes use of some themes and motifs characteristic to the commedia dell'arte and to the Elizabethan popular theatre.

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**JAY GATSBY. ROMANTIC AND TRAGIC EMBODIMENT OF ETERNAL LOVE
SEEK**

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Abstract: *Have you met anyone where love has taken he or she to the end of his or her life? Have their flaws throughout their lives overcome them?*

A tragic hero can best be defined as a person of significance, who has a tragic flaw and who meets his or her fate with courage and nobility of spirit. In The Great Gatsby, Jay Gatsby is a tragic hero.

Jay Gatsby is an enormously rich man, and in the flashy years of the jazz age, wealth defined importance. Gatsby has endless wealth, power and influence but never uses material objects selfishly. Everything he owns exists only to attain his vision. Nick feels "inclined to reserve all judgements", but despite his disapproval of Gatsby's vulgarity, Nick respects him for the strength and unselfishness of his idealism. Gatsby is a romantic dreamer who wishes to fulfill his ideal by gaining wealth in hopes of impressing and eventually winning the heart of the materialistic, superficial Daisy. She is, however, completely undeserving of his worship.

Gatsby is overwhelmed by the one thing he does not possess: love. His one fatal personality flaw, in which he lives in non-reality and creates illusions, leads to his demise. Gatsby's love for Daisy is real and strong. It causes tension between Gatsby and Tom, Daisy's husband, and eventually costs him his life. It is evident that Gatsby plays the role of a tragic hero for Daisy through his strange, secret dreams, the end to his fancy lifestyle, his rich, powerful ways to lure her into his heart, and his protective love he has for Daisy.

Throughout the novel, Gatsby expresses his dreams of having Daisy with extreme desire and anxiety. For Gatsby living his love means all or nothing. When Daisy rejects him he realizes that all he had ever hoped and dreamed at collapses as a sand castle, and in these conditions the only reasonable solution is death, because a life without Daisy's love is no life at all.

Keywords: *sacrifice, illusion, Romanticism, human nature, dream.*

Jay Gatsby, the mysterious man living in the West Egg district of Long Island, is extremely wealthy and owns a mansion with a large swimming pool, a fancy car, and dozens of servants.

Gatsby seems to be the ideal man of his time. Fabulously wealthy, handsome, charismatic and intriguing, he seemed to be able to offer everything a woman could want. All he wanted in return was Daisy's complete unconditional love.

Jay Gatsby stands for the perfect quite disillusioned man. He is perplexed in a self-constructed world of heroism and fantasy alternating into reality. Gatsby is a dreamer who believed that he could "Repeat the past, of course". The tragic hero was too pre-occupied with his own fantastic image to fathom reality.

Fitzgerald's masculine character devoted his life to the pursuit of a girl. He once had a romantic relationship with Daisy Faye when he was James Gatz, an unfortunate man. He fell in love with a girl who was in love with money, an element that Jay Gatz did not possess. She then walked out of his life. Gatz then did whatever he could to gain Daisy's love, which basically meant that he pursued what Daisy loved, money. He finally became a wealthy man and once again caught the eye of Daisy. He changed his name to Jay Gatsby. It was almost as if he were reincarnated into the man that he always wanted to be. The quandary with this newfound love was that Daisy was already

married to one of the most prestigious men on Long Island, Tom Buchanon. Gatsby then became a fool in his attempt to rekindle the flame between himself and Daisy. He attempted to have an affair with her behind Tom's back, in hopes that it would blossom into a relationship then to marriage. The tragedy occurred when Daisy came to the realization that she wanted nothing to do with Gatsby because she was secure with her current husband, Tom. Gatsby then passed away and Daisy didn't even bother to pay sympathy or respect to the man she once loved. Jay Gatsby was a noble fool. Everything he stood for, and everything he had accomplished, was for Daisy. He was a fool in the manner that he believed he could take her away from her newfound husband. This led to his demise. Gatsby "had broken up like glass against Tom's hard malice".

Gatsby aimed at pleasing the one that he gave his heart to, but what the character doesn't seem to realize is that he is lost within his own realms of false imagery and interpretations. The reader learns to feel compassion for this character who is living his fantasies, however, can expect him to come to terms with reality and be overwhelmed with the notion that one cannot dream forever. Jay Gatsby is a perfect dreamer, and he would let nothing stop his from fulfilling his goals. But Gatsby is noble too, because he did not harm anyone in his trials, and he is romantic because he did these deeds all in pursuit of love and happiness. The character is human, and all humans have faults. He was merely exploited in a tragic manner.

In the book, Mr. Gatsby himself was a romantic character that was in a world of reality. He funded all of his enterprise, not caring about the means to get there, just in order to impress a woman with his wealth. All of the relationships that he had acquired and decisions that he had made in his life were mainly just to have this woman, Daisy Buchanan, to be his lover. In the book *The Great Gatsby*, the character Jay Gatsby was a romantic hero in an era of realism and since he wanted to remake the world, exaggerate to impress and was completely preoccupied with Daisy, he was predestined to die.

One of the major reasons for Jay Gatsby to die in the end of the book was the fact that constantly throughout the story tried to remake the world to his will.

Although we look at life in this novel through the eyes of Nick Carraway, all of the drama that takes place in the narrative seems to revolve around Jay Gatsby. He is extremely wealthy, which readers notice as they become more familiar with his background. He has parties every weekend, drives a Rolls Royce, and lives in a big mansion in West Egg. He becomes good friends with Nick Carraway, especially because Nick ends up moving next-door to him in the beginning of the novel. Gatsby is a young man who is confused with himself and the situation he is in with Daisy. His special love for Daisy makes him such a determined and romantic person. He never gives up on the love he had for her and always tries to win her from Tom. He is a very determined and romantic person yet throughout the process of winning her, he has a propensity to live in the past. Since he and Daisy had such a great love for each other in the past, he assumes it will be easy for Daisy to love him. This soon becomes a negative characteristic mainly because he cannot continue in life therefore he soon becomes despondent. Although Gatsby keeps living in the past, his capacity for love is beyond that of any other character in the novel.

When the readers first meet Gatsby, they realize that he is romantic based on the past experiences he's had with Daisy. Jay Gatsby can be a romantic person. Still, it may also be possible that he is fearful of letting go. He carries on living in the past mainly because it is simple for him. It is difficult for Gatsby to get Daisy out of his mind

because he knows that if he did, he would end up being miserable in the long run. Since he thinks this way, he persists to live in the past; trying hard to bring back the relationship he had with Daisy. When Nick Carraway tells him he cannot repeat the past, Gatsby states, "Can't repeat the past? Why of course you can" (111). This quote tells the readers that Gatsby is misunderstanding his own love life. It appears as though Jay Gatsby adores living in the past. Gatsby focuses a great deal on trying to get what he had in the past but he cannot face the reality that he cannot have Daisy. Gatsby risks everything on his dreams, but he does not realize that his dreams are worthless for him. Still, he loves Daisy so much, that he would do anything to have her.

Although Gatsby has a tendency to live in the past, readers find out that he is very determined to win Daisy's love and to keep her for his own. "Nothing happened," he said wanly. "I waited, and about four o'clock she came to the window and stood there for a minute and then turned out the light" (154). This quote in the novel tells readers that Gatsby really wants to love Daisy. He waits for Tom to argue with her and chase her out of the house. Instead, they get along well that night and Gatsby waits outside her house for nothing. Still, he keeps trying to win Daisy's love. "Gatsby's wonder when he first picked out the green light at the end of Daisy's dock... his dream must have seemed so close that he could hardly fail to grasp it. He did not know that it was already behind him" (189). This quote emphasizes to the readers, the struggles Gatsby goes through to have Daisy for himself. The green light at Daisy's dock resembles how far Gatsby must really reach to win Daisy for himself. It seemed, at first, that she would be very easy to win, especially because they had a romantic past together. Instead, it becomes very difficult, mainly because his dream is not so close after all.

Readers notice that Gatsby is awfully romantic and tends to be the most romantic character, in the story, of them all. Throughout the novel, he shows his love towards Daisy by what he states throughout the novel. "Your wife doesn't love you," said Gatsby quietly. "She's never loved you. She loves me" (137). This quote is very important in the novel because this is the scene where Tom finds out about the affair Gatsby and Daisy are having. Readers know Tom as a hulking man and for Gatsby to say something like this to him; it makes Gatsby look extremely determined to win Daisy's love. This shows that nothing can break what Gatsby feels about Daisy and nobody can scare Gatsby away from her. "Her voice is full of money" (120). Readers come to realize that Gatsby does not only like Daisy for the person she is, but for the money she has. Although he mentions her voice, the true idea of the quote is to describe how much money Daisy has. He did not only fall in love with a beautiful girl, but with a girl that has money. To Gatsby, this makes her seem classy and he realizes that she has money. In the past, Gatsby was a poor man who did not have much money. Now that he has the money and the looks, he probably thinks it will be simple to win Daisy's love back.

Throughout the novel, Gatsby tries different methods in order to try and win Daisy back again but unfortunately has a propensity to live in the past to do so. From being determined and romantic, to even trying to refer to the past experiences he's had with her, Gatsby cannot comprehend that illusion cannot win over reality. The past is long gone for Gatsby and Daisy. Although he figures it should be easy for him to be with her because they had a past together, when he tries to live in the past, it confines his future. The hardest issue he faces throughout the whole novel is obviously the love

he wants from Daisy. Still, as we find out in the end, Gatsby falls too short of his dream, and cannot make Daisy his own.

But Jay Gatsby is not only the romantic character of the novel, he is also the tragic hero of the novel. According to Aristotle, there are a number of characteristics that identify a tragic hero: he must cause his own downfall; his fate is not deserved, and his punishment exceeds the crime; he also must be of noble stature and have greatness. These are all characteristics of Jay Gatsby. Jay Gatsby is a tragic hero according to Aristotle's definition.

This is because he believes there is a logical purpose for his actions, yet his actions lead to pain and disaster. He had followed the "American Dream," being poor and then working until he becomes rich and successful. Jay's wealth is gained through bootlegging and other speculative practices. The corrupt ways in which he made his money soured the pure idea of the "real" work ethic and foreshadowed his corrupt life. Jay falls into the materialistic "trap" when he first meets Daisy. He was young and poor, and she rich; their difference in social status leads to their separation although Jay can never get over her. Daisy's materialistic outlook influences Jay enough to cause him eventually have that outlook also. At first, his excuse is Daisy, claiming the wealth is for her, so she would again be able to love him. Later, it becomes evident Jay himself has become excessively materialistic and realizes too late, it is not enough to make him happy. When Jay's one goal of reuniting fails his life falls apart. He dies tragically, at the end of the novel. Not knowing the past "was already behind him, somewhere back in that vast obscurity beyond the city, where the dark fields of the republic rolled on under the night" (189). None of his "friends," who had always come to his parties, went to his funeral. This made this tragic hero have a fitting end to life.

Mr. Gatsby seems never to understand that Daisy during his absence did go on with her life. A good example of this is shown when he saw Daisy's daughter for the first time. "Afterward he kept looking at the child with surprise. I don't think he had ever really believed in its existence before" (Fitzgerald 117). His obsession with her kept him from accepting the fact that she did share something with Tom. Mr. Gatsby puts Daisy on a pedestal, and this pedestal belongs to him only, at least so he wants to believe. However, even evidence at the beginning of the story points otherwise. Jordan even says that it appeared that Daisy loved Tom when they were first married. Also, why would she keep bringing Tom along if she is truly devoted to Gatsby? Why bring him to the party? Why flaunt her love affair in front of Tom? Perhaps, the answer is jealousy. Tom is having an affair. Everyone knows about it. She wants her revenge. However, she never plans on leaving him. Daisy after all is human. This explains why when Gatsby forces the confrontation, she backs down. Tom reveals to everyone that Mr. Gatsby is a fraud. He made his fortune from being a bootlegger. He isn't a true Oxford man. He isn't truly a part of their social club. Gatsby begins to fall apart. He wants her to admit she never loved Tom in front of everyone and that she's leaving him. She can't do that though. It isn't the truth. "I did love him once - but I loved you too" (Fitzgerald 133). The key word here is "loved". She doesn't say love. Although dismayed, Gatsby still dies not understanding the truth. "In the end, a victim of time and its own fictionality, the dream dies. Almost anticlimactically, Gatsby's death follows". His dream of having her is exactly that, a dream. "I don't think she ever loved him," Gatsby turned around from a window and looked at me [Nick] challengingly" (Fitzgerald 152). In the end, Gatsby is willing to give up everything for her. Daisy

accidentally runs over and kills Mrs. Wilson, the woman Tom is having an affair with. Gatsby covers it up for her and is willing to take the blame. However, Mr. Wilson is made to believe by Tom that Gatsby purposely ran over his wife. Thus, Mr. Wilson shoots both Gatsby and himself. Mr. Gatsby, the romantic, dies never achieving his one true goal. His fortune and his house meant nothing to him without Daisy. His house lay empty and ghostlike after his death, but worst of all the only loved ones to show up to his funeral is his father and Nick. None of his so called friends come. Daisy does not come. Mr. Gatsby achieves the American dream, but without his one true love he dies an unsuccessful man.

Jay Gatsby dies a tragic figure because he wastes his life chasing an unattainable dream by the name of Daisy Buchanan. Like many young, poor, American boys, James Gatz starts out in life with the American dream. From early on, he shows great determination and intelligence. However, after he meets Daisy he trades in his American ideals for an obsession with her. He still achieves what many would consider the American dream, but it no longer is his dream. Like the Great Houdini, Gatsby creates an illusion. The illusion is that he belongs with her and her crowd. He obtains a mansion and a fortune, but it is all to make Daisy happy for when she eventually leaves her husband and comes to live with him. This is his dream, and he stays faithful to it to the end. However, this doesn't happen. After, Gatsby's illusion falls apart, he dies shortly after. They find out the truth about who Gatsby really is, and he doesn't win Daisy. Thus, he dies tragically and all alone.

Jay Gatsby is the tragic hero who suffers as a consequence of his neurotic love for an undeserving recipient. As a result of his obsession, Gatsby is really blinded to the realities of life till his death. Although Gatsby is a success in terms of the standards of American society, his inability to fulfill his own guarantees his own destruction. Thus for a human to truly succeed in life, one must meet one's own expectations, rather than society's.

True to the definition of a tragic hero, Gatsby pays the ultimate price for his obsession; prior to his death, however, he inspires pity in the audience by partially redeeming himself and recognizing his fatal mistakes. After Daisy tells Nick that she had loved Tom before, he is dismayed and heartbroken. He begins to discover that his wealth is unable to repeat the past and bring Daisy back to him. He now knows that he had lost that part of it, the freshest and the best, forever (Fitzgerald 161).

Gatsby's love takes on an aspect of archaic Romanticism, an artifact from some forgotten Arthurian time of chivalry and honour. This honour is tainted from the start, however. It is the "mystery of wealth" and "the freshness of new clothes" (pg. 150) that attracts Gatsby, not purer concepts of beauty, chastity, or virtue. It is his love for Daisy-impure love or impossible- that damns him: "He knew that when he kissed [Daisy], and forever wed his unutterable visions to her perishable breath, his mind would never romp again like the mind of God." (pg. 112) He abandons a possibly glorious future, a chance to climb a "ladder" that, "if he climbed alone," would allow him to "suck on the pap of life, gulp down the incomparable milk of wonder." (p. 112). This is a reversal of classic themes-love is no longer the greatest virtue; it has been superseded by something more solitary.

Similar to a typical tragic hero, Jay Gatsby is an admirable man who is superior to other men and women. Even in Gatsby's youth, he seems unique from the average child; for instance, Gatsby's father informs Nick that Gatsby had created a list

of goals for himself patterned after the resolves of Benjamin Franklin in order to maximize his potential for success.

Gatsby is a too romantic person and his romanticism and sensibility are not appropriate for his time and condition. He loves Daisy to obsession but he is blind she doesn't perceive the woman as she is: unstable psychically and morally, weak will, remorseless and completely changed by her marriage. Jay thinks that the love feeling is reciprocal: *I can't tell you how surprised I was to find out I loved her, old sport. I even hoped for a while that she would throw me over, but she didn't because she was in love with me too...I was getting deeper in love every minute and all of a sudden I didn't care of my plans.*

Gatsby is convinced that he is the only man in Daisy's life: *I don't think she ever loved him. (him is Tom Buchanan, Daisy's husband). Of course, she might have loved him for just a minute when they were first married – and loved me more even then, do you see?*, his vision being totally egocentric.

We may say that Gatsby is one of Plato's characters because just as Plato's hero from *The myth of the cave* does everything to see the light of the sun (though this implies a great physical and mental suffering), Fitzgerald's masculine protagonist wants to regain Daisy at any costs, and both of them have a tragic destiny that puts a stop to their plans: death.

Plato said *To love means to find the other half of the whole of which you were once a part*, but he also said that *Important is not to live but to live as it should* (Plato, **Banchetul** and **Criton**). Gatsby is a person that "lives at it should"; he has an aim and for reaching it tries to do the impossible: to change human nature, but he fails and when everything starts to shake and he glimpses at the truth, death is the only solution of his contradiction: he could not have Daisy because she didn't have, anymore, strong feelings for him and had accepted gladly her family life with Tom, and, on the other hand he could not live with this new discovery. Everything he built collapses like a sandcastle taken by the sea wave. Jay Gatsby is *worth the whole lot of them!* (of them means Daisy and her husband, Tom) is Nick Carraway's final conclusion.

The Great Gatsby is a novel that speaks the truth about every human heart. It demolishes the idealistic notions of love and expounds on the mystery of man's selfish nature. Albeit, Gatsby showed a love that has stood the test of time and draws on the great power of self-belief, it was nonetheless, a kind of love that can destroy a man. And, true enough in Gatsby's case, his love for Daisy Buchanan proved to be his downfall.

Gatsby's love for Daisy is something all ladies in this world would want someone to have for them at one point of their lives. The term "obsession" does have a negative feeling when partnered with love yet, Gatsby's love is obsession but an obsession that is selfless and pure.

Jay Gatsby remains a masculine prototype for eternal love, remains an example of how men can be and feel. His creator used to say: *Life is essentially a cheat and its conditions are those of defeat and that the redeeming things are not happiness and pleasure but the deeper satisfactions that come out of struggle.*

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NEW CONTINGENCIES IN IRIS MURDOCH'S EXISTENTIALIST WORKS

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Abstract: In "The Bell" Iris Murdoch finds existentialist England and human relationship better suited to introduce a decayed present compared to cultural treasures of the past. The new contingencies Murdoch creates are to prove the rightness of life metamorphosis, and to determine the nature, or the structure of postmodern fiction. To her, contingency has been defined as "that form of art introducing somehow a false reality" and see the characters' reaction facing it, since it presents the irrelevance and messiness that characterizes life experience. The bell is important though some critics take it for a character. It is acting more than a symbol, its presence causes certain behaviour of morality on behalf of characters in whose presence it operates, like most of the symbols, motifs used in other novels of Murdoch.

Keywords: Murdoch; the bell; contingencies.

Iris Murdoch, the winner of the Booker prize, is perhaps the greatest novelist of the British fiction at the close of the 20th century. Had she written in the modern ellipses of words or distorted syntax of the absurdist (Beckett, Pinter), she might have got the Nobel Prize. But, anyway, at the end of her literary career, as a general recognition for her art, she also got the highest distinction offered by Queen Elisabeth, namely that of DAME of the British Empire.

Within the Platonic – Wittgenstein outlook of the academic studies, further enriched with existentialist works and Freudian perspective, Murdoch struggles against Aristotelism to use analogical thought with a view to ignoring clear causes, fixed referents and essence. In her particular technique and style, Murdoch makes the reader get closer to see the sun / the truth and experience repetitions parallels, similarities in contingencies and themes, characters and incidents.

Iris Murdoch is only one amongst many modern novelists who, as critical inheritors of the Romantic tradition, have turned an analytical, ironic eye upon its emotional extravagances, tempering them with psychological and moral realism. Murdoch's philosophical formation reflects in her work, which attempts to merge philosophy, and art, therefore intellectual interest derived from a well-told story, leads to a serious and difficult novelist. She also published philosophical essays collected in SOVEREIGNTY OF GOD and articles on the techniques of fiction like AGAINST DRYNESS. Her literary articles written during 1950s/60s remain unpublished. They showed a certain similarity with George Elliot and Henry James. They "have commonly underrated the power of realism to defend itself philosophically in critical argument, and gravely underrated too its power to inform the world or to change it, mistaking it for some tame, cosy cat-by-the fire. In fact there is more like a tiger. Realism in fiction can damage easy assumptions about life as it lived, or ought to be lived". (Watson, 1989: 143)

The new contingencies Murdoch creates in THE BELL are to prove the rightness of life metamorphosis, and to determine the nature or the structure of postmodern fiction. To her, contingency had been defined as *that form of art introducing somehow a false reality* and see the characters' reaction facing it, since it represents the irrelevance and messiness that characterizes life experience.

The supreme exemplar of art is no one else but Shakespeare, *the world's greatest novelist* in her opinion, together with Tolstoy's practicing contingency in the field of the novel. They are said to have overcome this falseness, in part at least they have attempted to reconcile the demands of form or plot with the contingent phenomena of reality. In Shakespeare as supremely successful, there is celebrated the power of irrelevance within the art form. Characters apparently outside the plot can be felt to have a life which nevertheless bears on the plot. (Richard, 1979:230)

In *THE BELL*, the power of the symbol that gives the name, the bell, is accorded symbolic value by the characters in whose presence it operates, like most of the symbols, motifs used in other novels of Murdoch's. Her conception of symbolism is more scrupulous because she does not see it only in terms of an artist's apprehension. Rather, the readers become all artists, or ordinary people are symbol makers because all of symbols operate in her novels in a subordinate and undominating way. It may illuminate character and that is to be thought of as the symbol's central role.

"An enchanting object may be given symbolic status by the other characters, but the way in which each character does this will be different, and the difference is a function of the character's distinct existence as human being. The process is more centrally and complexly evident in *THE BELL* where the functions of symbol and power centre are strikingly linked; it would be quite wrong to think of the bell as operating in terms of the kind of dominant symbol which acts as a piece of currency with the same significance to all characters and readers". (Richard, 1984:40)

In the late fifties, the unusual thing about Murdoch's novel would have been its sympathetic treatment of homosexuality, then still illegal in the United Kingdom; not it is the setting in a religious commune. This is a group of people gathered around the enclosed nunnery of Imber Abbey, based at the house in whose grounds the abbey stands; they want to experience something of the monastic life without taking the full step of a lifetime commitment. The novel is set during a time of excitement for the community, as they prepare for the arrival of a new bell for the abbey, to finally replace a medieval original lost with the dissolution of the monasteries. There are, as in any isolated small community, tensions, and these are heightened with the approach of the ceremony they are organising. The most important character in the novel is in fact not a member of the community, but her arrival acts as the catalyst for several events: Dora is returning to her estranged husband, and he is working in the archives of the house. The novel is a third person narrative, but the narrator is made a character as its sympathy moves from one person to another, coloured by their views of and feelings towards the others. It is very clever, and presents a rounded view of the characters in a way that avoids lengthy exposition. In *THE BELL* Murdoch presents the combination of adventure within a closed environment which she does in many novels, a direct influence of Plato's cave on her imaginative creation that she highly succeeds in having the blend palatable for the contingencies she creates.

Repetition is especially used by Murdoch to assume a new centrality which bestows apprehensible form on the entire narrative. While pleasing for the writer on her aesthetic level, it also gives her some cause for theoretical concern in her essays. The bell as an artefact enables us to comment on the novel in point of the writer's idea of the sublime. First an image of consciousness of the form of our appropriation of the world, then water and swimming and drowning for Murdoch a counter image. Swimming seems to act both as the unofficial counter image of a healing surrender to the mysterious

properties of the world, and as its mysterious destructive powers. To be able to swim for Murdoch is almost to possess moral competence and she will assert it in several novels, among which the more complex in meaning will be in *THE SEA, THE SEA*, because in that novel the point seems a metaphysical more than a social one. There are two people who cannot swim and thus drowning is the commonest death to her. For this reason, Conradi says: "They also embody the wisdom in which her books abound that a brave immersion in the detail of the world, and of other lives, is both necessary but can carry with it no indemnity against mischance. Such exposure to the world's particulars is discussed in the philosophy as the sublime in which the box like enclosure of the self is attenuated and opened out." (Conradi, 1978:110)

Murdoch comments on the sublime in three of her important philosophical works: *THE SUBLIME AND THE GOOD*, *THE SUBLIME AND THE BEAUTIFUL REVISITED* and *THE FIRE AND THE SUN*. In the previous two centuries critics had agreed on the idea of the sublime's being equated to the religion decayed, replacing what escapes from the highest meaning, an exciting and complex idea in fact, used to several ideologies. But, in the Freudian interpretation *the sublime*, stands for a positive resolution of the *Oedipus complex* by which it requires and nourishes a strong *super ego* on which the survival of culture is based. Quite differently, in the *Socratic dialogue*, that Murdoch prefers, the sublime is connected to the presence of the second interlocutor who pretends weakness and humility in conversation, only to finally arrive at defeat turned into victory, with the beatification of weakness in fact.

Unselfed by the sublime, Murdoch's characters are better than us and have less personality. It happens in the great art works which Murdoch attempts starting with *THE BELL*. Each event takes place first in remote enclosures (the Abbey) and then in the flamboyant and confused house (Imber Court), where it is disclosed. Two innocent worldlings (Toby and Dora) who may be less culpable than the *murderously high minded meade, become involved in the events* and become involved in the rescue of an agent of the numinous: the bell. Despite its tragic happenings, *THE BELL* has lots of comic effects and comedy undercuts tragedy offering with triumphant survival of heroes as well as a lot of destruction because that is metamorphic life for Murdoch. Still, *the truth, good, beautiful, light* as platonic principles are very much related with the help of the Abbess who is a good outsider from the Imber community and insists on the ambiguities of spirit. She sustains that we are all failures in love for which we have to strive more, because we haven't done enough for love.

Murdoch searches for a moral direction in a world vacant of God and for that she follows a way similar to Dostojewsky in writing novels which is, according to the position of Bachtin, the line of Christ's position in our civilization. By patterning good and evil, her works often appear old fashioned to critics, but in her actuality Murdoch finds a graduated range between good spiritual people and those who fail to tap their goodness. So plot and pattern are important in her novels also because the ancient Greek idea of plot is a helpful way to visualize *the cave myth drama* below ground and the cosmology aboveground, which actually make up the fictional world of her novels.

THE BELL is a long combination of sex versus virtue in the religious sense that assigns for Murdoch's own renowned fame of being both an artist and a saint. The ending of the novel presents new contingencies in Murdoch's fictional world for the triumphant survival of the personality, the devious tenacity and resilience of the self. The

book is made up of all those taken together with its consistent wit and good humour, a comedy, albeit a moving and sometimes a grim one.

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NOTES ON G. B. SHAW'S WOMEN CHARACTERS

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Abstract: *The present paper focuses on some of the most typical stances selected out of the broad gamut of women characters that G. B. Shaw used as revealing dramatis personae in his plays – on account of their being vividly intelligent, demonstrative and resourceful dramatic characters: viz. the 'Unwomanly Woman' – a Shavian type as representative of his personal character gallery as is his 'Superman' – (e.g. Mrs. Warren), the 'Acquisitive Woman' (e.g. Blanche Sartorius in 'Widowers' Houses'), the 'Liberal Woman' (e.g. Lady Britomart in 'Major Barbara'), the 'Tough Woman' (e.g. Mrs. Dudgeon in 'The Devil's Disciple'), the 'Mother-Woman' (e.g. Gloria in 'You Never Can Tell', Lavinia in 'Androcles and the Lion'), the 'Virgin Mother' (e.g. Candida in the play of the same title), the 'Gentle Woman' (e.g. Nora in 'John Bull's Other Island', Lina Szczpanowska in 'Misalliance'), Philistine women (e.g. Judith in 'The Devil's Disciple'), and the histrionic woman (e.g. Raina in 'Arms and the Man'). The general conclusion of this modest contribution is that Shaw essentially opposed the type of the possessive woman to a more congenial principle of overall humanity, as an ad-hoc compendium-cum-demonstration of the wide compass of the feminine psychological and prototypical complexity.*

Keywords: *Shavian characters, woman characters, tentative taxonomy.*

Motto: (including Shaw's attempted definition of the 'Unwomanly Woman') "The roman of chivalry has its good points; but it slowly dies of the Unwomanly Woman (...). When the woman appears and plays up to the height of their [*i.e.* the men's] folly, intoning their speeches to an accompaniment of harps and horns, distributing lilies and languors to pilgrims, and roses and raptures to troubadours, always in the character which their ravings have ascribed to her, what can one feel except that an excellent opportunity for a good comedy is being thrown away?...". (From Shaw's essay 'La Princesse Lointaine', in *G. B. Shaw. Dramatic Opinions and Essays*)

The 'Unwomanly Woman': This type character can be said to be a Shavian creation as specific to his character gallery as was his 'Superman'. Mrs. Warren directly comes from Ibsen's Nora (in that play, the type of the emancipated woman is presented, in revolt against the slavery of the bourgeois, male-dominated, family; it opposed the crude economic domination to the feminine principle, corresponding to the soul's truth, *i.e.* the spiritualized principle). With Shaw, that comparatively remote Ibsenian model is rewritten as the exposure of more or less cynical and vulgar mechanisms, achieved through the concreteness of social and economic relevance – as expressed in the key question: where does the money necessary for respectability come from? (See also the first play of this kind of relevance written by Shaw, 'Widowers' Houses', which indicted the profit wrung out the misery of the slum-dwellers). In a parallel to Ibsen's outlook, the idea of guilt is implicitly driven home to the audience by the author – these may resent, in turn, part of the guilt.

Why is Mrs. Warren 'unwomanly' – apart from the above social conditioning? She is so first of all because she is a businesswoman (*cf.* the reversal of gender aiming at bitterly comic effect, very much as it was used by Shaw in changing the grammatical gender in the title of the play 'Widowers' Houses', as against the Biblical quotation). Mrs. Warren, a respectable woman belonging to a society into which she perfectly fits, had a blamable past;

this idea of promiscuity is following her, but she has no other choice than assuming it: her past is still part of herself – and, in the scene in which she confesses the whole truth of her previous existence to Vivie, Mrs. Warren demonstrates that, since the individual material datum was imposed to her, she is unable to deny it. She is unwomanly by the matter-of-fact quality of her cynicism, deriving from the / her essential pragmatic views and ways. Then, she is unwomanly because she finds it impossible to grow out of her status of a ‘doll’ (*cf.* Nora); in her case, it is that her appearance of an automaton operated by adverse fate, her evolving to the character of a conscious woman is virtually blocked; paradoxically, her evolution (revealing the specifically Shavian morals, towards acquiring a certainty that she can tell the truth, although she cannot get rid of its consequences, as well) confirms her ‘unwomanliness’.

The extolling of the morals of becoming an upstart, and being socially triumphant, the praise of the winner irrespective of their ways, that ‘reversed Nietzscheanism’ (reversed, in the sense that it is simplified) that she preaches to Vivie, adds its clayey, unwomanly *par excellence*, shade to her materially (and univocally) directed self-assurance. Unwomanly by the dehumanizing effect of the adverse fortunes of her life, Mrs. Warren only allows herself to be re-humanized (and hence re-‘womanized’) by her sincere grief at the recollection – and avowal – of her ill-fated past: (Compare her attitude in: “...you dont know all that that [*i.e.* being rich] means: youre too young. It means a new dress every day; it means theatres and balls every night; it means having the pick of all the gentlemen in Europe... It means everything you like, everything you want... And what are you here? A mere drudge, toiling and moiling early and late for your bare living and two cheap dresses a year. Think over it”, and: “You! Youve no heart... What chance had I?... Do you think I was brought up like you? Able to pick and choose my own way of life? Do you think I did what I did because I liked it or thought it right?”

While Vivie Warren is presented more as the caricature than an illustration of the ‘unwomanly woman’ (into her character cool-headedness and pragmatic acquisitiveness of the executive kind were blended), Mrs. Warren is meant to represent the thorough-bred type: her possessiveness is thoroughgoing, it goes to the essentials of the matter; she likes making money and she likes the very idea of being fit to do that: it will also be true to say that she lacks the skills for doing most any other activity than the one she is doing. If she is also something of a sentimental woman, even romantic in her own way, this does not go beyond the idea she conceives of her daughter as *the* end and ideal of her existence.

As for Vivie’s ‘unwomanly’ pragmatism, it could only be called so in view of the fact that it clashes with the Shavian life Force theory, in which it is the comparatively biological function / activity that is ascribed to woman – as opposed to spiritually creative work; and Vivie looks and sounds the very prototype of businesslike involvement, of work in the most earnest sense of the word; as a matter of fact, the world of the minor characters in ‘Mrs. Warren’s Profession’ is specifically devised to illustrate and give a generalizing touch to the title premise (*v.* also the idea of indictment of filthy gain): in an environment in which practically everybody is involved in more or less shady dealings, as Crofts, Frank have a contribution to emphasizing the idea that actually we all benefit from immoral earnings; against this background, Vivie’s own businesslike practices, though obviously contributing to her ‘unwomanliness’, are a perfect example of clean morality, they are so to say ‘venial’, which greatly atones for her ‘unwomanliness’, making it a positive element.

Acquisitive Women: The best illustration of this character type is Blanche Sartorius in ‘Widowers’ Houses’. “Blanche is a misogynist’s portrait of a woman: a spoilt

termagant, sexually attractive (hence enslaving), basically the enemy of man (whom she scorns and devours), with no moral sense or any but the most narrowly selfish interests. And the anti-romantic nature of his heroine consorts with Shaw's final choice of title for the play: the domestic situation of the widower's daughter is significantly related to the theme slumlordism". (Morgan, 1972:23)

As a matter of fact, it is for such type of women as the category represented by Blanche Sartorius and Henrietta Jansenius that Bernard Shaw felt the need to coin the term 'acquisitive women'. Henrietta, the first wife of Trefussis, makes their relation impossible; Blanche herself expresses her acquisitive, materialistic sense by marrying Trench, being thus submitted to, and submerged by, materialistic, capitalistic gain; symmetry is here, as elsewhere in Shaw's earlier works, used for the sake of composition.

This type should not be mistaken for, but rather clearly opposed to, that other type of woman, representative of a new and saner world: the self-possessed, realistic and intellectual woman (the prototype of this heroine is unmistakably embodied by Lydia Carew in the novel *Cashel Byron's Profession*). Grace Transfield in 'The Philanderer' is used by Shaw as a polarity term in order to mark the Shavian womankind clashing with the male principle – in the play, it is represented by Charteris, as 'the philanderer' is rejected by Grace.

Blanche was to be completed, and made to fully evolve to, a perfect portrait of the acquisitive woman through the character of Ann Whitefield in 'Man and Superman'. Blanche, as a first draft, is a perfectly enslaving woman, commandingly dealing in emotions ('a landlady of emotions'); her sexual allegiance makes her a man-devourer, she is a 'predatory woman' with 'a terrifying temper', which made Oscar Wilde express his admiration in most congratulatory terms: "I admire the horrible flesh and blood of your creatures". Using the filter of a sociologizing view, we can see Blanche Sartorius as the perfect embodiment of that society illustrative of the biblical quotation of the title: "Woe onto you, scribes and Pharisees, hypocrites! for ye devour widows' houses, and for a pretence make long prayers!", graphical of the pact between the world of the new aristocracy and financial speculation, decoratively wrapped in sanctimonious, false moral.

Unlike her continuers / 'descendants', Candida and especially Ann Whitefield, there is no good humour in Blanche. The name itself, Blanche (*i.e.* 'white'), suggesting the purity of ignorance, is used by Shaw as a matter of antiphrasis – in a similar way to Dickens's use of irony in *Little Dorrit*.

Her fundamental acquisitive energy – an early prefiguration of 'life force', in Shavian terms – inspires an ardent passion of possession; the woman is virtually transfigured into the maternal female presence / stance (*cf.* the type character of the 'maternal woman'); this unwomanly, acquisitively maternal passion of possession reaches its acme in the fierce emphasis Blanche lends to her final words to Harry: "How dare you touch anything belonging to me?"

In line with Shaw's concept of the Life Force and Energy, the feminine type of logic is the subjective logic of pleasure, of the aesthetic, raised, by dint of the sway of Life Force / natural Energy, to the level of 'practical morality' (as the feminine mind "accepts the congenial as true, and rejects the uncongenial as false: takes the imaginary which is desired for reality, and treats the undesirable reality which is out of sight as non-existent, building up for itself in this way, when biased by predilection and aversions, a very unreal picture of the external world").

One of Blanche's successors is Ann Whitfield; she is identified with the idea of Woman; the Woman is the matrix of Will. Ann and Jack are opposed in this allegorical conflict between abstractions couched realistically, as personifications of Will vs. Intellect and, respectively, Energy vs. Individuality.

Ann is the image of the Life Force ("one of the vital geniuses", as she is called by the dramatist); consequently, Tanner told her – in Act I – that she is nothing but duplicity, hypocrisy, calculation in reaching her end, *i.e.* to entrap the Man: "You seem to me to have absolutely no conscience – only hypocrisy; and you can't see the difference". Curiously enough, there is not even the slightest image of the Shavian 'New Woman' in 'Man and Superman' (for the 'New Man' we have Straker).

Liberal Women: The most illustrative character in this Shavian group of *dramatis personae* is Lady Britomart. It is based on the real-life prototype of Gilbert Murray's mother-in-law (Murray served as the prototype for Cusins), Lady Rosalin Frances, Countess of Carlisle, a descendant of a Liberal family and herself battling for temperance, reform and emancipation of women; she led the National Women's Liberal Federation, she considered and managed her family's estate as if it were her own fief, closely taking care of the farmers' welfare and morals. Shaw placed her at the centre of the groups of characters in the play as Lady Britomart proves a real spokesperson in behalf of the liberty of speech, which she associates with democratic franchise. With Lady Britomart, 'right' is tantamount to 'propriety', and 'wrong' means 'impropriety': her morality is a rationalization of her social position (and the prejudices and privileges associated with them) – for instance, when the question occurred whether there should be a legal separation from Undershaft as a result of conflicting interests over the Undershaft heritage, which was traditionally given to a found children, her response comes in terms of 'moral disagreement'.

From a social point of view, Lady Britomart can be seen as representing "the hereditary British governing class in its most enlightened and liberal aspect, but also under its limitations. For, with all her admirable civic energy, her vision is circumscribed by two iron-clad principles – her conventional morality and belief in the divine right of the aristocracy to rule the country". (Chapelow, 1961:68)

Her reformism does not prevent her from being a moral 'tyrant', and moral indignation means nothing without critical attitude and action. She seems to be rather partial to treating her children according to a liberal principle of equality ("my children are my equals", she declares), but she finally proves to be a monster of authoritarianism, occasionally bullying Stephen; in spite of this, she is a well-intentioned mother and loves her children, even if her maternal love seems rather stifling to their personalities (maybe because her love is now single-minded, since she feels the intention of her children's father to disinherit them as a serious threat: it is the instinctual reaction of the mother who tries to defend her little ones).

Her liberal mind seems to stop short of understanding the fact that the poor, and generally the lower classes, do not respect their governors (actually, their betters); as a matter of fact, this apparently 'aristocratic' view is very representative of the Shavian opinion of the part 'the elect' have to play as leaders of the lower ranks of society; what Lady Britomart fails to understand, while having the poor's welfare at heart, is that poverty does not elevate – not even in the simplest of the principles of sound morality – but degrades you.

Tough Women: There are few figures of tough women in Shaw's plays, *e.g.* Mrs. Dudgeon in 'The Devil's Disciple', or the minor character of Cleopatra's nurse Ftatateeta, in 'Caesar and Cleopatra'.

Dick's mother is a monstrous woman; she is so hardened by the residual puritanical tendency towards sternness, as to be able to declare that she hates her children, because the heart of man is irretrievably wicked. Puritan determinism drives her against her sons, as one of them is an outcast and the other an imbecile; she is the very image of the failure of Protestant doctrine, based on excessive discipline and tight, hard-and-fast morality (v. her bitter words addressed to Anderson): "We are told that the heart of man is deceitful above all things, and desperately wicked. My heart belonged not to Timothy, but to that poor wretched brother of his that has just ended his days with a rope round his neck – aye, to Peter Dudgeon... He warned me and strengthened me against my heart, and made me marry a God-fearing man, as he thought. What else but that discipline has made me the woman I am?" She thinks that she must be the supreme instance in judging her son's ways, and since she was his 'earthly creator', then it lies with her and no one else to hate him – and drive him away from her: "Well, I am Richard's mother. If I am against him, who has any right to be for him?"

Ftataeteeta, Cleopatra's nurse – and, in some ways, her coach, too – is another embodiment of disproportionate will, which she wants to impose on her royal 'pupil'. She sees her mission as belonging to the sphere of the divine, as she is the teacher, traditionally appointed to transform her trainee into tomorrow's partaker in the Gods' will; her authoritarianism is extreme because it is unlimited. In this 'nursery play' Ftataeteeta infects young Cleopatra with her 'impersonal', traditional one may say, poison, as the evil in her goes unchecked into her pupil's heart. "No power is more absolute and tyrannical than that wielded in the nursery." (Morgan, 1972, p. 50)

Mother-Women: Candida (the 'Virgin Mother'): Candida is the true 'Virgin Mother', as Shaw himself admitted; this term, applying to a type character, was actually coined by the author in strict reference to Candida. 'Candida' presents a view antithetical to that of Ibsen's 'A Doll's House': instead of the woman conceived as the plaything of man in a male-dominated world, Shaw underlines the opposite view, that of woman's influence over men and her dependence on her own strength. She was apparently inspired by Shaw's mother's image; she stands for the sway of the material creative force (*cf.* Shaw's theory of natural force / Energy) – primarily biological force, which is later on opposed, in her relation with Eugene Marchbanks, to the artist's need for freedom; she may be viewed as a kind of 'seducer' using her feminine natural power. In the same way, Miss Proserpine Garnett, a secondary character, nicknamed Prossy (*cf.* the mythological name Proserpine / Proserpina / Persephone – the (Roman and Greek) goddess of natural, earthly fertility and wife of Pluto, queen of the underworld, who was allowed part of each year to leave it: her story symbolizes the return of spring, and the life and growth of corn – implying, in the play, the caricature through the diminutival name), Prossy makes a couple with Candida, symbolizing the purely material, physical aspect of the relationship between the feminine and the energetic, being thus opposed to Candida's comparative spirituality; or subservient placidity *versus* driving force.

Her affinity with Eugene Marchbanks represents the mother-and-son affection (Holroyd, vol. I, 1988, p. 315). Since she does not advance towards bodily relations with Marchbanks, the 'Virgin Mother' in her reduces Eugene to the status of a child, driving him away from the sin of 'moral incest'. The ambiguousness of her relation to him is scenically represented by the presence of the figure of the Holy Virgin when they meet. Shaw conceived Candida as transcending both morality (*i.e.* her marital relation to Morell) and art (*i.e.* her relation to Eugene); the dominant, maternal Candida finds it in her heart to stick to

the mother-like component of her personality in remaining with the one of the two men in her life whom she really thinks the feebler: her husband, Morell.

As far as her presentation is concerned, Candida's portrait is brushed with the fine touches of the really radiant quality of candidness (*v.* the name itself), embodying the figure of Victorian domestic purity, although as a dramatic character she is less than candid and open, or the personification of honesty. Her double identity as a character is shared between idealization and realistic presentation. "The 'Woman Question' the play presents may well be interpreted as the enigma an ambivalent attitude creates. Eugene Marchbanks comes to distinguish between the actual woman and the ideal to which he still does homage at the close of the play." (Morgan, 1972:51)

From the point of view of the imagery Shaw uses in depicting Candida, there are two main groups of images worth mentioning: the former appertains to the Christian tradition, and the latter is suggestive of Dionysian irrationality (the first one conveys the signs of her social being, *v.* leitmotifs like: heaven, hell, prayer, divine. etc., as the second one is related to her Life Force image, *v.* mad, giddy, drunk, hysterics, etc.).

The last scene in 'Candida', in which the wife declares her determination to remain with the strong man because he is the weak man, can be judged as inspired by a rather Quixotic attitude; yet, human sacrifice is the attribute of the 'motherly' description of woman in the Shavian typology; Candida's clear-sightedness, though cynical by definition (the character clearly belongs to Shaw's Life Force gallery!), expels any hint of the notion of idolatry – so, finally we may assert that 'Candida' is very much closer to Ibsen's 'A Doll's House' than previously expected.

Lavinia in 'Androcles and the Lion' is the type of the mother-woman inspired by faith. She is made the spokeswoman for the idea in the play: the greatness of something higher than human strivings can make life bearable ("I think I'm going to die for God; nothing else is real enough to die for", Lavinia says). By the sincere quality of her faith, she is not reduced to the status of a mere 'mother-woman', but, by engaging in a struggle against the principle of evil, she comes nearer to the altitude of the Shavian 'Superman', yet fundamentally differing from the real Superman by the disinterested and all-encompassing character of her allegiance to reach higher spheres of existence – in her own case, moral existence. Lavinia is engaged in a determined pursuit of the good, denying any right of worship to anything that means cruelty, suffering or death (*v.* in the play the ominous image of the votive statue of Mars, a maleficent symbol). Lavinia has many things in common with her weaker sister, Barbara Undershaft: they are both aristocrats turning their backs on their own class and way of life in an attempt to find a new moral basis for their action, and they both discover in the end that many of the things they have pursued are not true. Yet, in spite of their apparent defeat, their maternal, congenial love of those in need redeems them and effaces their Quixotry.

'**Gentle Women**' Nora, a minor character in John Bull's Other Island', is one of the rather few examples of 'gentle' women in Shaw's plays; a fact which could be accounted for by his comparatively greater partiality, and attraction, to the 'unwomanly' type – or the New Woman, a category much more suited for his day and the needs of modern theatre, he strongly believed.

Nora is radically different from the type of woman embodied by Ann Whitfield in 'Man and Superman' or Blanche Sartorius in 'Widowers' Houses'; she is a warm character, the very image of simple integrity of woman, she has a definite 'charm' (which one of the characters, Larry, jocularly interprets through her food diet: tea and bread-and-butter); as a

‘gentle woman’, she is seen with a comprehensive eye by the author himself. One of the basic devices he uses in defining Nora is the opposition he establishes between the character of Nora and that of Keegan (the religiously inflexible man), thus making up a parallel between sternness / authority (*i.e.* Keegan) and Nora’s gentleness, representative of universally human love.

The feminine figure which comes closest to the authentic ‘Superman-woman’ for whom Dona Ana (in ‘Man in Superman’) has cried ‘to the universe’ is the dazzling heavenly ‘invader’ Lina Szczepanowska in ‘Misalliance’. She intrudes into the stuffy atmosphere of the mansion, with a view to undertaking positive action, partly in response to Hypatia’s plea for ‘adventures to drop out of the sky’; she resembles a bird of good omen; she is the Life Force incarnate, a goddess whose profession ‘is to be wonderful’. Lina is the Saint Joan of ‘Misalliance’. “She comes into that stifling house as a religious force”, as Shaw wrote in a letter. As an invader into the established social order, Lina represents salvation coming from the future, not the past, and embodying Shaw’s preference for evolution – *vs.* revolution.

Others: Raina (the heroine in ‘Arms and the Man’) is the type of the histrion, of the false naïve. The coaching she receives from the matter-of-fact mercenary Bluntschli is, paradoxically, an initiation into the exercise of creative imagination, as living actually does involve acting. If she can have a light conscience about the necessity to tell lies, everything seems perfect with her. Obviously the most childish, and the most genuinely histrionic character in this play belonging to the group of the ‘Tales for the Nursery’ (*v.* M. Morgan, *op. cit.*), Raina makes Bluntschli’s best pupil, achieving, through her show of naïvety, the transition between ‘nursery’ and marriage, from ignorance to wisdom (or, better, shrewdness), from spoilt infancy to maturity. Funnily, her evolution to dis-idealized reality passes through her own white lies and pretence of naïveness. As a histrionic character, Raina “can take up her mask and drop it at a signal, without discomposure, because her play-acting is deliberate, gratuitous and self-delighting, not in the least compelled by fear or desperate necessity” (Morgan, 1972:137). Raina mixes the pleasure of play-acting with the useful acquisition of expertise in Bluntschli’s debunking, ‘demythologised’ system of truths. It seems that the author wanted to imply the feature of angel-like, jocular shrewdness through the name of the girl (*v.* the Slavic root *rai* ‘paradise’).

Conclusions: The range of the Shavian women characters is outstandingly broad, in keeping with the attraction Shaw always felt for women as vivid, intelligent, demonstrative, resourceful characters in the drama. It is obvious that the – allegedly – naïve Raina, Mrs. Andersen, a woman having a very high opinion of herself and not yet in possession of her maternal quality at its maturest point, perceptive, yet lacking the will and the force to change the things she can perceive, the kittenish Cleopatra, etc., all belong to the type-form of the possessive woman, while Candida, Lady Cicely (in ‘Captain Brassbound’s Conversion’) or Gloria are definitely related to a set of more genial principles of humaneness.

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THE BYRONIC HERO

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***Abstract:** George Gordon Byron wrote poetry of an extraordinary range and diversity. It has been said that Byron could only represent himself under various disguises that “Childe Harold”, “The Corsair”, “Lara” and “Don Juan” are variants of a single personality who sins and suffers and yet, is to be pitied for his suffering.*

The present paper wants to highlight an important component of Byron’s creation- the construction of the Byronic hero. The literary works of Byron were often characterized by characters who lead a rebellious, nonconformist streak.

The Byronic hero is one of the most prominent literary character types of the Romantic period. He exhibits several characteristics traits, and in many ways he can be considered a rebel. He is usually isolated from society as a wanderer or is in exile of some kind.

Within Byron’s own work, an example of the Byronic hero may be the protagonist of the dramatic poem, Manfred. In this case, Manfred is found to be of guilty conscience over the death of Astarte and the forbidden, lustful act the two committed, most likely forbidden due to their relation as brother and sister. Another example is the poem “Prometheus”. Byron makes Prometheus to be the suffering, isolated hero, who is shown to be victorious over the oppressors despite its eternal torture.

Byron is one of the most colourful figures in literature personifying the Romantic Movement in his life as well as in his multi faceted writings.

The shortness of his life and his dramatic death enhance his stature and the term Byronic hero is as vital as a reference today as it was during his lifetime.

Keywords: *vindication, strength, rebellious, masculinity, nonconformist.*

The Romantic Revolt in England coincided with a similar movement in France about the same time, the beginning of the 19-th century. Byron represents the universal reaction of the 19th century against the ideas of the eighteenth. It is the influence of the French Romanticism that had its repercussions in England, too. Walter Scott began the reaction but Byron’s protest was more comprehensive.

The Byronic Hero - so named because the character evolved primarily due to Lord Byron’s writing in the late 18-th and early 19-th century, which fused existing characteristics into a single literary character- is one of the most prominent literary character types of Romantic period. Romantic heroes represent an important tradition in British literature. In England, Milton’s Paradise Lost, a number of Gothic novels and dramas, the heroic romances of Sir Walter Scott, some of the poetry of Percy Bysshe Shelley and the works of Lord Byron, all contain a protagonist who is a Byronic hero.

A Byronic hero exhibits several characteristics traits, and in many ways he can be considered a rebel. The Byronic hero does not possess “heroic virtue” in the usual sense instead, he has many dark qualities. He is usually isolated from society as a wanderer or is in exile of some kind. It does not matter whether this social separation is imposed upon him by some external force or is self-imposed. A Byronic hero is any character that is modeled after Lord Byron. A Byronic hero is a character marked by splendid personal qualities, has a hidden sin and many other versatile attributes. Through his poetry, Byron developed his views and expanded them. In fact, Byron developed a hero; a hero that would not back down to a challenge, rather, a hero that

would stand up courageously and fight for what was good and true. In "The Destruction of Sennacherib," Byron represents a hero who faces defeat. This poem serves as an example of Byron's unique style, philosophy, and ideals. Byron created heroes who embody the ultimate in individualism, self-sufficiency, ambition, and aspiration, yet who are isolated, gloomy, unsatisfied, and dangerous to themselves and others. In their autonomy, their insistence on defining their own moral code, and their superhuman abilities, they provide a vicarious antidote to their readers' own sense of helplessness and powerlessness in the face of institutional oppression. By bringing his anger and hatred to the lyric, the Byronic hero reveals the dark side of the "true voice of feeling" and the "spontaneous overflow" of emotion that characterize Romanticism.

Vindication (that is revenge and its justification) remains central to Byron's poetry. By fusing anger and patience, or outburst and deferral Byron creates a seductive mode of intense expression that opens up for readers' sympathy. A mysterious, deliberative blend of confession and accusation defines the Byronic speech. The angry Byron frequently lets his mask slip and strong overtones of vindictiveness appear. To this his audience typically responds not with sympathy, but with a disturbed fascination, by means of its angry moods the Byronic personality compels attention. Yet, Byron refuses to set his heroes up as role models, leaders, or guides, showing us the alienation and the perpetual inability to be satisfied that comes with "a fiery soul." Despite their bitter misanthropy and inability to form meaningful connections with others, Byron's outlaws are attractive in their staunch refusal to abide by society's codes and in their flamboyant self-realization.

Byron's "Manfred" presents a character who wandered desolate mountaintops was physically isolated from Europe. Although Harold remained physically present in society and among people, he was not by any means "social". Often the Byronic hero is moody by nature or passionate about a particular issue. He also has emotional and intellectual capacities, which are superior to the average man. These heightened abilities force the Byronic hero to be arrogant, confident, abnormally sensitive resulting in his rebellion against life itself.

In one form or another, he rejects the values and the moral codes of society and because of this he is often unrepentant by society's standards. Often the Byronic hero is characterized by a guilty memory of some unmanned sexual crime.

"Childe Harold" introduced the concept of the Byronic hero. He is a type of romantic alpha male and shows up in novels, poems, plays and movies. He is kind but capable of cruelty-devoted to his current lover, yet never able to remain faithful and always moving in search of new sensations. After Childe Harold's Pilgrimage the Byronic hero made an appearance in many of Byron's other works including his series of poems on Oriental themes: *The Giaour* (1813), *The Corsair* (1814) and *Lara* (1814).

The English Romanticist George Gordon Byron, Lord Byron wrote as a contemporary of such writers as Wordsworth, Shelley and Keats. In his time, most European critics outside of England praised Byron as being the greatest of the English poets. He was more than a poet though. Byron was the politician who was willing to side with those workers who took arms against the Industrial Revolution which would send them to ruin, the traveller who journeyed across European continent, the fighter who battled for independence's sake where independence was most desired and the lover who was infamous for his several affairs.

His greatest contribution to literature is the Byronic hero. The definition given by "The Norton Anthology of English Literature" is: "an alien, mysterious and gloom spirit, superior in his passions and the torturing memory of an enormous, nameless guilt that drives him toward an inevitable doom. He is in his isolation absolutely self-reliant, pursuing his own ends according to his generated moral code against any opposition, human or supernatural." This vehicle for such a dark protagonist has become a continually echoed voice from Moby Dick's Captain Ahab to Nietzsche's "Superman", the hero is not subject to ordinary concepts of good and evil. Harold Bloom in "English Romantic Poetry", 1961, page 243 notes that "between them, the Brontes can be said to have invented a relatively new genre, a kind of northern romance, deeply influenced both by Byron's poetry and by his myth and personality, but going back also . . . to the Gothic novel and to the Elizabethan drama" When Byron died at the age of thirty-six in 1824, Brontë was but eight years old. Brontë's youthful age, however, did not preclude Byron and his works from having a profound effect on her and her writing; indeed, the "cult" of Lord Byron flourished shortly after his death "dominating the Brontës' girlhood and their young womanhood". Of the Brontë sisters' background, Tom Winnifrith comments that a "study of the Brontës' juvenilia provides confirmatory evidence of the sisters' preoccupation with the aristocracy, their emancipation from Victorian prudery, and the attraction of the Byronic hero, beautiful but damned". Brontë was deeply affected by the movement that took place during what is now called the Romantic period. She makes repeated references to Romantic works, and there is some evidence that suggests Jane Eyre was set in the Romantic period. For example, Blanche Ingram asks Rochester to "now sing, and I will play for you." When Rochester replies that he will indeed sing for them, she says, "Here then is a Corsair-song. Know that I dote on Corsairs; and for that reason, sing it 'con spirito'". Brontë's allusion to Byron's immensely popular work "The Corsair," which was published in 1814, suggests that Jane Eyre was set sometime after this date. Since Jane and Blanche are technically rivals for Rochester and Jane politely dislikes Blanche, Brontë's placement of this allusion into Blanche's reply implies that on one level Brontë may not have thought highly of certain works by Byron or "Byronic" characters.

Within Byron's own work, an example of the Byronic hero may be the protagonist of his dramatic poem, *Manfred*. In this case, Manfred is found to be of guilty conscience over the death of Astarte and the forbidden lustful act the two committed, most likely forbidden due to their relation as brother and sister. But upon the chance to become reliant upon the powers of darkness and be reunited with his lost sister, he contemptuously rejects the offer. Even so, it is prior transgression that Manfred seeks punishment for, and seeks punishment in the form of death. Although his attempts prove fruitless, Manfred does die so with the clear conscience of not partaking in the powers of darkness for his own gain. In *Manfred* the Byronic hero of the oriental tales, an outcast from society, stained with crime and proudly solitary, reappears under a tenser and more spiritualised form. There is something Promethean in his nature, and he towers above the earlier Byronic heroes both by the greater intensity of his anguish of mind and, also, by the iron resolution of his will. Over the drama there hangs a pall of mystery, which the vision of Astarte, instead of lightning, serves only to make more impenetrable. Speculation has been rife as to the precise nature of that "something else" which, Byron tells us, went to the making of the play, but all attempts to elucidate the mystery remain frustrate. In *Cain*, we witness the final stage in the evolution of the

Byronic hero. It is a play which bears somewhat the same relation to *Paradise Lost* that *Manfred* bears to *Faust*. The note of rebellion against social order and against authority is stronger than ever; but the conflict which goes to form the tragedy is, unlike that of *Manfred*, one of the intellect rather than of the passions. *Cain* is a drama of scepticism—a scepticism which is of small account in our day, but which, when the “Mystery” first appeared, seemed strangely like blasphemy, and called down upon Byron a torrent of anger and abuse. The scepticism finds expression, not only on the lips of Cain, but, also, on those of Lucifer, who is but Cain writ large, and whose spirit of rebellion against divine government gives to the drama its Titanic character. The story of Cain had fascinated Byron since the time when, as a boy of eight, his German master had read to him Gessner’s *Der Tod Abels*, while the poet’s indebtedness—first pointed out by Coleridge - to Milton’s Satan, in his conception of Lucifer, needs no elaboration here. But what marks *Cain* off from *Manfred* and the verse-tales in that element of idyllic tenderness associated with the characters of Cain’s wife, Adah, and their child, Enoch. This is beautiful in itself, and also serves as a fitting contrast to those sublimer scenes in which the hero is borne by Lucifer through the abysses of space and the dark abodes of Hades.

Another example may be within in his poem “Prometheus”. Although this poem was not directly of Byron’s creation, rather his telling of a mythological story it may be said that is presented in such a way that the character of Prometheus is a Byronic hero. The immortal Prometheus, according to mythology brought fire the gods to man, and for this transgression against the gods he was punished by being chained to a mountain where a vulture would eat his liver each day for all eternity. Byron makes Prometheus to be the suffering, isolated hero, who is shown to be victorious over the oppressors, despite his eternal torture.

Byron’s influence was manifested by many authors and artists of the Romantic movement and by writers of Gothic fiction during the 19-th century. The Byronic hero provides the title character of “Glenarvon” (1816) by Byron erstwhile lover Caroline Lamb and *The Vampyre* (1819) by his personal physician, Polidori.

Heathcliff from Emily Bronte “*Wuthering Heights*” (1847) and Rochester from Charlotte Bronte “*Jane Eyre*” (1847) are other examples. Scholars have also drawn parallels between the Byronic hero and the solipsistic heroes of Russian literature.

In particular, Alexander Pushkin’s famed character Eugene Onegin echoes many of the attributes seen in “*Childe Harold’s Pilgrimage*”, particularly Oneghin solitary brooding and disrespect for traditional privilege. The first stages of Pushkin’s poetic novel “*Onegin*” appeared twelve years later after Byron’s “*Childe Harold’s Pilgrimage*” and Byron was of obvious influence.

The same character themes continued to influence Russian literature particularly after Mikhail Lermontov invigorated the Byronic hero through the character of Pechorin in 1839 in his novel “*A Hero of Our Times*”.

Within his own life, Byron also showed signs of the Byronic Hero. He turned more and more for comfort to his half sister Augusta Leigh and it is certain that their relationship was a sexual one. It is possible that Byron was the father of Augusta’s daughter Elisabeth Medora Leigh, Augusta urged Byron to marry and he proposed Annabella Millbanke, an intelligent but somewhat prudish young woman. The marriage was an unmitigated disaster. Annabella and Byron were totally unsuited for each other

and Byron behaved abominably toward his wife. Rumours of Byron's relationship with his half sister got out and public outrage was such that in 1816 Byron left England never to return. Byron worked on his long poem *Don Juan* in Europe and composed other verses as well. Byron became friends with the poet Percy Bysshe Shelley, another exile from England. Then he dabbled in Italian politics and even briefly joined a secret society the Carbonari, but he was never seriously involved in the fight for Greek independence from Turkey. Byron could not share in the generally held English reaction against all the original ideals of the French Revolution.

At one point, Byron sat as a liberal Whig in the House of Lords. During this time he advocated the rights of the weavers who destroyed newly created bold step of liberalism, but it also shows his romanticist side through his siding with the common man. His personal life was littered with promiscuity and although he married for one year, many of his relations were brief and sometimes incestuous. It may be said that in his way he was rather self-reliant and alien, but perhaps better to say he was closed off from any strong relationship on that level. Finally, Byron set out to follow the morals he set forth in "When a man hath no freedom to fight for at home". In this poem Byron talks of the nobility of fighting for freedom, and if not within one's homeland, then within another's. His life finally came to an end on the battlefield of the Greek war of independence from Turks. Byron pursued this noble cause until he died of feverish exhaustion, but to this day it is fitting that he is looked upon the Greek people as, without any sanction, a hero.

Lord George Gordon is one of the most colourful figures in literature, personifying the Romantic Movement in his life as well as in his multi-faceted writings. The shortness of his life and his dramatic death enhance his stature and the term Byronic hero is as vital as a reference today as it was during his lifetime. No surprise, then, that both his writing and his life have inspired countless composers, from the time of his life to the present; only Shakespeare and Homer can claim such a lasting influence. It is that brooding, tortured magnificently and satiric works have also attracted composers.

The most striking thing about Byron's poetry is its strength and masculinity. His works were characterized by heroes who had a rebellious, non conformist streak. To some extent the hero of Byron's poems had a degree of autobiography. Trunchantly wilt he used unflowery colloquial language in many of his poems. He made little use of imagery and did not aspire to write of things beyond this world; the Victorian critic John Ruskin wrote in "Praeterita", 1884 of him that "he spoke only what he had seen and known; and spoke without exaggeration, without mystery, without enmity and without mercy". His attitude towards writing poetry is summed up well in a letter to Thomas Moore on July 5-th 1821: "I can never get people to understand that poetry is the expression of excited passion, and that there is no such a thing as a life of passion any more than a continuous earthquake or a eternal fever. Besides, who would ever shave themselves in such a state?"

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ASPECTS OF CHILDHOOD IN IAN MCEWAN'S "THE CHILD IN TIME"

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Abstract: *The paper presents the various aspects connected to childhood presented in Ian McEwan's 1987 novel "The Child in Time", from childhood dreams to childhood memories, from novels about childhood and textbooks about bringing up children to pathological states connected to it, from losing a child to the miracle of giving birth to one.*

Keywords: *childhood, memory, loss, birth.*

Ian McEwan was born in 1948 in Aldershot, Hampshire, England and is one of several postmodernist writers who graduated in English Literature alongside William Golding and David Lodge. He also took a creative writing course at the University of East Anglia taught by the novelists Malcolm Bradbury and Angus Wilson.

Though he also wrote television plays (*Jack Flea's Birthday Celebration; Solid Geometry; The Imitation Game* - 1981) and film scripts (after his own *The Ploughman's Lunch* - 1985 or a film adaptation of Timothy Mo's novel *Sour Sweet* - 1988), he is primarily a novelist and short story writer. He was nicknamed Ian MacAbre, not without reason, since his writings centre mostly on dark themes, like deviant sexuality seen in various aspects (paedophilia, incest, rape, transvestism, sado-masochism), but also violence and murder, alienation and indifference. Lately, he has also begun to explore social and political issues and the way in which they determine one's personal life.

The novel *The Child in Time* was published in 1987, and was awarded the Whitbread Novel Award in the same year and Prix Fémina Etranger in 1993. In the centre of the novel we find childhood in all its aspects, from childhood dreams to childhood memories, from novels about childhood and textbooks about bringing up children to pathological states connected to it, from losing a child to the miracle of giving birth to one, surprised in minute detail. "Throughout the novel, McEwan represents childhood as a timeless state, a time of perceived freedom yet prone to violation, as he shows in Kate's kidnapping, and liable to have structure imposed upon it, as he shows through the 'Authorised Childcare Handbook' of the novel." (Roger 1996: 22)

The novel has as a starting point the loss of a child, Kate, the 3-year old daughter of the main character, Stephen Lewis. She disappeared two years before the present of the narrative, while she was with her father at the supermarket, more precisely at the cash register. Though he had been looking elsewhere for just a few seconds, and all the people in the supermarket looked for the little girl, she could not be found. McEwan records every single detail that Stephen perceives on this occasion, however unimportant it might seem at first sight, presenting minutely his feelings and reactions. He then concentrates on the effect that the disappearance of the little girl had on her parents and on their marriage. In the immediately following period, Stephen started a door-to-door search for Kate, while his wife Julie, a violin teacher at Guildhall and member of a quartet, could not find within herself or elsewhere the power to cope with the tragic loss. She spent all her time at home, motionless in an armchair. At the beginning they did share their feelings, now of hope, then of despair, with each other.

But gradually, their sorrows separated. Silence became dominant, until they could not bear each other's presence any more. Consequently, Julie retired to a monastery in Chilterns that rented rooms to people with problems, leaving behind a note and her armchair empty. After six months, she returned home, but could not resist there more than several weeks. There followed a break up. She bought a place out of London and moved there. They occasionally write to each other.

Stephen's own life after this becomes unbearable without drink. He spends it at home, in utter misery, with the bottle of scotch at his side, watching the Olympic Games, reading magazines, pretending to be writing when friends invite him to dinner or lunch, but unable to do anything. All the time he thinks mostly of his daughter, remembering her and trying in vain to find any even slight resemblance between her and every little girl he sees on the street, hoping against hope to find her by chance if he was not able to do so in an organized search.

However, his memories concentrate not just on his child, but also on his own childhood. It was spent mostly in warm countries, where his father, a sergeant major in the Royal Air Force, was commissioned. His parents seem to him at times extraordinary human beings, endowed with unique, almost magic qualities. Sometimes, however, he remembers terrifying images of a hateful father and terrible fights between his parents. Their lives, however they might have been, were dictated by the Royal Air Force, who established where they were to live, how they were to arrange their houses, to what schools they were to send their children, to what doctors to go or who their friends were going to be (as they were usually members of the same organization). A childhood dream of Stephen's is mentioned also: that of travelling by train in the cabin of the mechanic, thus being able "to look forward rather than sideways, to see not embankments or back gardens, but miles of metal ribbon spooling in, and railway furniture curving in on collision course to flip by with finely gauged accuracy." (McEwan 1988: 208)

Childhood is much present even in Stephen's adult life in that he is an appreciated author of children's books and a member of an organization meant to compile an authorised childcare handbook that would help in the bringing up of children. As compared to Julie, who is successful in a career that is genuine, Stephen became a writer of children's fiction by mistake. His first book was supposed to be inspired from his tour of Turkey and Afghanistan, taken after graduating University College. Its intended title was *Hashish* and its main character was supposed to be an educated girl sentenced to life imprisonment in Turkey. Lewis began writing a first chapter about the girl's childhood, meaning to contrast it with her subsequent life, but the intended chapter took an existence of its own, developing in a novel about eleven-year old children, placed near Reading. The novel was finished in three months and was entitled *Lemonade*. He took it to the Gott's, where everybody was enthusiastic about it, but considered it a book for children. Stephen did not like that, but the money he received made him accept the label. The novel sold very well, and Stephen continued to write children books.

During the negotiations with the publishing house, Stephen got to know Charles Darke, at that time its editor-in-chief. It was Darke who convinced him to accept to be published as an author for children. Along the years, they became very good friends, and Stephen witnessed Darke's extraordinary progress, from initiator of a

literature club, editor-in-chief at the *Gott's* to director of an independent television company, politician, Member of Parliament and minister.

Charles was the one that introduced Stephen into the Parmenter subcommittee of the childcare organization. Stephen does not care about the debates concerning reading and writing that are the primary object of his subcommittee. Actually, his participation in its work is minimal, his only purpose being to *seem* attentive to what is discussed there. While the others talk or listen, he thinks only of the past, and for half of the novel, the action oscillates between the present of the sessions and Stephen's memories that come back to him during these sessions.

Three visits, also connected with childhood, interrupt Stephen's routine, posing him important questions about himself and the others. The first visit he pays is to his wife, in June. Heading towards her house, he finds a place that seems to him extremely familiar, though he realizes that he has never been there. Following the path, he reaches a pub, "The Bell". Outside the pub, there are two black, old-fashioned bicycles. Having the distinct impression that all these belong to another epoch, he approaches the pub and looks on the window, seeing a young couple. The man is talking, the young woman is listening, and looking at them Stephen realizes that they are his parents. The woman looks at the window, without seeming to see him, however, but Stephen faints. He wakes up in Julie's house, they make love, seem to get along well for a while, but then they separate again.

The second visit is to his parents, who are also devastated after Kate's disappearance. When he asks them about the place and the bicycles, his father totally rejects the memory, while his mother tells him several things, though not enough to clarify the situation.

The two visits are followed by a third that he pays to the Darkes'. Some time ago, the charming, educated man, who could succeed in everything he tried, resigned from all his duties, invoking health problems and shocking everybody. His wife Thelma, 13 years older than her husband, lecturer at the Physics Department at Birkbeck, was the one that communicated to Stephen their intention to sell their wonderful house and move to the countryside, giving up their careers. Thelma had wanted this for many years, but Stephen did not realize how she had managed to convince Charles. Now, during this most shocking visit, he has the opportunity to see with his own eyes that actually it was he who convinced her. Charles has a real problem: regression to childhood. The 49-year old man is unrecognizable in his short trousers showing wounded knees, with a catapult in his pocket and with a tree house built at what seems to Stephen a terrifying height. Charles is happy, though completely insane, his wife deals with the situation behaving like his mother and working at her scientific book, but their friend cannot stand the view and leaves them.

These visits that break Stephen's daily "program", without however taking him out of his depression, are followed by some cathartic experiences. The first one takes place in summer. As the committee is on holiday and Kate's 6th birthday is drawing near, Stephen thinks it a good idea to buy a present for his daughter, as if this, by magic, could bring her back. But instead of the one representative and well-chosen present that he intended, he finds himself home with more than fifteen, which seems to him grotesque. All symbolism is destroyed and so is his hope. The second experience happens before Christmas. A driver is taking him to lunch with the Prime Minister, when, looking on the window of the car, he sees his daughter playing with some girls.

He stops the car, finds the girl in the school nearby, and keeps insisting she is Kate, despite the fact that the school staff, the girl herself and even his own eyes tell him that she is not. Finally, he has to admit he is wrong. It is the moment when he accepts that his daughter is lost forever. Returning home, he sleeps, then reorganizes his life. He moves the furniture, writes to Julie, and even starts working on a new book.

In February, Stephen has to opportunity to clarify the problem of the strangely familiar place, when he spends half a day with his convalescent mother, while his father is away. His mother tells him that was the place where she told his father that she was pregnant with him. The couple was not married at the time, it was during the war, and at the beginning Douglas Lewis seemed not to want the child, which made Claire not want it, or its father, either. But then, while they were talking inside the pub, she saw a child's face in the window, and had the distinct impression that it was the face of her own child. It made her realize that she wanted to have the baby, as much as she wanted to marry Douglas, who, far from not wanting to become a father, was only extremely scared by the new situation he was in.

Towards the middle of March, we find Stephen totally improved. He has given up drinking, and started accepting his friends' invitations, taking Arabic and tennis lessons, and visiting his ill mother. And all this time he has the feeling that a change awaits him, but he does not realize what, despite the fact that he has several visions of Julie trying to tell him something.

While he is alert to surprise even the very first signs of the change that he senses, he receives the visit of one of his colleagues, Harold Morley. Morley tells him that although the Parmenter subcommittee has just submitted its final report on reading and writing, and other subcommittees have not submitted theirs yet, the final report of the childcare committee was made up three months before and several copies were available secretly for certain members of the government. Morley has one of the copies, which he gives to Stephen, advising him to have it published by a newspaper.

The news about the secret textbook, that has made the work of the committee redundant, appears in the press. The book is published and has a huge success. No inquiry will follow to find its "guilty" author. That is because the Prime Minister knows very well who that is: Charles Darke, at the Prime Minister's own request. The leader of the government wanted to be sure that the book would contain the right things. Fragments from this book serve as mottoes for each chapter of the novel. They claim that the father and not just the mother should have a role in the education of a child, that childhood is a privilege made possible by the parents, that those parents who cannot be authoritarian should discipline their children by offering them rewards, that children are selfish because they must survive, or that childhood is like a disease that is cured when the child grows up. The motto of the last chapter states that "More than coal, more even than nuclear power, children are our greatest resource." (McEwan 1988: 205)

The book was the swansong of the promising politician. At Thelma's plea, one March evening, Stephen goes to Suffolk immediately, ignoring the telephone that starts ringing the minute he gets out of his house. Charles is dead. He has committed suicide, being unable to live torn between two opposing desires: to be the successful adult and to be the careless little boy. Probably he had always had some problems since he had chosen to marry a woman 13 years older than himself. Thelma had always tried to find an explanation for his unsolved Oedipus complex. They had frequently talked about it, but Charles had been afraid to really probe into it. His mother had died when he was 12,

and his father was somewhat tyrannical. But that was not an entirely satisfactory explanation for Thelma, since many people in similar situations develop normally. Moreover, the fantasy of being a little boy that deserves punishment when he misbehaves dominated even his intimate moments. His wife was aware of the fact that at times he resorted to the services of a prostitute whom he required to beat him, while he was dressed as a child and pretended to be her pupil. But Charles also wanted the feeling of safety that childhood brings, the helplessness and liberty that come with it, the idea of not being preoccupied with anything (money, decisions, plans, demands). He was upset because he could not express his childlike qualities in his public life as well. So he begged Thelma to let him be a little boy, which she accepted for him, but also for herself. Thus, accompanied by his wife-mother, he rediscovered the world, and the happiness that the satisfaction of the simple needs of sleeping, eating and playing can bring. However, with the bad weather, the cares and ambitions of adult life caught up with him. He started to worry about money and to be tempted by advancement in his career. He refused going to a therapist and became worse and worse until he committed suicide, a gesture which appeared to Thelma as a childish one too, like a gesture of revenge on her and on the world that did not grant him his wishes. What is interesting to note is that Thelma is an expert on theories of the nature of time and both her husband and their friend have strange experiences connected to it. Her husband is attempting to reverse time, trying to return to the edenic state, to a period in life associated with innocence, natural simplicity and spontaneity, things that he longs for and that he can no longer find in his adult existence. Marked by a personal tragedy, Stephen steps out of his own time, seeing his parents discussing him before he is born, an experience which helps him get over his loss and anticipates the ending of the novel. Stephen even asks for Thelma's opinion about his "hallucination". Though unable to explain it with the instruments of physics alone, she presents to him her views on the fact that time cannot be conceived as something linear and sequential, coming from the past and going through the present into the future, but as something variable, fluid and inseparable from matter and space.

Charles's case seems to his wife to be the extreme form taken by a general problem. Thelma's phone starts ringing just as they begin discussing Stephen's situation. It is Julie and Stephen leaves immediately, not realizing, however, why his wife is calling him. Still, he has a sense of urgency, and hurries. He takes Thelma's car to the railway station, then a train from which he gets off too early, then a taxi to the right station, only to find that the following train to Julie's place will leave hours later. Desperate, he takes a maintenance train, whose mechanic, smiling when he hears where Stephen is going and when he saw his wife for the last time, takes him in his cabin, thus fulfilling both the writer's most ardent wish since childhood and his present desire. Some time later, walking up the path where his parents discussed their fate about 43 years ago, accompanied by their images, Stephen understands that he had the respective experience in that place for a reason and realizes why Julie wants to see him. "It was then that he understood that his experience there had not only been reciprocal with his parents', it had been a continuation, a kind of repetition. He had a premonition followed instantly by a certainty, borne out by Thelma's smile and Edward's instant understanding of the months, that all the sorrow, all the empty waiting had been enclosed within meaningful time, within the richest unfolding conceivable. Breathless

as he was, he gave out a whoop of recognition, and ran on up the rise, and along the path that led to Julie's cottage." (McEwan 1988: 211)

In Julie's place he finds a home, quiet and warm, with the door unlocked, and he finds his wife almost about to give birth to their new child. She tells him about her fury when she found she was pregnant, about her desire to have an abortion, then about her sensation that this child was a gift that God sent to both of them. Still, she did not tell Stephen about it until she accepted, with much difficulty, that she would never see Kate again, until she rediscovered the pleasure of playing the violin and the fact that she loved her husband. For the first time in three years, they cry together over Kate's loss and feel deep in themselves the power to change the whole world for the better. "It was then, three years late, that they began to cry together for the lost, irreplaceable child who would not grow older for them, whose characteristic look and movement could never be dispelled by time. They held on to each other, and as it became easier and less bitter, they started to talk through their crying as best as they could, to promise their love through it, to the baby, to one another, to their parents, to Thelma. In the wild expansiveness of their sorrow they undertook to heal everyone and everything, the Government, the country, the planet, but they would start with themselves; and while they could never redeem the loss of their daughter, they would love her through their new child, and never close their minds to the possibility of her return." (McEwan 1988: 214-215)

Only now are they really ready for the arrival of the new child. And, as the midwife is late, Stephen helps his wife deliver the baby, living the richness of the experience to the full. And only when they hear the midwife's car outside, do they wonder whether they have a son or a daughter, and Julie feels under the blankets.

Angela Roger notes that Julie appears as "an archetypal mother-figure, a bearer of future children and comforter for Stephen." She has "the capacity not only to heal herself, to remake herself, but also to heal Stephen, to remake their relationship, and to create a new family through their new child." (1996: 23) She is more a symbolic mother than a real one, but functions as a mother-figure for Stephen, too, in this respect, much like the other feminine character in the novel, Thelma.

It is interesting to note that the new born baby is at the centre (privileged position, granting protection against all evil) of several concentric circles that function as maternal symbols. The first circle is represented by the forest where Julie's cottage is. A source of both life and mysterious knowledge, of shade, water and warmth, the forest appears as a natural sanctuary and a centre of life. Situated in the middle of the forest, there is another feminine symbol, the house. Also a sanctuary, the house is considered at the same time the centre of the world and the image of the universe. It offers refuge and protection, much like the fortress and the temple, and actually, in this case, it functions as both, isolating and protecting Julie from the world for a while, and then being the place where the supreme act of creation and of communion with the divine takes place. The final circle around the baby is Julie's womb, the source of life and maternal symbol by excellence. In addition to that, night, the time when this happens, is a time of germination, a symbol of the unconscious, but also of the virtualities of existence.

Stephen's ascension to Julie's place can be, in its turn, symbolically associated with climbing up a mountain, which is an ascension towards Heaven, a way of getting in touch with the divine figure. The ascension that is not prepared by spiritual means as well has dangers and difficulties, therefore is subjected to failure. Hence, the necessity

of Stephen's being prepared for this final step before taking it. Thus, the book can also be read as a novel of initiation, all Stephen's experiences leading him and preparing him for this ultimate challenge, the ultimate experience of assisting and helping with the birth of his own child. The fact that they do it by themselves, without the midwife's or a doctor's help, in a house in the middle of a forest, suggests the atemporal character of the situation, and lends them the quality of the primordial family. In this general context, the sex of the child does not even matter any more, which is why we are not given information about it.

As we have seen, the new baby is born when both its parents are prepared for it, when both have accepted that their life must go on even after their tragic loss of another child. It is also to be noted that Julie's hesitations regarding the perspective of becoming a mother again re-enact those of Stephen's mother. Thus, the three instances that associate Stephen with "The Bell", paralleling one another and connected respectively to the conceiving of his second child, his own conception and the birth of his child, seem to anticipate the final event and stress its importance. "*The Child in Time* is not science fiction; there is no question of the kind of 'second chance' that would see Stephen travelling through SpaceTime in order to alter the sequence of events that led to Kate's abduction. However, something very like time travel enables a second chance more familiar to novelistic realism. In one of his experiences of the bending of SpaceTime, Stephen undergoes a phylogenetic journey during which, conceived but as yet unborn, he observes his courting parents and, as he learns later, is observed simultaneously by his pregnant mother. The experience leads, eventually, to a redemptive understanding of a shared sociobiological history, and Stephen is able to occupy a SpaceTime that is haunted by his parents' love for each other and for him, his and Julie's love for each other, and the love they all have for the lost child. (...) The baby (the second – my note) is not a replacement but a repetition with a difference of the biological mystery of love and changeable continuity that signals a shift away from melancholia." (Seaboyer 2005: 26) Paul Smethurst interprets Stephen's experiences in a different way, speaking about their political and ideological implications. "In the chronotopes of postmodern novels, non-linear time and temporal displacement are often integral to the thematic structure and *content* of the novel: they are not just stylistic elements of the novel. Although there are sometimes rational explanations for the reversals of time and time slips in these chronotopes, they are designed to problematise scientific, social and cultural constructions of time, constructions that are associated with western concepts of reality. Non-linear time in particular has a number of political and ideological implications in the postmodern novel. This is most clearly the case in Ian McEwan's *The Child in Time*, where the time of childhood is becoming re-institutionalised as a political act, where one man regresses into childhood, and another man is able to enter a moment of time between his conception and his birth. This is a political novel, and one that recognises time as a persuasive social construction rather than the hard-edged and incontrovertible reality that supports the tyranny of the clock." (2000: 175)

Last, but not least, we should mention that the action of the novel takes place during ten months (from late May till March), but the novel has nine chapters, the number of months during which a foetus develops in its mother's womb. On another plan, 10 is a symbol of universal creation, but also of totality and perfection, while 9 signifies the end of a cycle which is at the same time a beginning on a new level.

Critics noted that the maternal aspect of women, prominent in *The Child in Time*, is a theme which McEwan had not developed until then, but on which he started to concentrate probably as a consequence of the birth of his two sons.

McEwan himself stated his favourite topics: "I value a documentary quality, and an engagement with a society and its values; I like to think about the tension between the private worlds of individuals and the public sphere by which they are contained. Another polarity that fascinates me is of men and women, their mutual dependency, fear and love, and the play of power between them." As for his style, "I like precision and clarity in sentences, and I value the implied meaning, the spring, in the space between them." (see Matthews 2002)

All these are to be found in *The Child in Time*, which appears thus as a synthesis of the present preoccupations of its author. Besides the various situations connected to childhood, the book also surprises other problems: the beggars, authorized by the government and subjected to various laws, the discussions during the sessions of the subcommittee, the Olympic Games, or the situation of the Prime Minister, incapable of obtaining a minute of privacy in order to talk with his good friend Charles Darke. While these social and political aspects anchor the book in the reality of the 1980's, its preoccupation with various aspects connected to childhood render it universal and atemporal meaning.

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**MAJOR RECURRENT THEMES IN J. D. SALINGER'S FICTION:
ARCHETYPAL MOTIFS AND PATTERNS**

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***Abstract:** J. D. Salinger's fiction abounds in certain attitudes, patterns, and motifs that repeat themselves, under different forms and names, and that evolve from his early short stories to his last published literary creations. Many critics have tried to identify and explain these patterns to better understand the meaning of Salinger's fiction. Some of the major themes identified in Salinger's fiction are related to faith, conformity vs. society, love of various kinds, the repressed and perverted sex instinct, the misfit hero, "phony" and "nice" worlds, crucial moments of revelation or epiphanies, alienation and vulnerability, escapism, quest for a moral ideal, religion and Western philosophy, symbolism of names, childhood and adulthood, relationships, specific use of language, and so on.*

Salinger's protagonists are usually intelligent and sensitive ones. Some of them are also very aware teenagers, or adults who seek their own identity in relation to an external world with which they find themselves more or less in conflict. Alienation or disenchantment with the so-called adult world is one of the most frequently met themes in Salinger's writings. This theme is often emphasized by rather "common" characters (parents, teachers, marriage partners, etc.) who interrelate with the troubled protagonist. Sometimes Salinger's characters search for a definition of the "adult" world or this definition is simply offered in Salinger's writings. This adult world may be viewed as commercialized, materialistic, phony, ugly, grotesque, and all these reasons make the sensitive character retreat from it. This retreat can be real or symbolical and Salinger's most used tools for rendering this escapism are madness, suicide, or introversion and fantasy. Salinger is also very concerned with the question of innocence and experience in human lives. But, more important than this concern is that of how the life experience, which is unavoidable, can best be realized in true spiritual growth. Sometimes true "love" of humanity seems to be the solution offered. Salinger's style and writing technique are unique and they include a rather inspired use of detail, slang characteristic to the 20th-century, vocabulary specific to teenagers, and colloquialisms. All these major aspects of Salinger's fiction represent the focus of this article.

***Keywords:** themes, symbolism, archetypes.*

J. D. Salinger is still a very important and much discussed figure in post-war II American fiction and many critics have taken great interest in his life and literary creation, although it is universally acclaimed that Salinger was not a very prolific writer and that he has written relatively little throughout his literary career. But Salinger has managed to catch the public's and the critics' attention soon after he started writing short stories and after important publications accepted his stories for publication. The main aim of this paper is to see which are the most important patterns and themes in Salinger's works and how Salinger has managed to maintain his reputation, how it has managed "to survive such a long self-imposed silence" (French, 1988: ix).

The main aim of this paper is to outline the most important themes and patterns that recur in all of Salinger's literary creation. Salinger used characters bearing the same or similar names in different stories, characters who were in similar situations or had similar attitudes in certain circumstances, characters who used a similar style or tone of language, and all these similarities entitled many critics to believe that there is a

connection between a group of characters and the different stories in which they reappear. This idea would lead to a pattern of development or evolution of Salinger's literary models. The task of tracing back Salinger's characters was not an easy one and many critics took great interest in identifying, demonstrating, or finding out the line of evolution of certain Salingerian heroes. This task was all the more difficult given that Salinger tried as hard as he could to bury his early short stories in oblivion by censoring their publication in collections on the grounds that they were his property and he did not consider them worthy of being published again.

Salinger worked on his novel step-by-step, starting early in his youth. Although Salinger wrote many short stories, *The Catcher in the Rye* is his only novel. It could be considered the culmination of some of the major themes that appeared throughout a number of his short stories. Yet, some of these themes form the basis of only individual chapters in *The Catcher*. The Caulfield family is the subject of two of Salinger's major stories: "I'm crazy" and "This Sandwich Has No Mayonnaise." The basis of *The Catcher in the Rye* as a sequence of distinct short stories, as well as Salinger's fondness for that form explains the pace and relative lack of narrative continuity in the novel. Different settings or different characters do not reappear in more than one or two successive chapters. The first chapters of the novel, which are all located at Pencey, are the only ones that maintain the same characters and setting for an extended period. Holden, as narrator, is the only character that recurs throughout the entire story. Characters such as Sally Hayes or Mr. Antolini appear in only one chapter and then almost disappear. Moreover, as Salinger reiterates thematic elements all through the novel, such as Holden's complaining about phonies at the time, many of the characters can be viewed as short stories in themselves.

Gwynn and Blotner classify the "Caulfield Stories" as "the sextet of stories that do develop five years later into 'For Esmé,' 'Bananafish,' and *The Catcher in the Rye*" (Gwynn and Blotner, 1958: 16). The six stories are: in 1944 "The Last Day of the Last Furlough," in 1945 "A Boy in France," "This Sandwich Has No Mayonnaise," "The Stranger," "I'm Crazy," and in 1946 "Slight Rebellion off Madison."

In the first of these stories, "The Last Day of the Last Furlough," the reader meets Technical Sergeant John (Babe) F. Gladwaller and his ten-year-old sister, Mattie. Babe Gladwaller and his twenty-nine-year-old friend, Vincent Caulfield, prepare to go off to war. Gwynn and Blotner believe that Mattie plays a similar role with Phoebe's, she understands Babe Gladwaller just as Phoebe understands Holden (Gwynn and Blotner, 1958: 16). The presence of a child in the story is something very representative for Salinger, a trademark as W. French would say, and "[t]he child always represents the individual born good and corrupted by institutions" (Lundquist, 1979:15). This theme will be present throughout all of Salinger's stories and in his novel. The fact that Vincent is a soap opera writer represents one of Salinger's recurrent patterns and "lasting obsessions—the writer as sell-out" (Lundquist, 1979:16). The detail that Vincent has a younger brother, named Holden, does not entitle us to consider him a prototype for the Holden Caulfield in *The Catcher in the Rye*, since "the earlier Holden is referred to as tough—something the later Holden certainly is not" (Lundquist, 1979: 17). With this short story yet another one of Salinger's recurrent patterns becomes obvious: the use of names as symbols for the characters who bear them. J. Lundquist believes that "Babe's very name suggests his nature—like so many of Salinger's characters, he is in love with innocence, and it is the very childishness of his date that

appeals to him” (Lundquist, 1979: 17). In “The Last Day of the Last Furlough” Salinger depicts a theme and an attitude that will become leitmotifs for his fiction: “not a crisis in the life of Everyman, but the inner feelings of those who prefer to dwell in the ‘nice’ world of their imaginations rather than in the ‘phony’ world of sad partings” (French, 1963: 62).

Salinger’s attentiveness to details and carefully thought choice of words, as well as his special treatment of colors are present in “The Last Day of the Last Furlough” from the very beginning when he describes Babe: “Technical sergeant John F. Gladwaller, Jr., ASN 32325200, had on a pair of gray-flannel slacks, a white shirt with the collar open, Argyle socks, brown brogues and a dark brown hat with a black band” (Salinger, 1944: 26). All the colors chosen by Salinger—gray, white, brown, dark brown, black—seem to anticipate the gloomy end of the story and the presence of war throughout the story. The reference to his mother, to the chocolate cake and the glass of milk, as well as the symbolism of Babe’s name, all seem to refer to his innocent nature and love for everything that bears the hallmark of childishness. The short story also seems to anticipate Salinger’s penchant for citing novels, titles, characters, authors—later on developed especially in *Hapworth 16, 1924*—referring to Anna Karenina, Count Vronsky, Father Zossima, and Alyosha Karamazov, when talking about sergeant John F. Gladwaller being surrounded by books “at the studio of Mihailov, the painter” in the opening of the story (Salinger, 1944: 26). In addition to the specific tone and register of the language, which make Salinger unmistakable, he also uses italics throughout his short stories, especially in “The Last Day of the Last Furlough,” either to emphasize certain words, parts of words or sentences, or to distinguish Babe’s thoughts from the rest of the story, as it happens in the last part of this short story.

In “A Boy in France” we meet Babe Gladwaller again, for the second time, but this time he is reading over and over again a letter from his sister, complaining about the shortage of boys on the beach. Here, once again, the recurrent motif of the letter is present in Salinger’s short story. Letters or notes, and later on telephone conversations, recur in the Salingerian fiction as the most important means of communication, next to face-to-face conversation or characters’ inner thoughts. The recurrent motif of the letter is usually associated with the character’s repeated reading of the letter, as it happens in this short story: “All of a sudden, and hurriedly, the boy took a soiled, unrecnt envelope from his pocket. Quickly he extracted the letter from inside it and began to reread it for the thirty-oddth time” (Salinger, 1945: 92). There is always a strange need in Salinger’s characters to read their letters again and again and never part with them. The letter usually symbolizes a very suggestive means of communication between two characters who are separated and who frequently long for each other. The repeated reading of the letter stands for the need of affective connection with the sender of the letter, the need for love, protection, and security given by the feeling of being in the presence of an object from someone dear. The story is important at least for two reasons: on the one hand it announces the sequel pattern in Salinger’s fiction, and on the other hand it deals with the themes of war and squalor, in embryonic phase at least. Salinger’s technique, just as his characters, will develop in only a few years and reach high point, such as in “For Esmé—with Love and Squalor,” to mention only one of his masterpieces.

“This Sandwich Has No Mayonnaise” focuses on Vincent Caulfield who is training in Georgia in the Air Corps. Vincent serves as the basis for D.B. Caulfield,

Holden's older brother in the novel, and the protagonist in a number of stories by Salinger. Babe Gladwaller survives the war, but Vincent does not. In "The Stranger" we meet Babe Gladwaller again. This time he takes his sister to New York. French classifies Salinger's "The Stranger" as one of his "most complete failures" (French, 1963: 63). He explains that the reason why Helen had broken up with Vincent is because he was very affected by the death of his younger brother, Kenneth, before the war. Yet, this is not a good reason for alienating a man from his girlfriend; and, moreover, Salinger does not provide any further explanation of why Kenneth's death would entitle Vincent's alienation. Then again, there is no connection between Vincent's sudden death and the separation from Helen. "The Stranger" is the last story where we meet Babe Gladwaller. Lundquist believes that Babe is a prototype for Seymour Glass in some readers' opinion (Lundquist, 1979: 19). The critic also explains that Babe's sudden disappearance from Salinger's work is due to the fact that "Salinger seems to have been trying to develop the same sensibilities in Babe that he later does more successfully in Holden. Babe is ultimately unworkable as a character. He is too uncomplicated for his age. He is made to act like Holden in many ways, but he is simply too old" (Lundquist, 1979: 20).

In "I'm Crazy" Salinger focuses on Holden and his first appearance as a prototype for the main character in *The Catcher in the Rye*. This is one of the major short stories concentrating on the Caulfield family. The story presents Holden's interview with his history teacher before he decides to run away from the preparatory school, and his conversation with Phoebe in her bedroom. Thus, the story forms the basis for the first two chapters of the novel, as well as the chapter in which Holden goes home to see Phoebe. In this story, however, Holden expresses greater regret for his expulsion from Pentey, even lamenting that he will never again play games of football on Saturday evenings with his friends. The chapter in which Holden tries to convince Sally Hayes to run away with him to New England is the basis for the story, "Slight Rebellion off Madison."

In 1945, when the short story was published, people read for the first time in "I'm Crazy" about Holden Caulfield and his teacher, "old Spencer," about his copy of the Atlantic Monthly, about the history test Holden had flunked, about the lagoon in Central Park and Holden's inquietude about where the ducks go when the lagoon freezes over, about Holden's speech and use of language, about phoniness, about Holden's little sisters, Phoebe and Viola (French, 1963: 67). Viola seems to be one of Salinger's most exquisite creations, but a very short-lived one. The character, bearing the same name as William Shakespeare's central character in "Twelfth Night," is Holden's youngest sister. Both Holden and his ten-year old, Phoebe, love Viola immensely. Viola is the one who tells Holden about the bad breath of Jeannette, their colored maid. This symbol will recur in Salinger's novel, standing for the adult world interfering and tainting the children's innocent world. Viola is a very funny and vivid character; she wants Holdie to bring her Donald Duck back, and before she goes to sleep she asks her brother to bring her "ovvels," instead of olives, "with the red in them" (Salinger, 1946: 51). Perhaps Salinger decided not to use Viola's character in the novel because he wanted to fully concentrate on Phoebe and this could not have been possible with Holden having two exquisite sisters, and so he decided to keep Phoebe and turn her into the prototype character of the innocent child. In "Slight Rebellion off Madison" Salinger tells "the wonderful Holden-Sally Hayes episode in Rockefeller Center," and

which “allows Holden’s climactic opinion of Sally to stamp him as at once neurotic, self-reliant, and honest” (Gwynn and Blotner, 1958: 18). The episode of Holden’s date with Sally Hayes will become part of *The Catcher in the Rye*.

It has been universally accepted that the climax of Salinger’s literary creations is represented by *The Catcher in the Rye*, which seems to have a unique power on the young readers who discover it for the first time, and also for Salinger’s fans who usually identify themselves with Holden Caulfield and his experiences and feelings. Salinger’s use of colloquial language is present throughout the novel, and it offers humor, pathos, understanding and insight, and a unique view of the world. Holden Caulfield knew the difference between phoniness and truth. The major theme, and the subject of the novel, is growing up. The theme can also be considered the author’s attitude about his subject, and that is why, in a broad sense, could be the difficulty of growing up, the lonely and difficult passage from innocence to experience. Salinger’s novel is shaped as a circle, since it begins in California, in Holden’s rest home when he starts telling about the experiences that lead to his breakdown, and it ends when Holden returns to his rest home again, completing the circle. Salinger manages to intensify the circular structure of the novel by repeating the same symbols and themes at the conclusion of the novel that he used at the beginning, and this demonstrates the maturation and development of Salinger’s writing technique.

Salinger’s use of point of view in *The Catcher in the Rye* is an example of subjective, first person narrative. Holden is the one who tells the reader everything about what happens to him and about his feelings. By using this technique, Salinger manages to connect the reader directly in the novel and to create depth. The language used in the novel has paramount importance. Salinger’s colloquial and slang language helps to increase Holden’s portrayal and to control the pace of the novel. Many critics have noticed that Holden’s brusque speech serves to show his inarticulate and rebellious personality. Donald Costello in “The Language of *The Catcher in the Rye*,” managed to encapsulate the numerous instances of Holden’s speech, demonstrating the importance of Salinger’s use of italicized words or syllables, Holden’s use of the same word in many different contexts, all the subtle aspects that force the reader to pay close attention in order to understand the exact shades of meaning Holden intends. Some of the most important symbols that can be identified in the novel are the song by Robert Burns, the red hunting hat, and the sports images that appear throughout the novel. The title, which comes from a mishearing of the song, indicates Holden’s great desire to have a transcendent moral purpose, to save children from any loss of innocence.

Many critics agree that Salinger’s *Nine Stories* represents the highpoint of his publishing career. In this collection the readers and the critics can see how Salinger’s art and life came together in the best possible way, how Salinger’s Zen interests fused with his favorite themes, and how he managed to give a new perspective to the American short story. Salinger’s collected stories mainly focused on “genius, spiritual integrity, moral corruption, and the occasional ability of innocence to transform our lives” (Smith, 2003: 639+). Salinger seems to admit a certain degree of social torment in the morality of young Americans since, as D. Smith points out, “seven of the nine stories feature children, all of whom stand on higher moral ground than their adult guardians.” The main themes that Salinger deals with in his stories are those of hope and despair, or, as Salinger himself had named them, “love and squalor.”

J. D. Salinger's fiction abounds in certain attitudes, patterns, and motifs that repeat themselves, under different forms and names, and that evolve from his early short stories to his last published literary creations: the misfit hero, "phony" and "nice" worlds, crucial moments of revelation or epiphanies, alienation and vulnerability, escapism, quest for a moral ideal, religion and Western philosophy, symbolism of names, childhood and adulthood, relationships, and specific use of language. Salinger's characters are usually intelligent and sensitive ones; most of them are also very aware teenagers who seek their own identity in relation to an external world with which they find themselves more or less in conflict. Alienation or disenchantment with the so-called adult world is one of the most frequently met themes in Salinger's writings. This adult world may be viewed as commercialized, materialistic, phony, ugly, grotesque, and all these reasons make the sensitive character retreat from it. This retreat can be real or symbolical and Salinger's most used tools for rendering this escapism are madness, suicide, or introversion and fantasy. Salinger is also very concerned with the question of innocence and experience in human lives. But, more important than this concern is that of how the life experience, which is unavoidable, can best be realized in true spiritual growth. Sometimes true "love" of humanity seems to be the solution offered, as in "Teddy." Salinger's style and writing technique are unique and they include a rather inspired use of detail, slang characteristic to the 20th-century, vocabulary specific to teenagers, and colloquialisms.

The concept of the "misfit hero" can be attributed to Paul Levine who traced and wrote about the condition and the evolution of the Salingerian hero. This type of hero always bears the hallmark of a "moral code" and thus the main dilemma in Salinger's stories seems to focus on the moral hero who is forced by the society to give up his compromise his high ideals. This vision of the Salingerian hero becomes the writer's trademark as he develops his writing talent. The first prototype of Salinger's hero as an artist was created in "The Varioni Brothers" and Warren French believes that Salinger tried to make a statement about the role of the artist in modern American society. Joe Varioni seems to outline the type of character that dominates most of Salinger's fiction – Levine's "misfit hero." The moral issued raised by the story focuses on the troubled artist who lives in a materialistic society and who worries about the essential problem related to keeping and following moral principles or giving up on them and settling for commercial success. The stories written by Salinger during the war focus on the hero's isolation from the corrupted world. Many of the recurrent themes in Salinger's fiction begin to appear in these short stories: isolation, retreat, alienation, and loneliness.

"The Inverted Forest" is one of Salinger's works that deserves more attention than it had at the time of its publication and afterwards since Salinger uses some of the recurrent patterns, ideas, and attitudes present in all his writings: conjugal responsibility, repressed sexuality, and artistic integrity, which are all linked, as J. Lundquist mentioned. Raymond Ford is what Paul Levine called the "misfit hero" and Salinger created him based on the model of Joe Varioni and later on he developed him into Seymour Glass. There are main themes and patterns specific to Salinger's fiction that are present in the story—phone conversations, which stand for the characters' trouble in communicating directly, suicide (Corinne's father), marriage and attitude towards sex, the place of the artist in society, and, implicitly, Salinger's concept of the artist. The idea of inversion suggested by the title is present throughout the entire

novella, and it is connected to Ray and his ideas of beauty that leads to art and which is deeply rooted underground.

The misfit hero is a person in conflict with himself, and he is a combination of nice and unique qualities. Salinger developed the earlier above-mentioned models of the “misfit hero” and completed them with the creation of Seymour Glass in the short story “A Perfect Day for Bananafish,” which is the first short story that actually drew much of the critics’ attention. Seymour Glass, the character who commits suicide at the age of twenty-five, to everybody’s bafflement, becomes the prototype for the Glass family. Salinger masterfully embodied two worlds in this story: the child’s world and the adult’s world, and these represent one of Salinger’s most frequent themes or recurrent patterns. There is another important Salingerian recurrent attitude that figures once again in this short story, next to the suicide theme, namely that of the main character’s inability to communicate. This inability to communicate with the world in which he lives and come to terms with it finally leads Seymour to suicide. Criticism of the “misfit hero” depends upon how favorably or unfavorably his unavoidable isolation, or alienation, from his world is viewed.

It is obvious that Salinger’s style and characters have greatly developed and evolved, bearing the marks of the numerous influences present in Salinger’s life, personal experiences, historical, and cultural background of his time. The themes and the form of *Nine Stories* seem, as D. Smith declares, “to hover in the middle of the last century as a strange and compelling amalgam of influences” (Smith, 2003: 639+). The critic also traces certain modernist trends in Salinger’s stories, such as: “the religious style epiphany of Joyce, the cinematic elegance of Chekhov, and some of the hardboiled irony and deep subtext of Hemingway stories,” and he believes that the writer magnificently manages to encapsulate “the bourgeois malaise and spiritual hunger of post-war America as opposed to the spirit of prosperity and return to suburban quietude that often characterizes fiction of this period” (Smith, 2003: 639+).

Salinger’s literary creations that followed *Nine Stories*, *Franny and Zooey*, *Raise High the Roof Beam, Carpenters and Seymour: An Introduction*, and *Hapworth 16, 1924*, contain moments of brilliance, but, in D. Smith’s opinion, “were a little too self-conscious and rambling, and they floundered between forms,” and they also “lacked the distilled power of good short stories and the full-bellied story arcs of superior novels” (Smith, 2003: 639+).

In *Franny and Zooey*, although the reader is introduced to Lane Coutell, the real subject of the novel is Franny herself. The story of Franny focuses on her looking profoundly at herself and trying to discover her real self, her relationships to people and her place in the world. The answers to her questions materialize in the second and longer part, *Zooey*. The short story deals with themes of phoniness, niceness and integrity, alienation and vulnerability, reality, Franny’s idealization of beauty, the quest for a moral ideal, Salinger’s use of the letter pattern. Briefly, Franny—seen more evidently in *Zooey*, tries to define herself and take responsibility for her selfhood. Franny is deeply conscious of the difference between her values related to literature, education, religion and life, and the values of those around her. Franny cannot deal with, or at least improve, the “phoniness” in the world around her. She is both confused and worried by her effort to find out what her own values are, and she feels guilty at the same time. Franny is tormented by her inability to accept to live by everyone else’s

values—as she does in appearance—and nevertheless she cannot find genuine values of her own.

Franny introduced all the members of the Glass family, but sometimes the reader did not get enough information on all of them. Zooey continued the “account of specific events introduced in ‘Franny’” (French, 1988: 94). Zooey is in a sense similar to *The Catcher in the Rye*, this novel is a novel of internal conflicts and responses since very little action takes place and thus the main interest and “action” shift to the psychological side. All the details about the Glass family are illustrated through facts revealed in Zooey’s thoughts and conversations and in Buddy’s letter. Zooey undergoes a personal self-analysis that prepares him for his lecture to Franny, which culminates in the resolution of Franny’s emotional and spiritual crisis and her discovery of peace of mind. Some of the most important themes in this story refer to Zen Buddhism, his theories of education, the nature of deceptive differences between things, alienation and the problem of communication with other human beings. The literary device Salinger decided to use in this story is based on his early pattern of the letter. Zooey’s decision to reread the letter indicates his own need for self-definition. It is a sign of some inner questioning and discontent. He rereads it in an attempt to look for help when faced with the decision on his career that he must soon make. The influence of Zen Buddhism and related theories of knowledge is indicated in the letter.

It seems that all Salinger’s mature works represent, more than in his previous writings, a quest, a search for the seer and all his characters have a very well-defined role in helping the reader find this seer. Salinger seems to be an author accessible to a wide range of students, especially young people. A chronological approach of his literary creations can only help to understand Salinger’s repertoire of characters, symbols, patterns, and recurrent themes. Thus, one can easily read and understand the early Salinger stories, such as “The Young Folks,” then the story that introduced Holden Caulfield, “I’m Crazy,” and then the Glass family, introduced in “A Perfect Day for Bananafish.” Books like *The Catcher in the Rye*, *Franny and Zooey*, and the others above-mentioned, demonstrate how Salinger managed to add details in order to improve his writing technique and his characters, who developed from their introductions until they finally emerged as fully developed characters. An outlook of Salinger’s entire fiction sheds light on his prose styles, on Salinger’s trademarks—such as his direct contact with the reader, his confusing story lines, his being a complete master of dialogue in which the choice of every word seems to be a very well balanced and detailed act, his italicizing words for emphasis, his colloquial language often considered too strong for those who wanted to censor or ban his books, the symbolism of his characters’ names and of his stories’ titles, the Zen imagery, and the portrayal of honest feelings in characters as Holden, Seymour, Franny, or Buddy, who are all searching for meaning in a crazy and phony world. All these aspects of Salinger’s fiction will be detailed in the following subchapters, using the findings of numerous authorities and specialists on Salinger.

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**SAKI'S FANTASTIC CREATURES IN 'TOBERMORY', 'SREDNI VASHTAR'
AND 'GABRIEL – ERNEST'**

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***Abstract:** The writer Hector Hugh Munro (1870-1916) best known to world's audience as Saki (the cup-bearer in the 'Rubaiyat' by Omar Khayyam), wrote many short-stories in which he included the supernatural, the macabre, the horror, the satiric and the comic side, creating an interesting and capturing world. We find Hindus influences in his works due to the fact that he was born in Burma – India.*

Saki's fame rests in his inventiveness and humor that won him a definite place among witty social satirists as Oscar Wilde and Evelyn Waugh. His works – humorous sketches can be compared with those of Mark Twain and O'Henry due to the fact that he succeeded in establishing in English literature the quiet, neutral, apparently indifferent and unemotional style.

Among his volumes of short-stories is worth mentioning: 'The Not So Stories', 'Reginald in Russia', 'The Toys of Peace' etc. and three novels: 'The Rise of The Russian Empire', 'The Unbearable Bassington' and 'When William Came'.

With the help of this article I will try to introduce Saki to Romanian readers, to go inside some of his most interesting stories where sometimes we are shown absolutely common events and other times supernatural elements like (wolves, tigers, bulls, but especially dogs and cats). I can conclude with this short presentation of Saki's works using this quote 'Whimsical in their plots, light hearted and cynical in their tone, these stories are also given a dark side by Munro's memories of his unhappy childhood' (1996:147).

***Keywords:** Fantastic animals, humor, horror, mysterious children, mottoes*

Saki wrote about 135 short- stories which were included in several volumes- the most relevant: 'The Chronicles of Clovis' (1911) and 'Beasts and Superbeasts' (1914). Each of his stories is carefully built, having an unusual/unexpected ending and a motto in the beginning which synthesizes the entire plot. By reading the motto, the reader is offered a small but important clue in discovering the moral that is hidden in the apparently common story. Noel Coward stated some remarkable things about Saki's way of constructing his plots and characters: 'His stories and novels appear as delightful and, to use a much abused word, sophisticated as they did when he first published them. They are dated only by the fact that they evoke an atmosphere and describe a society which vanished in the baleful summer of 1914. The Edwardian era, in spite of its political idiocies and a sinister sense of foreboding which, to intelligent observers, underlay the latter part of it, must have been, socially at least, very charming. It is this evanescent charm that Saki so effortlessly evoked'. (1982:XIII).

Saki or H.H.Munro has a myriad of short-stories but in my article I will only stop to analyze three of them: "Tobermory", "Sredni Vashtar" and "Gabriel- Ernest", each representing a perfect example of fantastic versus real, English humor versus American and European humor.

Hector Hugh Munro uses a satirical tone although he seems to have a detached attitude towards his characters – he only tells the story, trying to transmit indirectly his experience and beliefs to the reader.

We as consumers of Saki's work, are invited in a mysterious, supernatural and fantastic world that is timeless, capturing our attention with short but precise descriptions of nature, characters and even events that determine us to finish reading each tale, immediately starting another one. Saki's sharp satire of the Edwardian scene is still valid today and many of his irony victims can surely be found in our modern society.

Among Saki's most frequently anthologized short stories is 'Tobermory', in which a cat, who has seen too much scandal through country house windows, learns to talk and starts to repeat the guests' vicious comments about each other. The story has a very suggestive motto 'Only imagine that your cat could talk...' (1989:24), making the reader conscious of this disaster or maybe happiness. In 'Tobermory', the cat that speaks, tells dreadful truths about its masters – Lady Blemley and her husband along with their guests; it practically reveals the deepest thoughts of the characters, bringing to light their feelings and opinions one toward each other.

This excessive and destructive honesty frightens everyone so much that they plan the poor cat's murder by putting some strychnine in the scraps that Tobermory always gets for dinner. The scene in which the entire story's characters sit quite at the dinner table expecting for Tobermory to make an entrance is full of suspense, nerves and tension. To their surprise the cat doesn't show itself that night to eat 'carefully dosed fish scraps...' (1989:42) making its murderers to leave the 'job' undone and go to bed at approximately two o'clock.

The second day, after finishing breakfast, they all received stunning news: Tobermory's corpse was found dead in the shrubbery, it had bits on his throat and the yellow fur probably from an unequal combat with the big Tom from the Rectory. The end of this short story is both ironical – Lady Blemley wrote an extremely nasty letter to the Rector about the lost of her valuable pet, and tragically because Tobermory's teacher was killed by an elephant in the Dresden Zoological Garden.

In 'Tobermory' Saki employs science fiction, creating an unreal world where animals could speak, so they could utter all the secrets of their masters putting them in an occurred position. The writer tells the story in a serious tone, making Mr Appin's scientific discovery seem normal and at the same time possible.

Clovis Sangrail one of the characters of this story, is featured in other two of Saki's short stories: 'The Unrest Cure' and 'The She – Wolf'. This character is one of the writer's preferred individuals who serve as a vehicle in mocking the aristocracy and in poking fun at the upper class which is pampered and led a superficial lifestyle. In fact, critics sustain the idea that 'Everything is made credible by the presence of characters such as the famous Reginald and Clovis- not very well defined but permanently felt as embodiments of the typical Englishman: most gentlemanlike, so well-bred as not to take notice and even less so to be disturbed or emotionally involved in anything taking place around him, never to speak otherwise than in a low, sedate voice' (1996:151).

The end line of 'Tobermory' belongs to this ironic character – he makes a remark regarding Mr Appin's faith 'he deserved all he got' (1989:43). We as readers can continue this statement by saying: 'because he interfered in things that weren't of his concern'.

Another tale in which Hector Hugh Munro uses science fiction elements, fantastic and mystic elements is 'Sredni Vashtar'. Here, a sick and delicate ten year-old

child succeeds in turning a half-savage polecat into a pagan God which he venerates and adores. The boy had surrounded himself with a 'legion of familiar phantoms' (1989:108) where a 'ragged-plumaged Houdan – hen' (1989:108) and that polecat ferret became his both his friends and family. Conradin (the boy's name) turns to Sredni Vashtar (the polecat) –his god in order to fill in his interior loneliness and also fill his life with purpose. This unreal God helps the child focus on other things rather than on the deep hatred that he had for his cousin and guardian Mrs. De Ropp. The motto of this story 'Hatred in an English garden' best sums up its entire plot, the boy's tragedy in a hostile world.

Saki first gives hints of Mrs. De Ropp symbolic status to Conradin when he mentions "The doctor was silky and effete, and counted for little, but his opinion was endorsed by Mrs. De Ropp, who counted for nearly everything."(1989:108) At this point in time we have no background what so ever for Mrs. De Ropp, so how can her opinion be more valuable than that of a doctor on the medical condition of patient. Furthermore, while in Mrs. De Ropp's presence Conradin never displays any signs of happiness, if anything we see signs of hate and discontent. Even more when Mrs. De Ropp becomes sick Conradin rejoices, and doesn't bother to think of her. Due to this tense and hostile situation between Conradin and his guardian, the mystic god becomes the center of universe for the boy, worshipping 'with mystic and elaborate ceremonial before the wooden hutch where dwelt Sredni Vashtar, the great ferret.'(1989:113)

The idolatization of Sredni Vashtar goes so far that the boy composes a prayer for him:" Sredni Vashtar went forth, His thoughts were red thoughts and his teeth were white. His enemies called for peace, but he brought them death. Sredni Vashtar the Beautiful' (1989:116). This short poem shows the boy's affection for his friend, master and confident – a simple object that had captured his soul. Mrs De Ropp hatred is in antithesis with the unique bond between Conradin and his God.

The culminant moment when Conradin turned himself into a fervent believer took place after Mrs. De Ropp announced that she had sold the Houdan hen, since then the boy obsessively asked for one thing from his God. He developed a ritual – 'every night, in the welcome darkness of his bedroom, and every evening in the dusk of the tool-shed, Conradin's bitter litany went up: Do one thing for me, Sredni Vashtar'. (1989:114)

At the end of this fabulous story, Saki offers us an unexpected end – the mysterious death of Mrs. De Ropp which stands in contrast with the calmness of Conradin who seems to know beforehand of this event. The interesting thing is the suggestion that Sredni Vashtar had something to do with the guardian's death, practically it had fulfilled the boy's wish – that 'one thing' he repeatedly asked for. The disappearance of Mrs. De Ropp can be interpreted as a fight between god and bad, life and death where god won with the help of a supernatural power, setting the boy free.

Another tale in which Saki obviously uses the same fantastic elements which tend to be horror is 'Gabriel- Ernest' – the name of a werewolf – a human boy who at night transforms himself into a terrific animal. The plot of this story is normal until a certain point when Van Cheele – one of the main male characters decides to go for a walk in his 'woodland property' (1989:164). Here he meets a young, strange and sort of savage boy who sustains the dreadful idea that he lives in the woods and feeds on flesh like: ' rabbits, wild-fowl, hares, poultry, lambs in this season, children when I can get

any'.(1989:166). From this point on the story has horror accents introducing the reader to a terrible world – that of a wolf-man. Saki turns his creation in a certain way that he makes his characters humanize this animal: Van Cheele's aunt decides to take Gabriel-Ernest in the house, to give him a proper bath and some clothes without knowing the truth about this boy. She even arranges for Ernest to '...help her entertain the infant members of her Sunday-school class at tea ...' (1989:176) and later that day she decides sending him to take the little Toop child home.

This decision helps to create a morbid atmosphere, a tragic end for an innocent child. Little Toop and Gabriel- Ernest were never seen since that day, but 'the latter's discarded garments were found lying in the road, so it was assumed that the child had fallen into the water, and that the boy had stripped and jumped in, in a vain endeavour to save it' (1989:180). Gabriel's protector – Mrs Van Cheele, never found out the truth about him and she continued to mourn him, ' It was on her initiative that a memorial brass was put up in the parish church to Gabriel-Ernest, an unknown boy, who bravely sacrificed his life for another'. No matter how tragic the situation is, we as readers can not help laughing about this incredible twist of events – a murderer, an animal that feeds on human flesh is kept in the memory of some people as a great savior, hero or even better a martyr.

'Gabriel – Ernest' is another sample that Saki: ' marked one step forward in the tradition of English humor, in fact setting the peculiar stamp of 20th century Anglo-American humor (paralleled by Jerome K. Jerome and G.K. Chesterton in England, by James Thurber in the United –States)'.(1996:150)

This tale could have a coded message inside of it, a moral that Saki was trying to transmit in an indirect way – with the help of his characters: never believe that one can overcome his condition or do not be misled by appearances. "Gabriel-Ernest' is also a firm example of Saki's way of introducing situations – in an absurd manner 'but this indifferent, nonchalant manner of relating event wins us over to an attitude of indulgent credulity'.(1996:151).

These three short-stories reflect Saki's genius, his remarkable capacity to combine his imaginary world with the real-palpable one. As a Romanian critic said: 'One of the main aspects of his craftsmanship, besides the agreeable vocabulary, the quiet tone etc. is his capacity for skillfully concentrating a whole story (including years of narratives or events of a whole night in forest etc) within the normal space for a sketch – several pages'.

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**TWO APPROACHES TO NATURE: WORDSWORTH'S "DAFFODILS"
VS. DICKINSON'S "THE GRASS SO LITTLE HAS TO DO"**

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***Abstract:** This paper identifies two specific approaches to the theme of communion with nature, both of them involving a transformation within the poetic ego and sharing specific stylistic devices in describing nature as well as a mainly two-fold (man/nature) imagery; Wordsworth's romantic approach describes a total and wholly real integration of the 'chaotic' human ego into the orderly nature, whereas Dickinson's modernist approach reveals the human ego's dissatisfaction with his/her own self and desire to integrate by transcending his/her identity and turning into an element of nature.*

***Keywords:** nature, poetic self, description, communion, identity.*

***Motto** "Poetry is the image of man and Nature." (William Wordsworth)*

The theme of communion with nature has been a permanent source of inspiration for writers, either poets and prose writers, or essayists, who have shaped it according to their conceptions, feelings and emotions, and to the trends to which they belonged. This paper will exemplify two such interpretations of the theme, given in British and American literature during the 19th century.

Two views of nature

A typical romanticist, one of the Lake Poets, Wordsworth regards nature as a resourceful theme for his poems. What nature represents for him as a poet is a place of refuge from the outer world, a place of regaining one's self and of living the emotions which give birth to poetry: "emotions recollected in tranquility".

For Wordsworth, Nature is "the life-giving spirit who built up the universe, who from her own universal life gave to each particular thing, the smallest flower, the drift of a gossamer cloud, its own distinct life, its own soul, its own work." (Stopford, 1964:136) The way he represents nature in his poems is, according to Sanders "dynamic, panoramic, variously lit, multitudinous, and shot through with the creative energy of God." (Sanders 1994:360)

Wordsworth's view of nature is, to a certain extent, that of a pantheist (who envisages everything as an all-encompassing immanent abstract God or even suggests a relation of equivalence between Universe, or nature, on the one hand, and God on the other hand): "It was in the Thought of God that the universe existed, and its life was in God's Thought. Nay, the life in every flower, bird, insect, in the acorn of the oak and the mossy stone on the hillside, was in the incessant Thought of God." (Stopford, 1964:140)

Moreover, Wordsworth adopts a personifying view of nature, seen as a person, an independent form of life (see Stopford, 1964:141). As a person/being, nature is, however, different from man: they represent "two separate beings, distinguishable always the one from the other. The poet does not make this or that mood in Nature by imagination; it is Nature who communicates, like a person, her mood to the poet."

(Stopford 1964:150) Nature also incarnates the very principle of life: "Nature is a life, a universal life, conscious of herself, capable of realising herself not only as a universal whole, but in each part of the whole." (Stopford, 1964:139) and is viewed as having three special characteristics: joy, quietude and the intercommunion of love. (see Stopford, 1964:142)

Dickinson's view of nature borrows some characteristics from Romanticism, but it also makes a transition towards modernism by the feelings of alienation, self-denial and inability to perfectly unify with nature, feelings that altogether influence man's relation with nature.

Like Wordsworth, who searched for transcendental meaning beyond the humble aspects of nature, Dickinson also used the familiar, the odd as well as the neglected elements to achieve a new approach to nature. Although attracted by Wordsworth's optimism, Dickinson referring to nature as an independent force with which humans should establish a positive relationship, the poetess added to this her own religious view: "The Crucifixion had left its stamp upon the world and, like the Christ, nature must bow to the Father's pleasure and submit to His will". (Wolff, 1986:283)

Two main features of nature can be distinguished in Dickinson's view: evanescence and the supremacy of energy over matter. Thus, in Dickinson's view the forms of nature elude man's grasp, this idea being illustrated by the motifs of motion/movement and gradual disappearance of the natural elements she selects in her poems. What results from the evanescence of nature is a sense of loss deeply felt by the humans in their contact with nature. On the other hand, it is suggested that man's relation to objects in space matters less than his relationship to the illusions created by time. Thus, "man is unable to grasp supernal beauty because of his mind's imprisonment in time rather than because of his spirit's imprisonment in a body. What he sees is just a series of tricks [played] by the old conjurer." (Anderson, 1965:975) The sun for example, is regarded rather as a symbol of human conditioning in time than as the usual source of life and light.

The two poems selected for the purpose of this paper are among the most famous in the literature written in English. *The Daffodils* (the title is the alternative shorter version of *I Wander'd Lonely as a Cloud*) was published in 1804 and perfectly illustrates Wordsworth's vision on poetry as "emotions recollected in tranquility". Yet, it is not an overtly philosophical/theoretical poem. It describes the perception of a multitude of daffodils by a poetic ego, the feelings this perception induces in him as well as the 'a posteriori' realization of the communion with nature achieved due to this unique experience. The poem has a mainly narrative feature insisting on the succession of events from the past of experience to the present of insight into the respective experience. The theoretical view on poems as "emotions recollected in tranquility" is only a subtext derived from the last stanza, the stanza devoted to the insight consumed in the present.

Dickinson's *The Grass so Little Has to Do* was first published in 1890 under the title *The Grass* and it received the number J.333 in Thomas H. Johnson's complete collection published in 1955. The choice of the grass as the central element of the poem integrates into an American tradition which includes two other famous poets, Walt Whitman with his *Leaves of Grass* and Carl Sandburg with his *Grass*. With Dickinson, the grass symbolizes the beauty of a mere being as well as nature's evanescence, and, simultaneously, timelessness. Her poem presents a theoretical, philosophical and

synthetical approach to an element of nature, being situated into a permanent, generally true present, a present which is broken only by the appearance of the human element. It is structured on an argumentation pattern: the arguments are presented in a (chrono)logical order, then the first assertion is resumed and the conclusion is drawn in the end.

Structurally speaking, the two poems follow a similar pattern: they start with a description of nature emphasizing the central element and culminate with the final scene of communion with nature. The convergent and divergent points in the way of describing nature and the final scene marking a vital difference between the two poems will constitute the main points of our analysis showing two of a variety of interpretations that can be found on one literary theme.

Description of nature

Convergences

Firstly, both poets choose a tiny little element of vegetation which, in spite of its size, also impresses by its multitude. Daffodils are conceived of in terms of a multitude of similar objects, this idea being further emphasized by the choice of the plural form of the noun “daffodil”. Moreover, the personifying metaphor “a crowd, / A host of golden daffodils”, besides accentuating the same idea of multitude, also endows the natural element with human features and implicitly suggests the idea of solidarity and brotherhood. Dickinson, on the other hand, capitalizes the noun “Grass” but uses it only in the singular to emphasize its importance. She suggests the idea of multitude by the use of a metaphor, “A Sphere of simple Green” which creates a synthetical image of the earth totally covered by grass.

Secondly, the imagery in both poems is based on the characteristic of colour. The yellow, golden colour of the daffodils is a masculine colour that mainly symbolizes life (being the colour of the sunrays), eternity, divinity and power. It is the warmest colour of all. (see Chevalier, Gheerbrant vol 2 1995: 82-83) Green is, by contrast, a feminine colour, symbolizing power, immortality and life, too. As the colour of hope, green is the calmest colour. (see Chevalier, Gheerbrant vol 3 1995: 436-441) In both poems, the reference to colour is made only once: with Wordsworth it takes the shape of the epithet “golden daffodils”, while with Dickinson colour is referred to by means of a capitalized noun within a metaphor, “A Sphere of simple Green”.

Thirdly, one feature of nature is insisted upon in both poems, and that is perfection. With Wordsworth, perfection equals order and is transposed with the help of movement imagery. Moreover, he defines perfection along the opposition man/nature: man’s movement is chaotic, aimless – illustrated by the semantics of the verb “to wander”, whilst nature, by its representative element, “dances”. The opposition man/nature can thus be easily solved in the end when man adopts the typical movement of nature (“my heart ... dances with the daffodils”), this also involving the idea that Wordsworth’s human subject performs a partial transformation which pertains to the spiritual world. Dickinson envisages perfection in a static form, with the help of the noun “Sphere”, but also in a dynamic form, with the noun “Tunes” (sound can be regarded as movement in time), both of them hinting at the ancient concept of music/harmony of spheres.

Lastly, from a stylistical point of view, both poets choose personification as a main device in describing their elements of nature, which is meant in both cases to

anticipate the theme of intercommunion with nature. Wordsworth personifies the daffodils by placing the metaphor “a crowd, / A host of golden daffodils” as an introduction of the central element, by using the verb “dance” in connection to them, and by using a transitive verb which endows the daffodils with will and conscience “Tossing their heads”. The Wordsworthian description of the daffodils connects them to children due to the presence of the ludic element in “sprightly dance”. Dickinson personifies the grass by attributing it some human activities: “to entertain” bees, “hold the Sunshine in its lap”, “thread the Dews”, “dream the Days away”. All these activities, along with the not typically human ones contribute to creating the paradox in her poem: the grass is said in the beginning to have “little to do”, but is proved, in each following line till the end of the poem, to be extremely busy. Moreover, the simile grass/duchess involves another personification suggesting that grass is valuable, precious. If the daffodils were painted as similar to children, grass represents the female principle, this being suggested by words such as “to brood”, “to thread”, “duchess”.

Divergences

One obvious divergent point in the two approaches to describing nature resides in the recourse to the senses. Wordsworth presents an image of nature based on the sense of sight, visual perception being the main means by which the human poetic ego establishes a contact with nature. In keeping to this visual imagery, his poem is centred on the motifs of colour and movement. He adds to the “golden daffodils” other colourful elements of nature: cloud, vales, hills, lake, trees, and introduces the motif of light with “the stars that shine/ And twinkle on the Milky Way.” and “sparkling waves”. The earthly landscape is thus included within the whole of the Universe. The two central types of movement in Wordsworth’s poem are defined by the verbs “to wander” which occurs once, in the first line of the poem, and “to dance” which occurs four times, symmetrically (once in each stanza, converted into a noun in the second stanza). The stress on the sense of sight suggests the importance of contemplation both for the birth of emotions and for the birth of a poem. Contemplation does not equal perception, it represents a deepened perception, a superior act of seeing, it is that superior perception which helps hermits meet God, the perception which encourages revelations. In her turn, Dickinson mixes all senses in revealing her vision of nature. The visual imagery combines vegetation and insects (grass, hay, butterflies, bees), water and sky (dews, sunshine), people and lifeless objects (duchess, pearls, barns) to suggest that all these elements of nature, of the whole universe, together with man and lifeless objects form a network in which nobody is useless. The sonorous imagery helps creating the idea of perfection and harmony in nature, the music of spheres being suggested by “pretty Tunes/the Breezes fetch along”, and there is also a hint at the sense of feeling in mentioning the breeze. The olfactory imagery builds the most powerful argument found by the poetic ego for transforming himself/herself into a “Hay”, because it implicitly presents a clash between humans and nature. It refers to the moment of death which, for the humans, is connected to stinking smells whilst with nature, death brings along the extremely pleasant smell of dried grass: “And even when it dies – to pass – / In Odors so divine - / Like Lowly spices, lain to sleep - / Or Spikenards perishing - ”.

Another difference resides in the use of specific types of verbs. Wordsworth mostly uses intransitive verbs such as “to wander”, “to float”, “to flutter”, “to dance”, “to twinkle”, “to lie”, “to flash”, “to fill”. The intransitive verbs, not needing any

completion by direct or indirect objects, denote nature's self-sufficiency, independence and life of its own. Dickinson mainly uses transitive verbs: "to brood", "to entertain", "to hold", "to thread", "to make", "to dream". Being incomplete without a direct or indirect object, these verbs hint at the interdependence and interweaving of various natural elements.

Communion with nature

Both poems navigate around the theme of integration in and communion with nature. For both poets, the contact of humans with nature leads to a transformation of the human beings who live this experience. This transformation marks their mind and soul or, in Dickinson's case, both body and soul. The essential difference lies in the extent of "reality", "actuality", "factuality" to which the communion with nature and, subsequently, the human beings' transformation, is fulfilled.

Wordsworth's poetic ego does integrate into nature, the reality of this fact being suggested by the use of the Indicative Mood of the verbs: "my heart with pleasure fills/ And dances with the daffodils". With him, the communion with nature is a gradual process which starts with perception and ends in reflection. *The Daffodils* narrates this process step by step; at the beginning, the poetic ego – a human – performs a presumably specifically human action "I wander'd", but, soon after, this chaotic, disorderly movement is stopped by perception: "When all at once I saw a crowd/ A host of golden daffodils." and from this moment on, the poetic ego becomes totally passive, shocked as if in ecstasy or during a religious revelation by whatever he perceives around him – now he is only a beholder, a spectator to the comparatively perfect and orderly show of nature. This perception is placed somewhere in the past of experience by the use of the verbs in the Past Tense Indicative. The last step of his change occurs later, in a Present Tense Simple, a Present Tense which transforms the communion with nature into something habitual, something generally true. It is not during the passive, almost unconscious act of contemplation that he succeeds in integrating into nature, but only later on, in his own studio, as a result of an act of active conscious reflection. "For oft, when on my couch I lie / In vacant or in pensive mood ... / And then my heart with pleasure fills / And dances with the daffodils." With Wordsworth, the problem of integrating into nature does not mean simply "to be there and to feel", but to become aware of what you feel, to contemplate with an "inward eye". In other words, communion with nature is for Wordsworth a matter of awareness.

Dickinson's poetic ego is comparatively more absent from her poem. If in Wordsworth's poem, there are five occurrences of the pronoun "I" and one occurrence of the possessive "my", each stanza having at least one such occurrence of the poetic ego, in Dickinson's poem, there are only two such occurrences of the pronoun "I" and both are placed in the very last line. With Dickinson, on the other hand, communion with nature is not actual, it is hypothetical, possible but not real, this fact being emphasized by the use of the Subjunctive: "I wish I were a hay". Moreover, if Wordsworth's poetic ego comprehends communion with nature as awareness, therefore a change in one's feelings, perception, and way of thinking, with Dickinson it implies a total transformation, both physical and spiritual. The sadness of Dickinson's poem resides in her poetic ego's awareness that his/her wish will never come true, his/her wish will always remain a simple wish and consequently his/her perfect communion

with nature will never be accomplished. To conclude with, Dickinson conceives communion with nature as a permanent and unfulfillable yearning.

The motif of identity

Wordsworth's poetic self enjoys a self-assumed identity, both as a poet and as a human. The presence of the "I" in each and every stanza best shows self-awareness, self-assuming and confidence. He defines himself both as a human (the subject who passively contemplates the show of nature) and as a poet, who, like any other poet, "could not but be gay" while contemplating nature. He is always ready to improve his self-awareness by adding experience and the more he knows himself and the outer world, the more he accepts himself and enlarges his limits. Not for a moment would he think of changing his self for a different one, thus showing his satisfaction with himself, his life and his potentialities.

Dickinson's poetic self displays an almost total dissatisfaction with himself/herself, with his/her condition. He/She is almost absent from the poem, and, when present at all, he/she takes the form of a wish which cannot actually come true. Dickinson's poetic self seemingly solves his/her dilemma by a transgression, from the human into the natural world, but unfortunately, this solution is false as long as it will only remain a wish suspended above reality.

In way of conclusion, we shall resume that, although similar in structure (description of nature, communion man/nature), and in the idea that communion with nature brings along man's transformation, Wordsworth's *Daffodils* and Dickinson's *The Grass so Little Has to Do* come to two different conclusions: the former states that man's communion with nature is a gradual process of perception – emotion – awareness, whilst the latter envisages it as a permanent and unfulfillable yearning.

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TRUMAN CAPOTE AND THE NONFICTION STORY

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Abstract: Whether it is called documentary novel, novel-shaped report, or parajournalism, the “nonfiction” genre seems to have gained much terrain within the protean world of American letters over the past few decades. Following Capote’s example, leading novelists like Norman Mailer, Tom Wolfe, Joan Didion, etc., have at times resorted to the methods employed by fiction—scene-by-scene construction, imaginative recording of dialogue, interiorization of viewpoint, detailed explication of social mores, concern with style in order to tell a true story with real names and real facts, i.e. they have written history as a novel, and the novel as history, to use Mailer’s subtitle to “*The Armies of the Night*.” This, undoubtedly, paved the way for much of the writing during the 1960s (E.L. Doctorow, William Styron), when the borders of the fictional broke down, when fact and fantasy merged, when writers started to focus in a highly critical way on past and present American history. Hence, the present paper aims at focusing on Truman Capote’s “nonfiction” prose.

Keywords: parajournalism, “nonfiction” novel, conversational portraits, American nightmare, unrequited love.

When *Breakfast at Tiffany’s* was published in 1958, Capote was already on his way toward the “nonfiction” novel. He had gradually shifted from the role of protagonist to that of a most detached narrator and, like many writers of the sixties, Capote was attracted to writing about real events and hence looked upon the reportage as the best-suited genre for the purpose he had in mind. Though unanimously rejected by most of the leading writers who considered it a mere literary photograph unsuitable to their artistic dignity, Truman Capote, however, believed that the reportage could reveal unexpected possibilities. His intention was, therefore, to combine the technique of the reportage with that of the novel. According to Capote, from the very first page of his book a novelist starts analyzing the psychological make-up of his characters and considers the facts as a pretext for their behavior. This is what he calls a vertical movement. A newspaper reporter, on the other hand, moves horizontally, his work being conditioned by certain practical requirements: the necessity of addressing a certain readership that expects the reporter to relate a series of events.

Capote believed that by combining the two techniques, he would double the “shock” that a work of art produces upon the reader. The result would be a true event, true in the smallest and the minutest details, doubled by a vertical story, profound and invented, as one usually finds within a novel. This is the much-trumpeted “nonfiction” novel - a narrative form that should make use of all the techniques employed by fiction and, nevertheless, should observe the accuracy of the events. In the famous Norden interview for the *Playboy* magazine, Capote gave full details of what he had in view with his novel: “I was attempting . . . to write a journalistic narrative that employed all the creative devices and techniques of fiction to tell a true story in a manner that would read precisely like a novel.” (1968:52) On the other hand, Capote believed that the nonfiction novel should not be confounded with the documentary novel, which contains “neither the persuasiveness of fact nor the poetic altitude fiction is capable of reaching.” (Fleming, 1978:39) If the documentary novelist was compelled to oscillate between

factuality and imaginative power, the “nonfiction” novelist should do his best to bring the two poles together. It was a fascinating ideal, as William Nance considers, “to reach the point at which the inner reality coincides with the outer and the free use of the artist’s shaping power results not in distortion but in heightened fidelity.” (1970:178) However, by pouring into this book all his previous experience as a fiction writer, Capote could not distance himself from his career as a fiction writer and literally transplanted his deepest personal life to the book. Hence, at times, the objectivity is only apparent and, as most critics admit, Capote’s aim seems to have eluded his grasp. Whether Capote indeed managed or not to achieve what he heralded to be a “new” form, we tend to think, that it is of not so great an importance as the writer himself had claimed it to be. What really matters is the work as such, which is “flatly and without question, his biggest, boldest, most serious, most difficult and best written work.” (Garrett, 1966:3) Other critics, however, were more reserved about the technique employed and reproached him for having manipulated (without twisting or altering) the facts to make them appear as a Capote novel and for not having explored the latent significance of the criminal acts. (Tanner, 1971:346)

The only difficulty, as Capote himself acknowledged, consisted in the choice of a proper plot. This happened one morning in November 1959, when skimming the *New York Times*, Capote came across a note about a brutal mass-murder in western Kansas. He chose this particular story for the subject of the book he wanted to write and began the research work. Besides the endless interviews he had with the criminals, the detectives and the inhabitants of Holcomb, Kansas, Capote decided to follow systematically the itinerary of the two killers in the United States and Mexico. Three years later, by the time the intense research work was over, he had collected over 6000 pages of notes, before he could proceed to the writing of the novel itself. It was only in 1965 that *In Cold Blood* was finally completed. Culminating one of the most extensive literary publicity campaigns in many years, his novel appeared first in *The New Yorker*, in four weekly installments and in the spring of 1966, in book form.

As mentioned above, the book is based on a report on the premeditative murder of a wealthy rancher and his family in the state of Kansas. The two killers had everything they needed: the stolen car, the thin nylon rope, the adhesive tape to silence the victims, a gun, a knife and plenty of ammunition. Dick Hickock and Perry Smith were possessed by the desire of robbing, killing and settling accounts with a society indifferent and cruel toward them. In cold blood, they killed the four members of Clutter family. Dick and Perry expected to find a lot of money on their victims, but all they could gather was not more than fifty dollars. For two months, they tramped through Mexico and the States, haunted by their obsession with hidden treasures and seldom remembered, without the slightest regret, the murders they had committed. They were caught in December. The court passed a death sentence upon them and five years later, they were both hanged.

Capote’s great achievement lies firstly, in the choice and the arrangement of the employed material and, secondly, in the narrative technique employed. Despite the fact that he deliberately refused to appear in the role of the narrator, believing that the writer of “nonfiction” novels should only record the facts and refrain from interfering with observations in their natural development, the omniscience of the invisible author is felt on every page of this mainly chronological narrative.

With a title that bears a double meaning, referring both to the murders and the executions, *In Cold Blood* is divided into four parts entitled “The Last to See Them Alive,” “Persons Unknown,” “Answer,” and “The Corner.” The parts are then subdivided into small sections, eighty-five in number, varying in length from ten lines to twenty-five pages. Arranged according to the contrapuntal technique, the vignettes shift the scene abruptly and Capote admitted that each is “a very defined small story of its kind,” (Nance, 1970:186) written separately and arrangeable like the pieces of a huge mosaic. We believe that Capote resorted to the existing structure in order to produce the necessary suspense and to emphasize the contrast between the murderers and their victims.

In the first section, using film techniques (short stills, cross cutting, flashbacks, long shots of the Kansas milieu, and the psychological close-ups of the killers) Capote introduces the reader to the four members of the Clutter family in their environment and with their activities, on the very day of their murder. Simultaneously, the author makes Dick and Perry move toward the crime scene. The scenes are juxtaposed, with the camera-eye constantly shifting between the Clutter ranch, the killers and the village of Holcomb. For the same purpose—to keep the suspense awake—the actual murders are pictured only in the third section of the book, through the confessions of the two killers.

The second section introduces detective Alvin Dewey and covers the first month of investigations. The police investigations are counterpointed to the longer sequences depicting the wanderings of the two murderers, from Kansas City to Mexico City and Acapulco and back to the Mojave Desert. To the people of Holcomb they are still “persons unknown,” but with Capote’s help, the reader is gradually getting an insight into the lives of the two killers.

Section Three begins with the introduction of Floyd Wells, the informer and his statement, through which the authorities finally learn about the identity of the two killers, Dick Hickock and Perry Smith. Then the detectives travel to question members of the suspects’ families, and the section ends with the arrest in Last Vegas and their separate confessions. Capote realizes the dramatic high point of the novel by putting the account of the murders in the confessions of Dick and Perry, and then heightens the effect of immediacy by narrating the confession scene in the present tense.

The last section is devoted to the actual trial, the last years spent in the death row and, finally, to the hanging. It is in this part that *In Cold Blood* achieves a great documentary value, becoming the “work of virtuoso” (Garrett,1966:3) that manages to shed light on the murderer’s psyche. Moreover, since two important events of sections three and four—Perry’s confession and the hanging—are looked upon and narrated from detective Dewey’s point of view, the latter tends to become the central ‘conscience’ in the novel, a spokesman for the author. Consequently, one of the most often asked questions arises: Why did Capote not refer to the hanging scene directly, as it is known that the author attended the hanging at the request of Perry and Dick? Sandy Campbell, Capote’s friend wrote the following in his diary:

Everybody behaved wonderfully. When Perry went up to the gallows he stopped in front of Truman, kissed him, and said, ‘Adios amigo’ . . . when Perry was dead and taken away the warden came up to Truman and gave him an envelope. ‘Mr. Smith wanted you to have this,’ he said. It contained all the money Truman had sent Perry over the five years. Truman sat there and burst into tears. (Fleming, 1978:39)

The most plausible answer would be that Capote was forced to sacrifice many deeply moving elements and scenes for the sake of his theory about the “nonfiction” novel, for the sake of keeping himself entirely out of the story.

Although this novel is exclusively built upon facts that had actually happened, Capote, nevertheless, recognized the opportunity of coming back to the theme of his earlier books, but of course, in a new dimension. The new dimension refers to the fact that the happenings no longer take place in the inner, ‘private’ world of the character, but have extended over modern America, illustrating the clash between the American dream and the American nightmare, or like Capote himself formulated it: “desperate, savage, violent America in collision with same, safe, insular even smug America—people who have even chance against people who have none.” (Garrett, 1966:4)

Similarly to his previous novels *In Cold Blood*, too, is built antithetically. With the victims, on the one hand, the American dream seems to have come true, Mr. Clutter symbolizing everything that has made America be proud of herself; he is a self-made man, skilful and honest, a supporter of the First Methodist Church and of his community, known and respected in certain in Washington offices as a member of the Federal Farm Credit Board during the Eisenhower administration. Dick Hickock and Perry Smith, the two killers, on the other hand, are representative of the American nightmare. Opposed to the Clutters and victims of the society, they are those who have failed in their aspirations mainly because of the social background they live in.

Yet, paradoxically, both killers and victims share the same common point that is true for all Capote protagonists, i.e. the search for identity and for a place in society. Though successful in life, neither Mr. Clutter, nor Kenyon, his son, nor Nancy, his youngest daughter, seem to have completed this process. Nancy, for example, in her diary keeps changing her style of script and Kenyon who, feeling deserted after his friend already sixteen starts going out with a girl, prefers solitude. The murderers, on the other hand, cannot bring to terms their status in the actual world with their reflection, caused by their own narcissism. According to Irving Malin, “usually the cruel ambivalence is resolved only through violence . . . Death is the true reflection, offering peace and silence.” (1968:15) Hence, the murders are closely related to the killers’ search for identity.

Their ‘social’ failure, made Perry and Dick unable to control their destiny. Perry, for instance, was not ‘bad,’ but he never had a chance in life. He committed the murders because his life had been a constant accumulation of disappointments and bad luck, until the moment he found himself in a ‘psychological deadlock’ in the house of the Clutters on that particular November night. According to Erich Fromm, “it is not human nature that makes a sudden appearance, but the destructive potential that is fostered by certain permanent conditions (i.e. deprivation) and mobilized by sudden traumatic events.” (1975:303) The Clutters represented for Perry the symbol of all his deprivations, of what he had always lacked in life. The extended and repeated absence of one of his parents, a chaotic family life, generated the later deprivations, and in keeping with a famous psychoanalytical principle, “*deprivation generates aggressiveness.*” Psychologists all agree that a neurotic submitted to deprivation is constantly in an imminent state of aggressiveness. However, with this category of criminals, the personality is, in fact, a consequence of hesitations, of incapacity and awkwardness in social relations. (Dragomirescu, 1976:19-20) On the other hand, the social relations of the neurotic are superficial and cold, giving them a note of loneliness

and isolation. For them people do not have an actual existence so that their reactions completely lack warmth or any other positive manifestations. Such persons are inclined to murder if strained with magnified aggressive energy (the neurotic can easily become psychotic). But these destructive explosions do not break out without any reason. Their criminal potentialities can be stimulated, when the future victim is considered a key personality in a traumatic vision of his criminal force. These criminals seem to be rational, coherent, but their actions are strange and apparently make no sense at all. This is the murder without apparent motive.

Perry Smith can be included into this category of criminals. With a childhood marked by violence and by his parents' lack of concern, deprived of love and brought up without guidance and without a sense of moral values, but with an intellect above average, despite his poor education, Perry Smith shows definite signs of mental illness: persecution mania (high sensitivity to the faintest criticism and misinterpretation of well-meant advice) and emotional instability (state of irritation poorly controlled and easy to release at the faintest feeling of despise and deceit), which, when combined, trigger paranoiac behavior in relations with other people. As mentioned above, the night he killed the Clutters, Perry Smith was in a 'psychological deadlock.' Dr. Joseph Satten of the Menninger Clinic in Topeka, Kansas, after examining Perry, opinionated that the night he killed Mr. Clutter, Perry was indeed in a "mental eclipse deep inside a schizophrenic darkness" (Capote, 1978:302) and that he was not actually killing a man in flesh and blood, but rather a key figure, the symbol of all his deprivations in his early life: his father, the nuns at the orphanage who had ridiculed and beaten him, the hated Army sergeant, the parole officer who had ordered him to stay out of Kansas. In his confession, Perry Smith said: "I didn't want to harm the man. I thought he was a very nice gentleman. Soft-spoken. I thought so right up to the moment I cut his throat . . . They [the Clutters] never hurt me. Like other people. Like people have all my life. Maybe it's just that the Clutters were the ones who had to pay for it." (Capote, 1978:302) The doctor concluded that only one murder was psychologically important and that the other three were logically motivated if Mr. Clutter was killed, the others, Nancy, Kenyon and their mother, had to be killed, too.

Dick Hickock, too, has an intellect above the average and very well organized, grasping ideas easily. He is very careful of what is going on round him and at first sight does not seem to show any signs of mental confusion. Nevertheless, doctors identified emotional abnormality and severe character disorder, since he knew perfectly what he was doing and still went on doing it. Very impulsive in his actions, Hickock shows no discernment with respect to consequences or the future trouble he and the persons round him might get into. Moreover, Dick cannot tolerate feelings of deprivation and relief comes only through antisocial activity. In spite of his low opinion of himself and of his deeds, secretly considering himself inferior to others and sexually deficient, Dick, paradoxically, turns out to be a sexual maniac, revealing his pedophilic tendencies, his attraction to underage girls on every possible occasion. Moreover, later on while in Mexico, Dick does not refrain from having sex with a prostitute in the presence of Perry and, finally, in jail, next to law literature, he reads mainly sex novels. There is an element in Dick's carnality that disgusts Perry, and Capote writes: "Perry, after being lent one of these books by Dick, returned it with an indignant note: 'Degenerate filth for filthy degenerated minds!'" (1978:322) All these sentiments of deprivation seem to be

compensated by the illusions of being rich and powerful and the tendency of boasting with his actions.

Finally, Capote asked himself the question: “What would have happened if Perry Smith had hesitated to kill the Clutters?” and “Would Dick have done it alone?” The answer is negative, because all doctors identified a so-called ‘ability of killing.’ Perry’s psychosis created this ability of killing. Dick Hickock was only ambitious; he was, indeed, able to plan a murder to the smallest details but not to carry it out. Dick had a criminal mind but on a small scale. His violent acts were only supposed to impress Perry. And so he did, because the latter liked to see Dick as a ‘tough guy’ and a ‘totally masculine’ man. He himself was too delicate to be ‘tough,’ but, paradoxically, capable of committing a murder.

After they had committed the murders, both Perry and Dick reached the same conclusion, that the killing caused them a full pleasure. The moment they killed the Clutters they felt an immense relief. They both admitted that it was easier to kill a man than to cash a false cheque. Handling in a false cheque requires skill and style, while killing a man means only to pull the trigger.

After the stunning success of *In Cold Blood*, the zigzag line of Capote’s work, by his own description having reached the fourth and the last cycle by now, stagnated for about seven years. Most of this time, according to Capote (1981:xi-xviii), was spent in reading and selecting, re-writing and indexing letters, diaries and journals for the years 1943-1965. The purpose was to use all this material in a book entitled *Answered Prayers*, another “nonfiction” novel. In 1972, Capote began to work on this book and within the following three years he managed to produce four chapters out of sequence and which were published by *Esquire* magazine between 1975-1976, against the advice coming from Joseph M. Fox, his Random House editor: “Mojave” (June, 1975)¹, “La Côte Basque” (November, 1975), “Unspoiled Monsters” (May, 1976), and “Kate McCloud” (December, 1976).

I was against this plan, feeling that he was revealing too much of the book too soon, and said so, but Truman, who considered himself a master publicist, was not to be deterred... As it turned out, he *didn't* know what he was doing. ‘Mojave’ was the first chapter to appear and caused some talk, but the next, ‘La Côte Basque,’ produced an explosion which rocked that small society which Truman had set out to describe. Virtually every friend he had in this world ostracized him for telling thinly disguised tales out of school, and many of them never spoke to him again. (Capote, 1987:xiv-xv)

Capote’s reaction followed almost instantly: “What did they expect? I’m a writer, and I use everything. Did all those people think I was there just to entertain them?” (1987:xv) But in spite of the apparently feigned indifference vs. the public reaction to those parts of the book already published, Capote did stop working at *Answered Prayers*, at least temporarily. The reason set forth was a creative crisis (the search for a literary form that should successfully combine all the other forms of writing) doubled by a personal one (alcohol and drugs) that broke out in September 1977.

¹ Originally, Capote intended “Mojave” to be the second chapter of the future novel, but a few years later he changed his mind, decided that it did not belong in the book, and it was published as a separate short story in *Music for Chameleons* in 1980.

The problem was: how can a writer successfully combine within a single form—say the short story—all he knows about every other form of writing? For this was why my work was insufficiently illuminated; the voltage was there but, by restricting myself to the techniques of whatever form all the other forms I was working in I was not using everything I knew about writing, all I'd learned from film scripts, plays, reportage, poetry, the short story, novellas, the novel. A writer ought to have all his colors, all his abilities available on the same palette for mingling (and, in suitable instances, simultaneous application). But how? (1987:xvii)

He seems to have found the answer to this question in the “conversational portraits,” which for Capote became a kind of method, or rather a framework into which he could pour and assimilate everything he knew about writing. In these new experiments, Capote set himself center stage in order to incite the conversation partners into confession and keep the discussion going. In this way, Capote’s partners open their hearts and the inner life of the characters is displayed in front of the readers; they characterize themselves unwillingly. Then, these commonplace conversations with everyday people—the superintendent of his building, a masseur at the gym, an old school friend, his dentist—were reconstructed in a severe, minimal manner. Eventually, boasted Capote, he developed a new style on which the pieces collected in *Music for Chameleons* (1980) are based.

The fourteen texts of this volume are arranged in three different sections: *Music for Chameleons*, *Handcarved Coffins* and *Conversational Portraits*. The first section, containing the title-story too, is composed of short and partly autobiographical sketches. Out of these six texts, two stories are more interesting—“Dazzle” and “Mojave.”

“Dazzle,” which appeared first in *Vogue* in 1979, is a story that much resembles certain earlier pieces based on memories from Capote’s childhood, like “A Christmas Memory” or “The Thanksgiving Visitor.” But unlike those earlier pieces, which are exclusively set in the past and in which the tone is nostalgic and sentimental, with the present story, only the major part is set in the past, the one in which the fifty-two-year old Capote narrates an incident that practically sheds light on the confusion about the sexual identity of the eight-year old Capote. At the end of the story, the narrator shifts abruptly to the present and introduces his father, Arch Persons, who actually plays no part at all in the incident recalled. Too drunk to attend his grandmother’s funeral, yet grieving in his own way for her death, Truman gets a phone call from his elderly father, who is furious at his son’s behavior and curses him, saying that his grandmother “died with your picture in her hand.” (1987:64) After apologizing, the narrator hangs up because the forty-four-year-old bond between the boy’s secret wish of being turned from male to female by magic, i.e. Mrs. Ferguson, the mysterious sorceress asked to do the magic, and the grandmother, the owner of the “dazzling yellow stone dangling from a slender gold-chain necklace,” (1987:53) i.e. the payment for the magic, will have to remain secret even beyond death, as it is founded on an act of theft committed by a boy and the ensuing feeling of guilt and betrayal. In fact, the story, without adopting the remorseful tone expected normally from a declaration of guilt, assumes the form of a confession, the narrator providing the explanation and the justification for his attitude of indifference vs. his grandmother: “She loved me and I wanted to love her, but until she died, and she lived beyond ninety, I kept my distance,

behaved indifferently. She felt it, but she never knew what caused my apparent coldness, nor did anyone else, for the reason was part of an intricate guilt.” (1987:53)

“Mohave,” on the other hand, is a fictitious story that bears no resemblance to any other Capote story. Moreover, we would incline to believe that it resembles rather a Carson McCullers story, if we take into account its thematic and its structural pattern. “Mohave” employs the techniques of the frame, by placing a story within a story, and of doubling, by turning the second story into a double of the first. In fact, we are dealing with two concentric love triangles, the theme being that of loneliness and frustration due to unrequited love. Two women, Sarah and Ivory Hunter, the former, rich, elegant and upper-class, and the latter, a burlesque dancer and stripper, poor and lower class, betray their husbands. Both give their lovers gifts, paid for with their husbands’ money.

The doubling is made even more definite by the fact that both men share the first name George and that at the time of their meeting in the Mojave Desert, twenty years earlier, the two men appear as opposites, inasmuch as the two wives are also opposites. Sarah’s husband, George Whitelaw, was then a young Yale graduate hitchhiking across the country and with the prospects of a successful career before him, while Ivory’s husband, George Schmidt was an old, fat and blind man, who had been a masseur for over fifty years. The difference, however, between the two destinies lies mainly in the form of betrayal. While George Schmidt, betrayed in secret, is robbed of all his possessions and then abandoned in the desert, in the hope to die from the scorching heat, never to see his wife again who elopes with her younger lover, George Whitelaw is betrayed in a subtler and much more sophisticated way. Sarah, after the birth of their two unwanted children, refuses to have sex with her husband but takes a lover, without any apparent reason. She has no intention at all to leave her husband, whom she actually loves; moreover, in order to keep him satisfied, she helps him find his mistresses:

For when they had stopped sleeping together, they had begun discussing together—indeed, collaborating on—each of his affairs . . . A few he had discovered himself; the majority were ‘romances’ she herself had stage-managed, friends she’d introduced him to, confidantes she had trusted to provide him with an outlet but not to exceed the mark. (1987:41-2)

To complicate things even more, as if in jest, Capote introduces a third love triangle, in which the roles are reversed and in which homosexual love combines with heterosexual love. It is the story of Jaime Sanchez, Sarah’s hairdresser, who shares his apartment with his attractive lover, a young dentist named Carlos. The two are happy until Angelita, Jaime’s cousin, arrives. Now Carlos, having fallen in love with Angelita, wants to marry her and have children. Moreover, the girl insists that after the wedding the three should live together in the same flat. In doing so, the former lovers will be forced to live like brothers, a quite unexpected practical joke that life seems to play on them. So, everyone in the story, be he lover or beloved, is unhappy. What unites the three distinctive stories is the principle according to which the object of one’s love, the beloved person, turns away from the initial lover and becomes, in turn, a lover.

The second section of the collection contains a short nonfiction novelette entitled “Handcarved Coffins, A Nonfiction Account of an American Crime,” which Capote claimed to be a report about a series of horrible murders. During 1979, Andy

Warhol's magazine *Interview*² published a series of "Conversations with Capote" covering miscellaneous writings. "Handcarved Coffins" appeared as the December 1979 contribution to those conversations, before it was included in *Music for Chameleons*.

The idea is that Capote, somehow angered by some negative reviews of *In Cold Blood* in which he had been blamed for his reported conversations and for not having taken down any notes while interviewing people, decided to play a joke on all his complainers. And with "Handcarved Coffins" the joke was successful, as Capote made full use of the eyewitness technique combined with the full range of techniques of film, fiction and nonfiction. The fact that the writer himself serves as an interviewer supports the credibility of the story, but other elements, however, like the unnamed state, the unnamed town and the unnamed "State Bureau of Investigation" seem to contradict the truth of the story.

The story is about a series of murders committed by a fanatical killer, allegedly Robert Quinn, who takes vengeance on the nine members of the commission that voted to change the boundaries of Blue River on which Quinn's ranch borders. When Capote arrives in the small western town, four murders have been committed and the fifth is already scheduled. In every case, the killer notified the intended victim by sending a miniature handcarved coffin with the victim's photograph in it. Within a short period, the victim was slain in a horrible way. Every murder has been committed in a very different way, showing the killer's ingenuity. Although the murderer is actually identified by the detective Jake Pepper, he is never brought to justice, for lack of evidence.

Critics generally agree that Capote's sudden return to an extensive use of the gothic elements (bizarre murders, atmosphere of horror, use of snakes, romance, adultery, telepathy, poisonous substances, etc.) of the early dark stories no longer produces an equally powerful psychological effect. "Handcarved Coffins" comes nowhere near the shorter or longer 'nocturnal' pieces being only a pastiche of the masterpieces of his earlier years.

In the general outline of the volume *Music for Chameleons*, this central piece of fiction seems to represent an intermediate step, being self-centered, like the stories of the first section, and dialogued, like the "conversational portraits" of the third section. Capote's conversation partners belong to various social strata, ranging from acquaintances, like Mary Sanchez, a housekeeper in the habit of smoking grass, or Big Junebug Johnson, a New Orleans waitress, to the two prisoners at San Quentin Robert M. and Robert Beausoleil and, last but not least, to three famous figures of the American artistic scene like the singer Pearl Bailey, the actress Marilyn Monroe, and the novelist Willa Cather.

After Capote's death in 1984, his editor put together the remaining three stories: "Unspoiled Monsters," "Kate McCloud," and "La Côte Basque" as the work

² The artist and filmmaker Andy Warhol, b. Pennsylvania, Aug. 6, 1928?, d. Feb. 22, 1987, was a founder and major figure of the pop art movement. A graduate (1949) of the Carnegie Institute of Technology, he gained success in New York City as a commercial artist in the 1950s. Later in the 1960s, Warhol made a series of experimental films dealing with such ideas as time, boredom, and repetition; they include *Sleep* (1963) and *The Chelsea Girls* (1966). A celebrity himself until his death, he founded *Interview* magazine and published *The Philosophy of Andy Warhol: From A to B and Back Again* (1975) and *America* (1985). (Year 2000 Grolier Multimedia Encyclopedia ®)

that was retitled *Answered Prayers: The Unfinished Novel* (1987). In book form, *Answered Prayers* is much the same as the stories, which Capote had published separately in *Esquire*, except for two significant changes. One change refers to the reversed order and the second change refers to the removal of the story "Mohave."

The predominant motif of the stories is sexual. Starting with sexual humor and passing on to sexual intercourse, the desire for it and the frequency of the act, the three so-called 'stories' are but a collection of vignettes and tales about socialites, artists, writers, movie stars, members of the jet-set, real and fictional people, who appear either under their real names or under easily identifiable pseudonyms. Taking the form of gossip, the pieces are very loose, yet there are feeble signs of structuring. The first two stories make some attempt at plot, whereas the third has no plot at all. The second unifying element, beside the motif, is the recurrence of a narrator, P. B. Jones, a kind of Capote *Doppelgänger* who is, at times, a failed writer, a prostitute, and a masseur but, all in all, a teller of dirty jokes. Finally yet importantly, in *Answered Prayers*, Capote resorted again to some of the techniques of his earlier works: circularity, recollections, time shifts and cinematic devices (stills, collage and scene shifts) to somehow support the subject matter of the entire book.

Once people read the stories and recognized what Capote was doing, they closed ranks and turned against him. Overnight his friends became his enemies and his entire career was destroyed. But, unfortunately, they did not seem to grasp Capote's message. Whether people frown or not, whether they take delight or not at these piquant pages, the message will not change: in all instances, life is indeed a joke, and above all often a bitter one.

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**THE TURN OF THE SCREW BY HENRY JAMES- A NOVEL BASED ON A
FREUDIAN STUDY OR A GHOST STORY?**

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Abstract: Oscar Cargill's " Henry James as Freudian Pioneer," is an astonishing paper on Breuer and Freud Studies in Hysteria, in particular "The Case of Miss Lucy R.," which is clearly a source for The Turn of the Screw. Some people say there is no evidence that James read Studies in Hysteria, and they're right, but only if they ignore many clear signals, both internal and external, that he did.

Keywords: *Freudian Story, ghost story, reliable.*

According to his thesis, the governess is a neurotic case of sex repression, and the ghosts are not real ghosts at all but merely the hallucinations of the governess. The children deny seeing them, and Mrs. Grose denies it, too. Of great significance, surely, is that James did not include *The Turn of the Screw* with his other ghost stories in the New York edition; rather, he included it in volume 12, with stories of quite another kind, *The Aspern Papers*. Second, the governess said the other servants thought her "too proud for my position, and they united in intriguing against me and told the guardian of the children all sorts of things about me." However, what if the governess is "reliable"? What if in *The Turn of the Screw* those are *real ghosts*? Quint and Miss Jessel actually lived there, on that estate, and they really damaged real children, and the damage of their presence lingers. The governess didn't *make that up*--unless she made everything up--in which case she is Henry James.

Contemporary records indicate that in the 1840s--the period in which 'The Turn of the Screw' seems to be set--governesses accounted for the single largest category of female patients in English asylums for the insane.

We should look at the emotional state the governess is in just before the ghosts appear to her. Prior to seeing Peter Quint, she finds herself "under a charm," "lifted aloft on a great wave of infatuation and pity. So in her fantasy she projects a "bad" master. She hates and fears what she desires, and the figure embodies her double feeling. According to Edmund Wilson in his famous essay "The Ambiguity of Henry James", the "thread" of this screw is mental disorder. Wilson says, "there is never any real reason for supposing that anybody but the governess sees the ghosts." The children deny seeing them, and Mrs. Grose denies it, too. Wilson adds, "Observe also from the Freudian point of view, the significance of the governess's interest in the little girl's pieces of wood": the governess says that Flora "had picked up one which happened to have in it a little hole that had evidently suggested to her the idea of sticking in another fragment that might figure as a mast." Wilson notes, "the male apparition first appears on a tower and the female apparition on a lake."

Most compelling, too, is Oscar Cargill "Henry James as Freudian Pioneer," an astonishing paper on Breuer and Freud *Studies in Hysteria*, in particular "The Case of Miss Lucy R.," which is clearly a source for *The Turn of the Screw*. Some people say there is no evidence that James read *Studies in Hysteria*, and they're right, but only if they ignore many clear signals, both internal and external, that he did. As a conclusion,

Professor Cargill's says that Edmund Wilson was profoundly right in his characterization of the governess: there are no 'ghosts' in the story--the phantoms are creations of an hysterical mind, they are hallucinations." To think that way is, to my mind, to miss completely the power of the story. Is the governess "reliable"? Of course she is. If you don't believe in ghosts anymore how do you read that talkative apparition in *Hamlet*, if he isn't the "ghost" of Hamlet's father? In *The Turn of the Screw* those are *real ghosts*. Quint and Miss Jessel actually lived there, on that estate, and they really damaged real children, and the damage of their presence lingers. The governess didn't *make that up*--unless she made everything up--in which case she is Henry James.

However, James did not include *The Turn of the Screw* with his other ghost stories in the New York edition; rather, he included it in volume 12, with stories of quite another kind, *The Aspern Papers*. Second, the governess said the other servants thought her "too proud for my position, and they united in intriguing against me and told the guardian of the children all sorts of things about me."

It has also been argued that Miss Jessel and Peter Quint are not really ghosts at all; they are good fairies. Their business is to protect the children from the evil figures in the real world--the original parents who went off to India, the uncle who wants no word whatsoever about them (poor Mrs. Grose is right when she says, "He ought to *be* here--he ought to help"), the headmaster who expels Miles for "saying things." The governess is not set off to madness by nothing; if she finally comes to madness, it is through her passionate response to deep trouble in the real world.

The young woman proceeds to fight the invading evil in the name of hothouse purity and domestic sainthood. That she destroys the children in saving them is understandable: her contemporaries were doing so all around her, and would do so for the next six decades." The governess lives in the romantic castle of Bly, the Victorian fantasy, besieged by sex ghosts in the Victorian nightmare. In the prologue to the tale a woman asks, "And what did the former governess die of?--so much respectability?" Exactly. With no experience, no training, the governess is charged with a huge responsibility, and she cracks--but she cracks under pressure that might crack us all.

The Turn of the Screw can also be considered a familiar tale, a mystery novel or detective story about the murder of a child: As in all detective stories, the crime is not uncovered until the end. But in contrast to the classic mystery novel plot, this crime is also not committed until the end: paradoxically enough, the process of detection here precedes the committing of the crime. The self-proclaimed detective ends up discovering that he himself is the author of the crime he is investigating. The story has the classical neatness of tragedy. Richard Chase reminds us that a careful reading of the tale convinces us that the ghosts may really be there, marvelously adapted to but finally independent of the governess's fantasies. The governess is not a lunatic. Her version of reality is only in degree different from the false but precious and jealously guarded version we all form in our minds. In its desperate sensibility and intense cultivation it is particularly like the imagination of Henry James. The governess's great duty is to protect the children from evil, and she commits precisely the crime she wanted to prevent. But that does not make her unreliable--save in the sense that we all are.

NOVELIST VS. TERRORIST IN DON DELILLO'S MAO II

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Terror makes the new future possible. (Mao II)

Abstract: *It has become common knowledge that terrorism is chiefly constructed on sound and photographic image, in a word on media representation; this paper advances the idea that terrorism can also impact on a culture through literature. The purpose of the present endeavour is to make some comments on the manner in which the two human agents responsible for the proliferation of artistic images, respectively violent practices (i.e. the writer and the terrorist) interact at the level of fiction. The concrete point of reference is the American writer Don DeLillo's Mao II - a novel created by an artist who finds his vocation challenged by the emergence of a new type of narrative, a narrative of terror, elaborated by the terrorist.*

Keywords: *(postmodern) terrorism, representation, power.*

This paper originates in the need to become acquainted with the modality in which a particular domain of culture, i.e. literature (to be more restrictive, the *novel* as a particular form of literary creation) can be utilized in the process of deciphering the terrorist message. Moreover, it is my declared intention to extend this analysis to the relation established between the two human agents responsible for the proliferation of prose artistry respectively violent practices, i.e. the novelist and the terrorist. Because the issue of novelist/terrorist relation, conceived in terms of both rivalry and affinity, runs through the tenth novel published by the American writer Don DeLillo, I shall examine it with special attention paid to an artist's representation of the postmodern condition experienced, more or less in a different way, by both novelist and terrorist; as already suggested, the general background is to be ensured by the post-industrial, consumerist and simulacra-governed era, where loss of identity and meaning are primary features.

In broad lines, *Mao II* is a postmodern novel that imagines the emergence of a writer in a political world dominated by violence and chiefly composed of individuals who remain indifferent to whatever message the artist, a representative of an 'endangered' species, might bring along. From this point of view, the novel "provides a larger context in the by-now familiar conflict between actual late-twentieth-century life and romantic notions about the writer" (Scanlan 2001: 26). As a direct consequence of this conflict, the main idea in *Mao II* is the figurative, followed by the literal death of the writer in the American (and not only) post-industrial society (Tabbi: 173). The writer's place, DeLillo states, is taken by a new type of authoritative consciousness: that of the terrorist, who weaves plots that fascinate and terrify at the same time.

The title of the novel is provided by a series of Andy Warhol silkscreened portraits of the Chinese Communist leader Mao Zedong, portraits that were popular in China during and after the Cultural Revolution (1966-1976). Warhol intended the representations to deprive Mao of the status of a feared Communist leader, turning him into a pop star, a product of mass culture. On a deeper level, DeLillo's choice of this particular cultural personality as the title of his novel may trigger connections with his

intention of making him, and the cultural event that he stands for, symbolize totalitarian discourse, identity destruction and mass thinking.

A quick incursion into the narrative layer of the novel will finally prove most useful to my research. On the whole, *Mao II* is centred on Bill Gray (by his real name, Willard Skanse, Jr.), a writer “*born under the old tutelage*” who has grown famous and materially rich after two early novels. In the beginning of the story, we find Gray isolated in the anonymity of his secured settlement, struggling to complete the third novel by writing and re-writing every single word of the book. Even though his identity is shaped by the power to write (“*I’ve always seen myself in sentences. I begin to recognize myself, word by word, as I work through a sentence. The language of my books has shaped me as a man. There’s a moral force in a sentence when it comes out right.*” (*Mao II*, 48)), he experiences a loss of meaning that brings along a creative crisis. His present activity is overshadowed by his constant meditating on the place of the writer in the contemporary “*image world*” (*Mao II*, 1991:36) that is corrupt and forces the artist to “*hide his face*” (*Mao II*, 1991:36). The traditional conception, also shared by Bill Gray, is that a writer can be deeply influential and can shape human consciousness by the power of his writing (Shelley’s “unacknowledged legislators of mankind”), that could “*alter the inner life of a culture*” (*Mao II*, 1991:41). The old romantic view of novelists and novels is seriously challenged by the overall context of contemporary, post-industrial society filled with simulacra and perpetual consumption. His refusal to deal with this kind of society results in his decision to leave it and isolate himself in a secret place, far from the tumultuous rhythm of the outward community.

Inside his world, the writer from *Mao II* is not as free or as content as he claims or as he wanted to be. Various characters act in his life at the moment when he begins to feel tired of his seclusion. Gray is permanently monitored by a fan that had volunteered himself as an assistant and had moved with the old writer some eight years before the present action. Scott Martineau assumes the role of “a guardian of Bill’s image” (Scanlan 2001: 27) as a writer, and in this quality he does not hesitate to ask Bill to withhold the publication of the third novel: “*it would be the end of Bill as a myth, as a force*” (*Mao II*, 1991:52). The second inhabitant of the house is Karen Janney, a young woman that had previously adhered to the cult of Reverend Sun Myung Moon as a means of being part of something larger than herself. She is the character who “is infected with the postmodern world, as seen in Jean Baudrillard’s apocalyptic vision” (Scanlan, 2001: 28), the one highly addicted to the televised nature of global culture.

Part of the process of maintaining alive the public interest for Bill and his work, Scott invites Brita Nilsson, a photographer, into the house, since “*the book disappears into the image of the author*” (*Mao II*, 1991:71). During their photographic sessions, Brita displays her awareness of the social importance of the writers, whereas Bill himself denies this importance and asserts instead his incapacity to perform any longer the traditional role of the writer; he sees himself as a “*bad actor playing the role of death*” (*Mao II*, 1991: 42). The *death* of the writer, the death of the belief in the writer’s ability to effect changes in the inner structure of the individual, is caused by the emergence of a new type of narrative: “*News of disaster is the only narrative people need. The darker the news, the grander the narrative. News is the last addiction before - what? I don’t know*” (*Mao II*, 1991:42). Traditional narratives have lost their power to subdue and transform reality; there is no place for a novelist in a culture in which the act of inflicting terror may be seen as the only act carrying meaning. Scott himself

acknowledges the emergence of the people's dependence on a new type of narrative: "*The novel used to feed our search for meaning. Quoting Bill. It was the great secular transcendence. The Latin mass of language, character, occasional new truth. But our desperation has led us toward something larger and darker. So we turn to the news, which provides an unremitting mood of catastrophe. This is where we find emotional experience not available elsewhere. We don't need the novel. Quoting Bill. We don't even need catastrophes, necessarily. We only need the reports and predictions and warnings*" (Mao II, 1991:72). The romantic notions about the writer are contrasted once again with the actual mentalities of late twentieth century society living in a world saturated with images and simulacra.

Reversing the process of escape, and now trying to free himself of his failed novel, Gray finally takes the decision to leave his den and get involved in the world of terror. In New York he meets Charlie Everson, his publishing agent, who brings the news of a young Swiss poet, Jean-Claude Julien, having been kidnapped in Beirut by a terrorist group. Bill is asked to take part in the operations that were meant to free the young artist. As part of his efforts to help his fellow artist, Bill enters into contact with George Haddad, a Lebanese political scientist known to have some affinities with the terrorist group in question. Haddad repeatedly challenges Gray to reconsider his views on terrorist identity: "*And isn't it the novelist, Bill, above all people, above all writers, who understands this rage, who knows in his soul what the terrorist thinks and feels?*" (Mao II, 1991:130) In reply, Bill states that "*What terrorists gain, novelists lose. The degree to which they influence mass consciousness is the extent of our decline as shapers of sensibility and thought. The danger they represent equals our own failure to be dangerous*" (Mao II, 1991:157). A novelist's work is irrelevant in an age when terrorism attacks cultures at large. The novelist's creative process begins to lose the power to "alter" the inner life of a culture, while the terrorist's action assumes this new function. The individuals no longer need the novel to involve them emotionally, but rather terrorist acts.

Ultimately, as part of the same process of saving the poet, Gray goes to Beirut, but the end of the journey brings along the news of his physical death. His passport and other identity papers are stolen to be sold to some Beirut militia; therefore there is no means of identifying the body: the artist remains anonymous. His disappearance is counterbalanced by the disappearance, endowed with political significance, of the hostage, who had been given to the fundamentalists. This is learnt by Brita Nilsson who continues Bill's mission in Beirut and manages to penetrate herself the shadowy world of international terrorism. Her incursion into the bombed city, in order to take photographs of the leader of the terrorist group, could be interpreted in symbolic terms as the occupation of the East by the West. She finds there "*a millennial image mill*" (Mao II, 1991:229), a devastated city, full of images and posters, whose presence seems to stand for the assimilation of the East by the corrupting power of images. In such an environment, Brita has a conversation with Abu Rashid, the leader of the terrorist group, who discloses his ideology of action: "*Terror makes the new future possible. All men one man. Men live in history as never before. He is saying we make and change history minute by minute. History is not the book or the human memory. We do history in the morning and change it after lunch*" (Mao II, 1991: 235). Terrorists re-write history. The future belongs to them and their power to inflict violence. Even the ceremony of a wedding in Beirut is re-written according with the new circumstances: the wedding

party celebrates love on the background of terrifying sounds of gunshots - the most intimate, ritualistic moments of life are corrupted by terrorist violence.

On the whole, *Mao II* has much to say about terrorism and literature. Like most novels written by DeLillo, it reveals the constancy of Terror as an element that has the power of turning the most insignificant aspects of suburban world and life into acts of desperate violence. When it was published in 1992, it was felt as adding something new to the paradigm of violence: whilst remaining faithful to the general trend of thought of its author, this particular novel managed to make pertinent comments on the death of the writer and the growth of the terrorist. The latter aspect gains even more meaning “through the operations of a kind of reverse *déjà vu* – a narratological, historical and psychological phenomenon that has a powerful resonance in DeLillo’s writing” since “it is the pressure of the 2001 that exerts itself most forcefully as we enter into the 1990s, and into Don DeLillo’s novel *Mao II* (1992)” (Boxall, 2006:157). Indeed, this novel published by an American writer at the beginning of the 90’s seemed to anticipate the general circumstances and the consequences of the virulently symbolic terrorist attacks that the entire world witnessed in a state of disbelief in 2001.

Yet, terrorism is not the single issue here, and the terrorist is not the sole character in the book. The whole narrative of the novel develops in the symbolic space of the struggle between the *novelist* and the *terrorist*. In the first part of the novel, Brita photographs Bill Gray in a room – the only place untouched by the forces of the outward society, the space of his creative forces, the world of his novels: “*There was a typewriter on a desk and sheets of oversized sketch paper taped to the walls and the lower half of one of the windows. These were charts, master plans evidently, the maps of his work-in-progress, and the sheets were covered with scrawled words, boxes, lines connecting words, tiny writing in the boxes. There were circled numbers, crossed-out names, a cluster of stick figure drawings, a dozen other cryptic markings*” (*Mao II*, 1991: 35-36). Everything in this room is connected with the process of writing; writing is his identity: “*I think I’ve grown a second self in this room. It’s the self-important fool that keeps the writer going. I exaggerate the pain of writing, the pain of solitude, the failure, the rage, the confusion, the helplessness, the fear, the humiliation*” (*Mao II*, 1991: 37). It is in this room that he becomes painfully aware of his failure, of the novelist’s failure to create and preserve his aura. Bill is not the sole bearer of this feeling of loss and “*failure to be dangerous*” (*Mao II*, 1991:157): “*He thought he was suffering like the rest of them. They all thought they were bungling and desolate and tormented but none of them ever wanted to do anything else but write and each believed that the only person who might possibly be worse off was another writer somewhere and when one of them mixed too many brandies and little violet pills or placed the nozzle of a revolver just behind the ear, the others felt both sorry and acknowledged*” (*Mao II*, 1991:38). The novelist is no longer the solitary hero, but the desolate and tormented individual who experiences the need to retreat from the cruel Real of life, either through pills or, more radically, through death. With his addiction to the singular, the authentic and the unique of the process of writing, the novelist belongs to the *past* stage of human cultural reality.

Deprived of their aura, writers cease to present interest to the masses. Consequently, Brita’s career of taking pictures of writers will be ended by the photographer. In the last part of the book, we find the same woman who had once encouraged Bill to write, photographing the leader of a terrorist group, Abu Rashid. Just

like with Bill, this meeting occurs in the private space of the new protagonist: the room where Abu Rashid and his close followers make plans for a new future of mankind, a future dominated by terrorist violence: "*Terror makes the new future possible. All men one man. Men live in history as never before. He is saying we make and change history minute by minute. History is not the book or the human memory. We do history in the morning and change it after lunch*" (*Mao II*, 1991:235). This is, in broad lines, the essence of what Walter Laqueur terms as 'postmodern terrorism': a new type of terrorist violence, more dramatic and lethal, performed on a global scene. The postmodern terrorist, Abu Rashid, states his firm belief in a new kind of *future* and of *history*, modelled by individuals prone to violence and makes permanent use of such notions as the idea of crowd, of loss of singularity and uniqueness, of future.

What else does DeLillo say about novelists and terrorists? A conversation between Gray and his agent brings reveals that "*You have a twisted sense of the writer's place in society. You think the writer belongs at the far margins, doing dangerous things. In Central America, writers carry guns. They have to. And this has always been your idea of the way it ought to be. The state should want to kill all writers. Every government, every group that holds power or aspires to power should feel so threatened by writers that they hunt them down, everywhere.*" "*I've done no dangerous things.*" "*No. But you've lived out the vision anyway.*" "*So my life is a kind of simulation.*" "*Not exactly. There's nothing false about it. You've actually become a hunted man*" (*Mao II*, 1991: 97). There is something dangerous about the novelists; toward the end of his life, Bill Gray states that the novel is "*a democratic shout*". There are two ways of understanding this association: on the one hand, it suggests that any individual has the right to express his/her opinion in a democracy; on the other hand, it announces that a novel is in fact a collection of multiple voices and points of view, and not the 'property' of a single mastermind. Writers, the promoters of such *democratic shouts*, hold *power* over people's consciousnesses, exert influence over their imagination and challenge them to express their own beliefs. The dangerous thing about Bill Gray is not represented by his carrying guns with him, but rather by his carrying a pen and a sheet of paper.

The ability to effect changes in the consciousness of the masses is the reason why writers are hunted by any group that aspires to obtain power. In *Mao II*, Bill Gray is not hunted by any government. His major opponent is the terrorist, "*making raids on human consciousness*" and shocking the public imagination through images of violence and bloodshed. At a certain point of this symbolic confrontation, a poet falls victim to the terrorists. Jean-Claude Julien is kidnapped by a Maoist group and objectified into a means of expressing publicly their cause. Thinking of the hostage and the potential sensations experienced by him, Gray re-discovers his passion for writing. He depicts the young artist's experience as he imagines it, thus creating an accurate opportunity of applying his empathetic powers. On the one hand, we are given the impression that a third person narrator tells the story of the young artist: "*The ants and baby spiders transported time in its vastness and discontent and when he felt something crawling on the back of his hand he wanted to speak to it, explain his situation. He wanted to tell it who he was because this was now a matter of some confusion*". (*Mao II*, 1991:110) As the story progresses, we become aware of the fact that Jean-Claude's experience grows in fact out of Bill's thoughts on the matter: "*Find the places where you converge with him. Read his poems again. See his face and hands in words*" (*Mao II*, 1991:112). On

the whole, terrorist violence has deprived the hostage of his sense of identity through the corruption of the senses and of the memory. He is dehumanized and forced to live out of the reach of his imaginative powers: *"Only writing could soak up his loneliness and pain. Written words could tell him who he was. ...The only way to be in the world was to write himself there. His thoughts and words were dying. Let him write ten words and he would come into being once again."* (*Mao II*, 1991: 204) Writing is identity; deprived of writing, the poet is dissolved as a creative human being.

But is the opposition between the novelist and terrorist an absolute one? In terms of traditional thinking, it is impossible to formulate any similarities between the two individuals. Each of the two individuals is to be related to a different area of human experience. The novelist is a creator, he/she works with words and imagination, whereas the terrorist is a destroyer, he/she is commonly associated with performing and perpetrating violence. This is what Bill Gray's evolution in *Mao II* apparently suggests. Yet, Don DeLillo introduced in this novel some definite clues leading to the conclusion that in contemporary world the opposition between the terrorist and the novelist collapses. On her way to Bill Gray's hiding place, Brita feels like being taken to see some dangerous terrorist leader. Later on, Bill himself acknowledges the resemblance between the novelist and the terrorist: *"There's a curious knot that binds novelists and terrorists. In the West we become famous effigies as our books lose the power to shape and influence.... Years ago I used to think it was possible for a novelist to alter the inner life of the culture. Now bomb-makers and gunmen have taken that territory. They make raids on human consciousness. What writers used to do before we were all incorporated"* (*Mao II*, 1991:41). The only reason for establishing a correspondence between the two individuals is the power each has to perform a distinct role in the life of society. It is true that their means of achieving this are hardly similar. Bill sees that American society has become so fascinated by the noise and flashing colours of television, and images, by news, that they have grown deaf to the voices of the artists. The new shapers of consciousness and thought are the terrorists, "bomb-makers and gunmen", who retain the media's attention and corrupt the intimate structures of the human beings.

A conversation with George Haddad (the terrorism sympathizer) brings further arguments in favour of the resemblance between the two human types: *"Through history it's the novelist who has felt affinity for the violent man who lives in the dark. Where are your sympathies? With the colonial police, the occupier, the rich landlord, the corrupt government, the militaristic state? Or with the terrorist?"* (*Mao II*, 1991:130) Haddad states that terrorists are the only possible heroes of our time: they have not been incorporated, absorbed in the global order, and speak the only language the West understands, that of violence. In response to his observations, Bill says: *"For some time now I've had the feeling that novelists and terrorists are playing a zero-sum game."* *"Interesting. How so?"* *"What terrorists gain, novelists lose. The degree to which they influence mass consciousness is the extent of our decline as shapers of sensibility and thought. The danger they represent equals our own failure to be dangerous."* *"And the more clearly we see terror, the less impact we feel from art."* *"I think the relationship is intimate and precise insofar as such things can be measured."* (*Mao II*, 1991:156-157) In a world dedicated to images and consumerism, to violence, *"the writer is absorbed, processed and incorporated"* (*Mao II*, 1991:157). There is no longer the need for the singular, the authentic and the past. Humanity moves towards the

future, but this new type of future is altered by the omnipresence of violence. At the end of the novel, the novelist disappears without effecting any change to the historical evolution of the world he is living in. The one who survives is the terrorist, with his trust in a new future and in the power of violence to shape it by altering the course of history. Gray's third novel remains unpublished, and his writings on the hostage remain secret, whereas the terrorist leader photographed in his den manifests clearly his intention of spreading further news of terror.

All in all, DeLillo's *Mao II* ends with the failure of the novelist to find meaning in a world dedicated to the perpetual consumption of images. Novelists lose power in a world dominated by news of terror, and thus terrorists become the new legislators of postmodern society. Yet "DeLillo's willingness to keep on writing demonstrates some well-concealed optimism" (Scanlan, 2001: 34).

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DOCUMENTS AUTHENTIQUES – DÉCLENCHEURS DES ACTIVITÉS EN CLASSE DE LANGUE

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***Résumé:** Bien que la plupart des méthodes existant sur le marché soient minutieusement conçues, les professeurs de langues étrangères sont obligés de se tourner vers les documents authentiques pour actualiser leur travail. Qu'est-ce qu'un document authentique ? Comment peut-il être utilisé en classe de langue ? Comment collectionner ces documents, les classer, les exploiter ? L'utilisation de documents authentiques en classe peut être un bon support pour développer non seulement les connaissances linguistiques mais aussi l'ouverture culturelle à la civilisation de la langue donnée.*

***Mots-clés:** documents authentiques, supports visuel, communication.*

Un grand nombre de méthodes existe sur le marché, mais malgré l'actualisation et le renouvellement de celles-ci, il est toujours difficile de choisir une méthode qui répondra aux besoins spécifiques de nos apprenants. Les problèmes rencontrés auprès des apprenants sont leur désintérêt pour les sujets traités, la présentation des sujets inadéquats au regard de leur milieu social et culturel, le prix toujours très élevé, etc.

L'enseignant moderne se trouve face à un obstacle qu'il doit surpasser avant d'entrer dans la salle de classe : il doit créer un matériel didactique, en accord avec l'âge, les besoins et l'hétérogénéité de sa classe. Les apprenants cherchent une sphère concrète, le présent, la réalité, l'authenticité.

Qu'est-ce que c'est qu'un document authentique ?

C'est un document qui n'a pas été créé spécifiquement à des fins pédagogiques. Ce sont des documents qui reflètent la « vraie langue parlée » par les natifs d'une langue donnée. Le choix du document déclencheur est important puisqu'il porte non seulement sur les informations mais il est également source d'inspiration pour les activités de fixation et de production. Il faut faire attention à ce que le document choisi réponde aux critères adaptés au public visé et corresponde à leurs centres d'intérêts.

Quels sont les critères à assurer ?

- 1) Le document authentique doit être adapté au public visé selon leur âge, leur niveau de langue, leurs intérêts, leur éducation et leurs besoins.
- 2) Il doit, par sa présentation, faciliter la compréhension (mise en page, illustrations, titres, source connue, date actuelle)
- 3) Il doit être utilisable en classe (sujet clair et motivant, langage approprié, nature clairement définie, bon déclencheur)

- 4) Il doit posséder des contenus linguistiques et culturels pertinents (structures à acquérir, à activer et à répéter ; pédagogie interculturelle, reflet de la société francophone, actualité)

Les documents audio – des mots mélangés avec du bruit

Les documents écrits sont relativement faciles à se procurer. Mais, il est en revanche beaucoup plus difficile de se procurer des documents authentiques oraux. La radio est, bien sûr, une source permanente de langue orale authentique, mais en dehors de ce média, il est très difficile de trouver des documents sonores qui illustrent la vie quotidienne et qui préparent donc les apprenants à écouter la langue telle qu'elle est parlée dans les pays francophones. Radio France International est la radio la plus écoutée dans le monde francophone. Elle ne transmet pas seulement des émissions en français courant, mais aussi en français facile. En plus du programme officiel, le site de la RFI offre une gamme de ressources pédagogiques et d'exercices pour l'apprentissage du français. Egalement, les enregistrements vendus avec des manuels contiennent non seulement la « langue vivante » mais aussi les bruits authentiques qui ne facilitent pas la compréhension mais qui ont pour but de placer les apprenants dans une « vraie situation » et de les entraîner à la compréhension orale. Il ne faut pas oublier les chansons françaises. Elles peuvent être utilisées dans beaucoup d'activités : le vocabulaire (mots inconnus, synonymes, mots-clés, etc.), la phonétique (prononciation, rimes, etc.), l'expression orale sur le thème abordé, la recherche via Internet, etc.

Les visuels – inévitable support pédagogique

Les élèves sont des apprenant kinesthésiques, visuels ou auditifs; ils adorent toutes sortes de supports pédagogiques qui peuvent les aider à résoudre le problème d'acquisition des langues nouvelles. Les apprenants adorent ressentir l'atmosphère d'une autre civilisation, d'une autre culture et de sa langue afin d'observer des exemples concrets de la vie.

Les visuels sont un important moyen d'enseignement de la langue, de l'oral à l'écrit. Ils donnent une forte stimulation visuelle et verbale et nous offrent un usage varié. Ils engagent tous les sens et toutes les compétences.

Cette authenticité est essentielle : la façon d'enseigner qui présentait le professeur, devant son bureau, transmettant sèchement les règles de grammaire et l'orthographe est dépassé depuis longtemps. Les élèves modernes exigent une façon d'enseignement actuelle : rapidité, efficacité, utilité, emploi des nouvelles technologies, authenticité, innovation, motivation, ludisme...

Le découpage d'images de magazines, le collage sur du carton, le classement dans des enveloppes ou des boîtes, la collection de brochures de voyages, de boîtes d'allumettes, des hôtels visités ou des stylos avec des inscriptions dans la langue enseignée, voici de bonnes façons d'assurer l'authenticité des cours.

Quel support peut servir de visuel en classe ?

Beaucoup de choses (in)utiles : images et photos ; objets de classe (tables, bureau, livres, tableau, marqueurs, lampe, porte...) ; documents divers (brochures, mémos, cartes postales, timbres postes, allumettes, posters, affiches...) ; BDs ; film, télé, radio, presse, vidéo et ordinateur ; fiches différentes pour les jeux de rôles ; textes écrits ; apprenants et professeurs.

Images et photos - Où les trouver ?

Les journaux, les magazines, les revues sont des sources inépuisables : en noir et blanc dans les journaux : ce sont des photos de notre quotidien, simples et documentaires et celles plus complexes, en couleur, sur papier glacé, dans les magazines et revues. Nous pouvons apporter en classe nos photos de vacances ou demander aux apprenants d'apporter les leurs. Cela donne de l'authenticité et de l'originalité.

Comment sélectionner une image ?

Le choix doit être fait avec beaucoup d'attention. Premièrement, l'image doit être liée à la leçon. Il est important de trouver l'image par rapport au thème de la leçon et non d'organiser la leçon à partir de l'image.

Ensuite, l'image doit être claire, sans trop de détails, assez grande pour que toute la classe la voie dans sa totalité. Les petites images sont utiles pour le travail individuel ou en groupe. Elle doit être intéressante pour les apprenants, appropriée à leur âge et à leur niveau de langue et d'éducation, attirante pour leur imagination.

Thème, gens, objets présentés, scènes doivent être connus par les apprenants. Il faut éviter les images à texte (il est préférable de le couper ou de mettre des bulles pour que les apprenants les "fassent parler"). Enfin un dernier conseil : choisissez les photos qui peuvent être utilisées en plusieurs occasions, ainsi vous diminuez votre travail de collection. Il faut créer une banque de photos, d'images, d'illustrations afin de les avoir toujours prêtes et à portée de main. Il est utile de les coller sur du carton et d'écrire la légende au verso, contenant le(s) thème(s) possible(s) de la leçon.

Quelques catégories d'images : moyens de transport, animaux, fêtes et événements, coutumes, bâtiments, aliments et boissons, lieux, sports, vêtements, mots en vrac, ustensiles, famille, gens (sentiments, nationalités, personnes célèbres, occupations), etc. Quand on travaille avec des photos, il faut commencer par les questions traditionnelles : Qui, Quand, Quoi, Où, Comment, Pourquoi... ? et continuer la conversation. On peut aussi décrire la photo, faire dialoguer des personnages de la photo, donner un titre, raconter une histoire à partir de celle-ci, comparer, imaginer, analyser...

Objets de classe

L'usage de ces objets est clair et logique. Il suffit de les montrer et de répéter le vocabulaire. On peut organiser divers jeux autour de ces termes (« Pendu », « Mots croisés », « Imaginez un objet... » « Téléphones sourds », etc.).

Documents divers

Ces documents offrent une vaste gamme d'activités orales. En voici quelques-unes sur le voyage imaginé :

- On distribue des brochures et des prospectus aux apprenants et c'est à eux d'imaginer leur voyage dans le pays présenté dans le prospectus et de le raconter aux autres. Il faut analyser les indices visuels et textuels. Il est possible d'organiser un jeu de rôles, d'imaginer des slogans pour un voyage, de réaliser sa propre brochure.
- On distribue les cartes postales à chaque apprenant. Ils doivent inventer une aventure dans le lieu de la carte postale et la partager aux autres.
- On peut aussi organiser un jeu de rôle entre les apprenants. Divisez la classe en paires. Chaque paire s'interroge alternativement sur le voyage. Il est utile d'écrire les questions – exemples au tableau. Après cela, ils présentent leur paire et parlent du voyage de celui-ci. La même activité peut être organisée avec les timbres postes, allumettes, affiches, etc.

Bandes dessinées

Elles éveillent l'imagination et motivent les apprenants de s'exprimer avec humour. Elles peuvent également susciter une discussion sur un aspect socioculturel présenté. On peut exploiter les structures grammaticales ou les actes de parole. On peut analyser et développer le lexique. Et surtout, on peut exploiter le registre de la langue : argot, langue familière ou soutenue. Il suffit d'effacer les mots dans les bulles et de demander aux apprenants de parler à la place des héros de la BD. Toutes les générations aiment travailler sur ce support pédagogique. On peut aussi très simplement distribuer les rôles et lire à la haute voix. Il faut insister sur la prononciation et la mélodie de la langue. Chacun de nous rêve d'être acteur !

Films, télé, radio, vidéo, ordinateur, presse

Les médias et les nouvelles technologies sont prêts à être utilisés en classe. Ils offrent des sujets d'exercices oraux et inspirent à la conversation. Les sujets sont divers, pour chaque niveau et pour chaque âge. On peut travailler sur un ensemble de compétences linguistiques – compréhension orale et écrite, production orale et écrite. Il ne faut pas considérer la communication orale comme une activité séparée et autonome. Elle représente toute une série d'activités. La presse est encore un support très utile. Elle nous présente « en direct » la société de la langue enseignée. Il suffit d'apporter les exemplaires de journaux ou de magazines en classe et d'organiser un atelier d'apprentissage ludique de la langue. On peut préparer des fiches par élève avec les tâches à accomplir : par ex. trouver un événement intéressant et le partager avec le groupe; lire et présenter des faits divers ; présenter la météo, le programme télévisé... On peut diviser la classe en rédaction d'un journal ou l'équipe d'une chaîne et travailler sur la préparation d'un journal/ d'un journal télévisé. La vidéo est un document authentique qui peut être utilisé à de nombreuses fins : travail avant le visionnement (remue-méninges sur le sujet abordé, associations, hypothèses), pendant le visionnement (retrouver les informations, relever les indicateurs visuels, identifier les mots signifiants, prendre des notes), avec ou sans le sons (résumer la séquence, donner un commentaire,

donner son opinion sur le sujet abordé), travail avec le visionnement interrompu (imaginer, jouer ou écrire la suite) ...

Textes écrits

Les activités autour d'un texte peuvent être divisées en trois étapes – activités de pré lecture, lors de la lecture et celles après la lecture. Il s'agit d'observer, de décrire, d'imaginer, d'analyser, de relever, de reconstituer, de compléter, de terminer, d'exprimer, de discuter, de transposer ou encore d'écrire... Notre imagination est notre limite !

Apprenants et professeurs

Vous n'avez aucun support ? Tant pis. Vous avez toujours vos apprenants et votre propre imagination. Engagez un échange d'idées sur un sujet attirant ou actuel. D'abord, c'est à vous de poser des questions et de mener le fil de la conversation mais il faut que vous vous retiriez peu à peu et que vous cédiez la place aux apprenants. Il faut qu'ils parlent plus que le professeur. C'est encore un travers de l'ancien système d'enseignement : les élèves se contentaient d'écouter leur professeur parlant sur un sujet et de prendre des notes. Ils étaient capables de dire en langue maternelle toutes les règles de grammaire et de parler sur les faits généraux mais ils n'osaient pas prononcer une seule phrase en langue étrangère.

Pour communiquer efficacement dans une langue étrangère, il n'est pas suffisant d'acquérir les connaissances linguistiques mais il est nécessaire de développer les connaissances culturelles et de civilisation de la langue donnée. L'utilisation des documents authentiques en classe peut être un bon support pour développer ce savoir-faire.

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LE RÔLE DU PROFESSEUR DOCUMENTALISTE

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***Résumé:** En Roumanie le métier de professeur documentaliste est récent. On en a parlé pour la première fois le 1er janvier 2005 quand le Ministère a annoncé qu'il y aurait dans le système d'enseignement un nouveau statut, celui de professeur documentaliste. En France, en une dizaine d'années, le professeur responsable d'un CDI est passé de la gestion de documents sur support papier à la gestion de documents multimédias dans un centre documentaire en partie virtuel. Il n'a plus le rôle de spécialiste qui transmet des techniques, mais il est le professeur qui forme les élèves à la recherche documentaire et à la maîtrise de l'information. Cette évolution est le résultat de la pression de l'évolution de la société, en particulier l'évolution des technologies de l'information et de la communication qui oblige à développer une culture de l'information. La question qui se pose est : Le professeur documentaliste est-il enseignant ou chef de projet en documentation ? et l'étude essayera de voir à quel point le CDI est le lieu où les élèves se donnent entièrement à l'autoformation.*

***Mots-clés:** collaboration, autonomie, autodocumentation.*

I. Pour une définition du CDI.

Centre de ressources multimédia à finalité pédagogique, le CDI est, dans le milieu scolaire, un espace pluriel. C'est le support de la formation des élèves à l'information assurée par le professeur documentaliste en liaison avec les autres enseignants (Définition élaborée par le groupe des professeurs documentalistes de l'Académie de Rouen.).

II. Le professeur documentaliste.

En une dizaine d'années, le professeur responsable d'un CDI est passé de la gestion de documents sur support papier à la gestion de documents multimédias dans un centre documentaire en partie virtuel. Il n'est plus le documentaliste bibliothécaire, mais le professeur documentaliste et il n'a plus le rôle de spécialiste qui transmet des techniques, mais il est le professeur qui forme les élèves à la recherche documentaire et à la maîtrise de l'information.

Cette évolution est le résultat de la pression de l'évolution de la société, en particulier l'évolution des technologies de l'information et de la communication qui oblige à développer une culture de l'information. Ainsi, de la sixième à la Terminale, le professeur documentaliste doit faire acquérir aux élèves un certain nombre de connaissances qui concernent les sciences de l'information et de la communication.

La question qui se pose est : Le professeur documentaliste est-il enseignant ou chef de projet en documentation ? Ou les deux à la fois ?

En Roumanie le métier de professeur documentaliste est récent. On en a parlé pour la première fois le 1er janvier 2005 quand le Ministère a annoncé qu'il y aurait dans le système d'enseignement un nouveau statut, celui de professeur documentaliste.

Il est l'enseignant qui a des missions pédagogiques, culturelles, de communication et de gestion. Mais les circulaires qui définissent la fonction du professeur documentaliste indiquent clairement que celle-ci est d'ordre essentiellement pédagogique. Le professeur doit se fixer comme objectifs principaux à amener les élèves à :

- connaître les ressources du CDI et les différents types de documents ;
- utiliser les instruments de recherche de l'information (dictionnaires, encyclopédies, index, fichiers informatisés, etc.) ;
- sélectionner les documents pertinents en fonction de l'objectif de recherche ;
- comprendre les informations d'un document ;
- résumer ces informations ;
- organiser les informations recueillies pour une communication finale.

La mission la plus difficile du professeur documentaliste est d'enseigner aux élèves comment reformuler et communiquer l'information et les savoirs. L'élève ne fait pas souvent la différence entre recevoir l'information telle quelle et exploiter cette information en vue d'une finalité. C'est pourquoi il est souhaitable que le professeur documentaliste se propose des objectifs différents dans un projet documentaire pour chaque niveau d'enseignement.

Le CDI est destiné surtout aux élèves de la 6e à la terminale et le professeur documentaliste s'établit alors un critère d'âge des élèves. Chaque classe a son spécifique du point de vue psycho-pédagogique, ce qui impose une certaine différence à faire.

Ex. 1. En 6e les élèves recourent au CDI pour répondre à une demande simple d'information suscitée par les professeurs disciplinaires.

2. En 5e les élèves acquièrent une méthodologie simple de recherche documentaire.

3. En 4e et 3e les élèves arrivent à mettre en oeuvre une démarche de recherche d'information et réaliser un dossier documentaire.

4. En seconde, en première et en terminale les élèves seront capables de mettre en oeuvre une demande de recherche individuelle pour mieux préparer le baccalauréat et l'entrée dans l'enseignement supérieur.

III. Partenariats dans le CDI.

A. Professeur documentaliste – élèves

L'élève dans le CDI est l'utilisateur et l'acteur responsable et le professeur documentaliste veillera à ce que ces rôles soient accomplis.

L'élève dans la situation de recherche d'information se trouve très souvent devant une tâche bien définie : la recherche à faire n'a pas une motivation personnelle, mais elle est la demande d'un enseignant qui est intéressé par la réponse obtenue. Alors l'élève ne voit dans l'information à chercher que la bonne réponse. Il sait que cette réponse se trouve quelque part dans les documents à consulter et le résultat de cette recherche n'aura ni originalité ni un rôle actif.

On constate aujourd'hui un changement dans la relation professeur-élève : le premier n'est plus celui qui transmet, mais le médiateur au milieu de l'information.

Pour l'enseignement roumain qui est encore tributaire au classique, le CDI sera le lieu où l'élève aura plus que jamais la possibilité de se débrouiller seul. Il sera un partenaire égal dans le processus d'apprentissage et de préparation des devoirs. Il devra s'habituer au nouveau système de chercher lui-même les informations nécessaires ayant comme guide le professeur documentaliste.

Certains élèves sont déjà les adeptes de la communication interactive et ce sont eux qui ont développé le même comportement dans la recherche d'informations. Le professeur documentaliste doit privilégier la communication directe pour permettre aux élèves d'entrer en contact avec leurs interlocuteurs. Le travail en équipe est la méthode clé à l'intérieur du CDI. Même s'il y a des utilisateurs qui préfèrent encore les ressources documentaires, le professeur documentaliste doit les diriger vers des stratégies différentes de celles classiques et nuisibles à la fois.

Une définition très belle à l'égard du rôle des élèves et du professeur documentaliste dans la recherche a été donnée par le groupe de formateurs de Rouen.

« Le niveau zéro de la recherche documentaire avec les technologies de l'information s'apparente à la pêche à la ligne, qui n'est productive que si l'on a prévu au départ un appât. Notre apprenti pêcheur ne peut en aucun cas rester passif devant la rivière en attendant que le poisson veuille bien sortir de l'eau pour atterrir sur la berge. » (Information et documentation en milieu scolaire, p. 31, www.savoirscdi.cndp.fr)

B. Professeur documentaliste - enseignants

Une tâche encore plus difficile du professeur documentaliste est la collaboration avec les autres enseignants de l'établissement scolaire. Le CDI est un centre pluridisciplinaire et cela ne veut pas dire que le coordonnateur remplace la présence active de ses collègues dans l'activité d'apprentissage. Il est important que les compétences mises en oeuvre dans l'enseignement général soient renforcées par un travail en commun lors d'activités de documentation. Il y a des activités modulaires qui appellent la participation de l'ensemble de l'équipe pédagogique dont le professeur documentaliste est un élément essentiel. C'est lui qui propose les sujets des activités dans de différents domaines et c'est toujours lui qui associe tous les professeurs avec leurs compétences spécifiques.

Le travail en équipe et les activités modulaires sont les objectifs principaux au CDI à partir de la sixième à la terminale, en insistant plus en terminale quand les élèves préparent leur bac. Les professeurs sont entraînés dans des partenariats privilégiés en vue de la réussite des examens.

Outre la collaboration ayant comme résultat la réussite des examens, la collaboration entre le professeur documentaliste et les autres professeurs peut prendre de nombreuses formes enrichissantes pour chaque discipline.

Un exemple est le partenariat avec les professeurs de lettres et de langues étrangères qui, dans le cadre des programmes, peut s'appuyer sur les points suivants :

- présentation des différents types de dictionnaires (édités en livre ou en cédérom) en vue d'un travail avec le dictionnaire où l'on remarque souvent une difficulté.
- éducation de l'esprit critique par la lecture de l'image.

- Participation aux concours de lecture, surtout pour les classes de langues étrangères, pour inciter les élèves à lire et à enrichir le vocabulaire.

Une collaboration privilégiée s'établit entre le professeur documentaliste et le professeur d'histoire-géographie. Un point fort est celui de doter le CDI des ressources didactiques et documentaires qui permettent aux élèves **d'acquérir une capacité d'autodocumentation**, notamment à l'aide des TIC ou en se servant des outils classiques tels les atlas, les dictionnaires, les encyclopédies.

J'ai utilisé à peine à la fin du chapitre le mot *autodocumentation* juste pour accentuer le rôle capital du professeur documentaliste dans le cadre du CDI : **initiation et formation des élèves à la recherche documentaire qui aboutissent à l'autonomie des élèves dans l'apprentissage.**

IV. L'espace CDI

A part la mission pédagogique, le professeur documentaliste est censé de gérer un espace multifonctionnel, un lieu de mise à disposition et de consultation de l'ensemble des documents sur tous types de supports. Le professeur tiendra compte de la diversité des supports qui implique la mise en place de techniques de présentation et de consultation, veillant à l'ergonomie générale.

L'espace dans le CDI est très bien partagé. Il y a **un espace documentaire pédagogique** qui complète la salle de formation. Il est équipé d'étagères et d'outils également présents dans la médiathèque éducative, mais sous la responsabilité du professeur documentaliste. Dans cette partie du CDI il y a aussi le bureau du professeur qui a le contrôle sur l'ensemble du centre de documentation. C'est le seul espace non-accessible aux utilisateurs.

L'espace médiathèque éducative est surtout ouvert, accueillant, confortable et permet d'offrir des postures de lecture détendues. C'est un espace pluriel qui contient des espaces pour le travail de groupe de six à huit élèves et l'espace vidéo pour la consultation des documents du CDI dans des conditions confortables pour un groupe de 15 élèves.

Au coeur de cet espace, le professeur documentaliste a la mission de favoriser l'approche des technologies nouvelles. L'introduction de l'ordinateur dans la vie courante, dans tous les secteurs, oblige l'enseignement d'assurer l'initiation des jeunes à **la recherche documentaire sur l'ordinateur**. L'espace audio-vidéothèque permettra aux élèves la consultation et l'étude dans le cadre d'un travail pédagogique avec un écran de télévision et une chaîne haute fidélité.

Voilà le rôle du professeur documentaliste dans le CDI : *promouvoir une recherche documentaire à l'aide de l'ordinateur, ayant comme objectif majeur l'autonomie des élèves dans l'étude.*

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**L'ALLIANCE FRANÇAISE DE PITESTI - UNE FENÊTRE OUVERTE
SUR LE MONDE, CARREFOUR DES CULTURES UNIES PAR LA
FRANCOPHONIE**

Ecaterina Maria STROE
Directrice de l'Alliance Française de Pitești

***Résumé:** La famille francophone est au cœur de l'histoire de notre planète, elle partage les problèmes de l'Europe, de l'Amérique, de l'Asie, de l'Afrique, de l'Océanie, du commerce international, de la recherche scientifique, du développement des pays plus ou moins avancés et du respect des personnalités culturelles.*

***Mots-clés:** francophonie, culture, mondialisation.*

La famille francophone est **au cœur de l'histoire de notre planète**, elle partage les problèmes de l'Europe, de l'Amérique, de l'Asie, de l'Afrique, de l'Océanie, **du commerce international, de la recherche scientifique, du développement des pays plus ou moins avancés et du respect des personnalités culturelles.**

Le dynamisme du français ne résulte pas uniquement du nombre de personnes qui le parle, mais tient aussi à son statut de **langue internationale**: il est parlé sur les 5 continents, enseigné dans tant de pays du monde et en usage dans les grands forums internationaux. C'est l'une des deux langues de travail à l'ONU. Une soixantaine de pays diffusent des émissions de radio en français.

Préparer l'avenir, renforcer la francophonie, la rendre plus dynamique, plus cohérente et plus visible: voilà ce que nos chefs d'Etats de gouvernement demandaient à Ouagadougou, affirmait dans un discours M. Abdou Diouf à la Conférence ministérielle de la Francophonie.

Un nouveau rôle a été assigné à la francophonie en tant qu'acteur actif de **la réelle solidarité internationale**. Dans cette ère de la communication, des échanges, le rôle du français s'agrandit toujours.

Au début du III-e millénaire, l'esprit de la francophonie désire ardemment partager avec toutes les nations le fait que le français, mieux qu'aucune autre langue, est bien le langage de l'humanité. Nous sommes conscients du fait que le choix d'une langue induit aussi le choix de certaines valeurs et correspond à **une certaine vision du monde**.

Dans la civilisation du dialogue, il faut qu'on se rencontre, qu'on s'inspire, qu'on s'épaulé et nous avons la conviction que le français, plus que les autres langues a un grand rôle dans le concert des Nations, car le français, comme **langue d'échange** crée une sorte d'**espace mental**. C'est, en fait, **une libre fraternité autour d'une langue**, une **solidarité** qui surmonte toutes les différences sans les nier; la francophonie est de nos jours l'incarnation d'une invincible **espérance**.

Les professionnels de la culture agissent à l'unisson en faveur de la diversité culturelle. Ainsi, la Coalition française pour la **diversité culturelle** rassemble 51 organisations professionnelles de la culture : cinéma, télévision, spectacles, édition, musique, arts graphiques et plastiques et multimédia et les chaînes de télévision publiques françaises. L'engagement de tous ceux qui veulent **partager l'aventure**

francophone: artistes, écrivains, scientifiques, intellectuels, venus de tous les coins du monde, met en valeur les réalités de la francophonie, la richesse et la vitalité des peuples qui la composent.

L'Alliance Française, créée en 1883 et composée aujourd'hui de 1074 comités locaux, est présente sur 5 continents dans 136 pays. L'Alliance Française propose une **alternative culturelle** en réponse à l'uniformisation des modes de vie et de pensée. Cette alternative doit s'établir en complémentarité avec les valeurs du pays respectif et c'est dans ce sens qu'on peut parler de **binationalité**.

Pour avoir une idée de ce que l'**Alliance Française de Pitesti** a déroulé comme activités culturelles, en voici quelques exemples:

MUSIQUE : **La première édition du Festival National de la Chanson Francophone de Pitesti**, décembre 2006, **La deuxième édition du Festival National de la Chanson Francophone de Pitesti**, décembre 2007, **Les grands musiciens français / francophones**: «**La semaine de la musique française**» (des recueils de musique pour les jeunes portés dans les écoles), «**Les méridiens de la francophonie**» (spectacles de musique et de danse). Pour ce qui est la **Fête de la Musique**, c'est toujours le français qui nous réunit. Des concerts à cette occasion ont été soutenus par: **La Sonrisa de Julia** (l'Espagne), **Chalaban** (la Hongrie), **Kumm, Luna Amara** en 2003, **Catherine Dagois** et **Edgar Teufel**- chant et piano, répertoire classique (la France), **Dobet Gnahoré** et des artistes de la Côte d'Ivoire en 2004, **Zdob et Zdob** et **Oriental Taraf Express** en 2005, **Proconsul** et **The Crown** en 2006, **Simpleu** et le groupe français **Alexis HK** en 2007. Toujours en 2007 le concert de piano de **Dana Ciocarlie - Debussy en miroir** - a enchanté notre public.

LITTÉRATURE : **Les grands écrivains français / francophones**: «**La semaine de la littérature française**» (des concours), **Le IV-e Festival de Poésie pour les enfants – Saint Jordi** (2004), **Florilège Francophone - projet de création poétique** (2006), **Le Festival du Printemps des Compagnons «Baladins Francophones»**, Montpellier, collaboration avec l'association UPATANA, Grenoble, France (2006-2007), **soirée littéraire Léopold Sedar Senghor** (2006), **centenaire Jules Verne**, personnalité contestée, mais jamais oubliée (2005).

THEATRE : présentation du **Théâtre Francophone à Pitesti**: **Le Mariage forcé** de Molière - la troupe française **La Mère Gigogne**, «**Des mots derrière la vitre**» - la compagnie **Escale**, «**Les mangeuses de chocolat**», «**Souvenir**» - spectacle de théâtre présenté par les professeurs du **Lycée Français «Anna de Noailles» de Bucarest**, **Zenga-Zenga** – théâtre - troupe africaine, **Brocante à la Roumaine** - **Le Festival International de Théâtre Universitaire Francophone de Craiova**, la troupe **Impact** du Collège Zinca Golescu, participation au **Festival International de Théâtre Francophone** pour les jeunes de Ploiesti «**Le Théâtre de la Poésie et la Poésie du Théâtre**». Une mention tout à fait spéciale: le spectacle de théâtre, son et lumière, **Astrobulles**, présenté par la troupe française **La Cité des Augustes** qui a représenté un événement inédit pour Pitesti.

CINEMA : **Festival du Cinéma Français** à la Maison des Syndicats de Pitesti, **Festival des Très Courts** (4-6 mai, 2007 / 9-11 mai 2008) – 51 films présentés simultanément à travers la planète: Dakar, Bruxelles, Caracas, Montevideo, Marseille, Luxembourg, Montréal, Berlin, Bologne, Paris, Lausanne, Bordeaux, Vicenza et 23 villes de Roumanie, **Les grands acteurs français / francophones**: «**La semaine du**

film français» (projections de films artistiques et documentaires dans les lycées et les universités, projections suivies par des débats sur les thèmes proposés), etc.

L'Agence Universitaire Francophone est un grand réseau, comprenant plus de 600 universités réparties dans le monde entier. L'apprentissage du français représente pour les jeunes européens et du monde entier **une porte d'accès au monde**. Avec son système universitaire très développé, la France reste **le leader mondial dans le domaine culturel**.

La francophonie universitaire est basée dans divers pays sur un **ensemble cohérent d'actions**, allant des **classes de français renforcé** et des **classes bilingues**, aux filières universitaires francophones, aux filières francophones en Sciences Politiques, en Sciences Economiques, en physique, en chimie, en mathématiques. La France développe une politique très généreuse et encourageante de bourses; elle occupe la première place au top de la liste des départs des étudiants boursiers des pays francophones et non francophones. Les développements à attendre et à encourager se situent au niveau de la mobilité des étudiants entre les pays francophones et non francophones, **du développement de l'enseignement des langues vivantes et de la promotion des études bilingues**.

La mondialisation de l'économie et **les progrès des technologies de l'information et de la communication** qui facilitent la circulation des services culturels, favorisent les contacts et les échanges entre cultures. L'uniformisation justifie le recours à des politiques publiques de nature à garantir la diversité des expressions culturelles. **L'explosion informationnelle**, la transmission instantanée des nouvelles et des événements sur toutes les chaînes de télévision font de nous les contemporains de l'histoire qui naît chaque jour dans le monde entier. Dans ce cas la question qui se pose est comment peut-on avoir accès à tant d'informations sans la connaissance des langues? **La navigation sur l'Internet** est une autre grande conquête de la science et de la technologie contemporaine, l'informatisation ouvre ainsi une ère nouvelle dans le progrès de l'humanité et offre la chance d'une communication internationale.

Située au confluent de deux grandes cultures et civilisations, celui de l'Orient et celui de l'Occident, la Roumanie a eu accès aux sources de ces cultures, tout en bénéficiant de la connaissance de ces mondes et mentalités différents «La majorité francophone de l'UE ne sera pas seulement une de niveau culturel, mais elle sera aussi politique», a déclaré en septembre 2006 le Ministre roumain des Affaires Etrangères, Mihai-Razvan Ungureanu. Bucarest a l'intention **d'encourager la coopération francophone dans l'UE**, en espérant des effets aussi positifs que ceux obtenus l'année dernière à l'Unesco, où celle-ci a permis l'adoption de la Convention sur la diversité des expressions culturelles.

Bucarest a confirmé encore une fois l'orientation francophone en septembre 2006, en accueillant **le XI-ème Sommet de l'OIF**, dont le thème a été « **Les TIC dans le domaine de l'éducation** ». Occasion unique pour la population roumaine de **s'ouvrir à la diversité et à la richesse des cultures**.

On peut dire que dans le même esprit, on a organisé à Pitesti le 27 septembre 2006, à l'Université «Constantin Brancoveanu», un Sommet de la Francophonie en collaboration avec les Conseils Départementaux de Roumanie et les représentants de **l'Association Internationale des Régions Francophones**. Participants à cet événement: des présidents, gouverneurs, maires, attachés de coopération culturelle de plusieurs pays européens et africains (Région Rhône-Alpes, France; Région Val

D'Aoste, Italie; Région Wallonie, Belgique; Régions Kaolack et Logua, Sénégal; Régions Marrakech et Rabat, Maroc).

De la même façon, la Roumanie soutiendra la vision d'une Union Européenne fondée sur des intérêts et des **projets communs**, mais où chacun conserve son identité et son originalité. Cette **implication est autant politique que culturelle**. On mentionne ainsi le **Projet d'urbanisme**, organisé en novembre 2007 par la Délégation des Alliances Françaises en Roumanie et l'Alliance Française de Pitesti, en collaboration avec la Mairie de Pitesti. Il s'agit d'un atelier qui a réuni dix sept étudiants, urbanistes, paysagistes et architectes, des universités de Bucarest, de Cluj et Tours et qui a porté sur un quartier de la ville de Pitesti. Il a permis de concevoir quatre projets qui illustraient une partie des interventions en matière d'aménagement qui peuvent être aujourd'hui menées par la collectivité sur ce type de quartier.

La Roumanie souhaite en particulier encourager les autres PECO à suivre leur voie, et espère ainsi selon les dires de son Président Traian Basescu, «jouer un rôle de pilier régional dans la structure des pays francophones européens». La capitale roumaine est déjà le siège de l'antenne régionale de l'OIF et du Bureau de l'AUF pour les pays de l'Europe centrale et orientale, position centrale et stratégique pour servir les nouvelles ambitions vers l'est de la Francophonie. En s'engageant en faveur du dialogue et du respect des cultures, la Roumanie francophone pourrait également jouer un rôle déterminant dans la **stabilisation des Balkans et le maintien de la paix dans cette région**.

La passion des Roumains pour la langue française est fondée depuis toujours sur un choix rationnel. Ils ont réussi à assimiler des valeurs, par l'intermédiaire de cet outil merveilleux, le respect des droits de l'Homme, la liberté, la solidarité et la diversité culturelle. La Roumanie s'est proposée de devenir une voix active de la Francophonie au sein de l'Union Européenne.

On sait que la **nouvelle stratégie** de présence francophone dans le monde s'articule autour de deux grandes orientations. D'abord, **ne plus se confiner à des territoires acquis**. C'est ainsi que la télévision internationale de langue française TV5 diffuse désormais ses émissions aux quatre coins du monde, ainsi que des groupes privés comme Europe1 (une radio à **Prague**), la CLT (trois stations à **Bucarest, Cracovie, Bratislava**), ou encore RTL (présent en Roumanie). A **Cavillam de Vichy**, on a organisé le stage **Apprendre et enseigner avec TV5**, auquel un des professeurs de notre Alliance a été formé sur l'utilisation des émissions de la chaîne TV5 dans les cours de français. La seconde orientation majeure prise par la Francophonie consiste à **promouvoir le plurilinguisme** à travers le monde. Les autorités francophones ont réalisé qu'il serait plus profitable de promouvoir une alliance avec les locuteurs d'autres langues fédératrices comme l'allemand ou l'espagnol, au nom de la diversité culturelle.

Notre Alliance Française a eu une situation privilégiée, car elle est depuis cinq ans le siège du **Centre Accueil Francophone de Pitesti** - carrefour de civilisations : Français, Argentins, Espagnols, Japonais qui ont participé à toutes sortes d'activités, telles: conférences, (sur l'histoire de la Roumanie, sur la religion, sur la vie quotidienne), ateliers de création, cours de peinture, d'informatique, excursions, visites etc. C'est à l'Alliance Française qu'on enseigne aussi le roumain aux Français; la langue française est encore une fois un pont qui nous relie, car on l'utilise pour les cours de peinture, d'histoire et de civilisation roumaines, d'informatique - tous en français.

«Tout ce qui renforce la Francophonie, à l'instar des autres grandes aires linguistiques que sont notamment l'hispanophonie, la lusophonie, l'anglophonie ou l'arabophonie, renforce cette nécessaire pluralité linguistique et culturelle, sans laquelle **l'instauration d'une démocratie à l'échelle européenne** resterait illusoire.» disait Abdou Diouf, Secrétaire général de la Francophonie.

En Europe, le français qui est la deuxième langue enseignée et qui est langue de travail et langue officielle des institutions européennes, a indéniablement régressé dans les faits. En 2002, cette **politique de promotion du français** au sein des instances européennes, au départ bilatérale, est devenue **multilatérale** avec la signature d'un Plan pluriannuel d'action pour le français dans l'Union européenne par la France, le Grand Duché du Luxembourg, la Communauté française de Belgique et l'Agence intergouvernementale de la Francophonie (AIF). En 2007, ce plan a concentré ses efforts sur la **formation des professeurs** qui interviennent auprès de ces publics. Des séminaires de formation continue seront organisés à Bruxelles et à Sofia (français diplomatique et français pour fonctionnaires), des stages communs pour la Roumanie et la Bulgarie à Constanta et à Plovdiv. Chaque Alliance Française a reçu 2000 euros de la part de l'OIF (septembre 2007) pour soutenir la formation linguistique des représentants de l'administration locale (cours de français pour La Mairie et Le Conseil Départemental).

D'ailleurs, **le français** occupe encore une **place de choix** dans le système éducatif et culturel roumain: un Roumain sur cinq connaît le français, 88% des jeunes Roumains l'apprennent en première ou en seconde langue étrangère, 14.000 professeurs l'enseignent. Le pays compte une soixantaine de lycées bilingues, une trentaine d'universités avec filière francophone, dix établissements membres et neuf membres associés à l'Agence Universitaire de la Francophonie (AUF), cinq Alliances françaises et quatre instituts et centres culturels français. La Francophonie et la France soutiennent également un programme de développement de l'éducation en milieu rural, que la Roumanie conduit depuis 2000.

Dans la politique linguistique et culturelle internationale de la France, l'Alliance française a introduit une formule qui a traversé les vicissitudes de l'histoire. Aujourd'hui, à l'heure où la société civile prend une place croissante, même au niveau international, et où l'on découvre les ressources de la **coopération entre partenaires égaux**, cette formule apparaît d'une surprenante modernité (le projet européen: **Les Racines de l'Europe - valeurs communes et diversité** en collaboration avec: **Le Lycée Massillon** de France, **Luisen Gymnasium Bergedorf** de l'Allemagne, **Escola Secundaria Rodrigues de Freitas** de Portugal, **Liceo Scientifico Pacinotti** de l'Italie et **l'Institut d'Educacio Secundaria Gaudi** de l'Espagne). En effet, à la fois simple et originale, elle repose avant tout sur l'engagement bénévole de nos amis étrangers. Association à but non lucratif, autonome et de droit local, chaque Alliance qui se crée dans le monde est gérée par des responsables locaux, motivés par leur seule passion pour la France et sa culture.

Les coopérations transfrontalières se multiplient entre pays voisins et sont de plus en plus diverses: festival de musique éthiopienne, **arts plastiques** en Afrique du sud ou en Colombie, **fête des cultures** en Mauritanie, **photographie** dans l'Océan indien, expo Chagall en Hongrie, **conférences et débats** en Amérique du nord, jazz au Mexique ou à Sainte-Lucie et cinéma un peu partout, **tournées d'écrivains** et de chorégraphes en Inde, mais aussi **formation professionnelle** à Bangkok. La Pologne a

accueilli les Alliances tchèques et ukrainiennes; **Bulgares et Roumains travaillent ensemble**; les concours de chanson francophone rapprochent les Pays-Bas, l'Irlande et la Bulgarie sur un même projet. Au mois de décembre 2006, l'Alliance Française de Pitesti a organisé la première édition du **Festival National de la Chanson Francophone** (trois catégories d'âge) et en 2007 sa deuxième édition.

Chez nous, les Alliances françaises, des **micros ambassades** de la France en Roumanie, ont pris le relais pour **la promotion de la culture** en tant qu'élément indispensable dans les relations de l'UE, pour **faire connaître les valeurs** des cultures : française et roumaine. Chaque mois de mars, la francophonie est célébrée dans l'Alliance Française de Pitesti au titre "**Unis dans la diversité**": session de communications scientifiques, avec la participation des étudiants en Relations Internationales (sessions de communications scientifiques, concours, spectacles, conférences, débats, expositions; une Argentine s'est découverte peintre en Roumanie après avoir pris des cours de peinture en français à l'AF). Ca sert à souligner les pratiques politiques et culturelles communes.

Au niveau international, la Francophonie a fait du respect et de la promotion de la langue française un axe majeur de ses actions. En prônant le respect de la diversité culturelle par **la défense du plurilinguisme**, elle tente d'encourager **l'apprentissage du français** dans l'éducation et **son usage dans les institutions européennes**. Elle a lancé dès 2002 un plan pluriannuel d'action pour le français dans les institutions, qui propose des formations linguistiques renforcées aux fonctionnaires et diplomates européens. Ce véritable «plan d'attaque» de l'OIF pour le français concerne aujourd'hui près de 11.000 personnes par an dans 22 pays, mais s'avère encore insuffisant. L'OIF a donc signé avec huit PECO des accords de **renforcement des compétences de travail en français** pour leur personnel en charge des questions européennes. Parmi les signataires, la Roumanie sert d'exemple, puisque des cours de français pour 1.300 cadres spécialisés y sont financés. Dans le domaine de l'enseignement, l'AUF encourage les **partenariats entre universités francophones (l'Université de Pitesti collabore avec 26 universités de France)**. Elle peut s'appuyer sur le cas des étudiants et des cadres roumains, dont l'excellent niveau en français leur permet de s'intégrer très facilement dans les entreprises françaises (pour en donner quelques exemples: **Dacia Renault, Valeo, Euro/APS, Mazel, Lioret Roumanie, Idea Institut**).

On assiste à un **nouvel ordre linguistique** mondial. Dans les conditions actuelles où la France joue un **rôle de leader** au niveau de l'UE, il y a la possibilité que le français devienne plus présent dans les pays du reste de l'Europe.

Même les pays qui n'appartiennent pas formellement à la famille francophone utilisent souvent le français lorsqu'ils s'adressent dans les grands organismes internationaux. Ainsi l'Angola, la Grèce, l'Italie, la Pologne interviennent d'habitude en français aux sessions de l'ONU. Le français est aussi la **langue officielle pour les Jeux Olympiques**. C'est, aussi, un défi par la campagne de promotion du français intitulée « Oui, je parle rugby » dans le cadre de la Coupe du Monde de rugby 2007.

Etre francophone au XXI-ème siècle, c'est militer pour **une mondialisation contrôlée**, aspirant à **une dimension humaine**.

La Francophonie se donne pour but de **créer une Europe puissante**, mais d'élaborer aussi «**un humanisme intégral**» qui comprenne toute la planète. Les valeurs qui fondent la francophonie sont aussi les valeurs de l'UE: **paix, liberté, démocratie, droits de l'homme, justice, solidarité, développement**. Le monde francophone n'a

certes pas le monopole de ces valeurs. Une direction très importante de la francophonie concerne la **diversité culturelle** devenue un **enjeu politique majeur pour le pluralisme**, pour la démocratie, pour la liberté. La Francophonie ne veut pas d'un monde uniforme, mais riche de différences, un monde où le dialogue des cultures soit une réalité.

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L'INTERCULTURALITÉ DANS LES MANUELS ROUMAINS DE FLE

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Résumé: *L'histoire de l'enseignement du français en Roumanie est longue et mouvementée, car elle a connu des périodes de grande ouverture vers l'espace français et francophone, mais aussi des périodes « noires » en ce qui concerne la sensibilisation des élèves avec les réalités culturelle, littéraire, historique ou géographique de la France ou des autres pays francophones.*

*Notre objectif est d'enregistrer et d'analyser le discours didactique des manuels de français de deux périodes distinctes qui ont profondément marqué le contenu des manuels et l'enseignement du français en Roumanie. Il s'agit de la période communiste (Une partie de cette présentation reprend notre analyse des manuels roumains de FLE de la période communiste, publiée dans „L'opacité du discours didactique dans les manuels roumains de français” in *L'interculturel en francophonie. Représentations des apprenants et discours des manuels*, Edition Modulaires Européennes, Collection Proximités, p. 83-100) et de la période actuelle, définie par une importante ouverture francophone.*

Mots-clés: *médiateur culturel, approche communicative, enseignement de la civilisation.*

1. La période communiste. Entre 1945 et 1989 la Roumanie a connu la pire période de son histoire, la période communiste, marquée par un discours idéologisant qui a influencé tous les compartiments de la vie sociale, politique et culturelle, y compris l'enseignement. Partant de l'idée que la langue est un des instruments de pouvoir, le système communiste roumain a instauré un discours dominé par la prévisibilité, la stéréotypie obsessionnelle, le cliché, par une quantité immense de paroles et dont l'évolution semble marquée par l'impossibilité de la communication (Cf. Teodorescu, 2000).

1.1. Traditions de l'enseignement roumain

L'enseignement des langues étrangères a une longue et riche tradition en Roumanie à partir du XVIII-e siècle. Le XIX-e siècle a connu un essor spectaculaire de l'intérêt pour l'étude des langues étrangères, les boyards roumains luttant pour mettre fin à l'isolement culturel du pays. Dans la deuxième moitié du XIX-e siècle, l'étude des langues étrangères a connu un deuxième saut important avec des conséquences significatives pour la culture roumaine. L'enseignement primaire obligatoire, les écoles privées, les écoles bilingues, surtout françaises, les lycées, les familles se concentraient tous sur l'apprentissage des langues étrangères et surtout du français. Cette tradition européenne, si riche du point de vue culturel, a été brusquement interrompue en 1945 et elle a duré pendant plus de 50 ans de communisme.

On distingue deux périodes importantes pour l'apprentissage des langues étrangères à l'époque communiste: une première période, 1948-1965, caractérisée par la domination du russe, étude obligatoire dans tout le système d'enseignement, au détriment des autres langues européennes et une deuxième période, après 1965, marquée par la rupture idéologique de l'URSS et l'affirmation nationaliste de l'indépendance du pays. Le russe retrouve sa place parmi les autres langues étrangères au niveau de l'enseignement qui s'ouvre vers la modernité.

1.2. Commencement de l'idéologisation de l'enseignement

1.2.1. Le moment 1948. L'enseignement roumain a été profondément marqué par la première loi de l'enseignement de 1948, quand l'idéologie communiste commence à l'influencer. La politisation ostentatoire fait son apparition dans les programmes scolaires, remplis dès maintenant de citations de Staline. Ainsi, le Programme de langues étrangères (anglais, allemand, français pour les écoles moyennes, publié par le Ministère de l'Enseignement Public et l'Institut de Sciences Pédagogiques en 1952) insistait-il sur le fait que « l'enseignement des langues étrangères dans les écoles moyennes doit se faire sur la base des principes fondamentaux élaborés par V. I. Staline dans son œuvre géniale *Le Marxisme et les problèmes linguistiques* » (ibidem). Dans ce contexte, la langue est considérée comme « moyen d'éducation politique et idéologique ».

1.2.2. Le moment 1961. Le Programme de langue française pour les VI-e et VII-e classes, approuvé par Le Ministère de l'Enseignement et de la Culture, propose « le développement des connaissances et des habitudes de parole et de compréhension de la parole dans cette langue », l'enseignement du français ayant comme but « la réalisation de l'éducation communiste » (ibidem).

On voit, donc, que les manuels de français de la période 1952-1961 ont en commun l'idéologisation des contenus en vue de l'éducation communiste des jeunes, copiant en quelque sorte le système d'enseignement soviétique par l'éloignement de la langue étrangère authentique, de sa culture, de sa civilisation et, implicitement, de l'influence nocive de la culture occidentale.

1.2.3. Les années 1970. Les programmes de langues étrangères de cette période continuent le processus d'idéologisation des années précédentes, limitant au maximum l'initiative du professeur par l'organisation des contenus par leçons et non par thèmes. Malgré les contenus profondément idéologisés, on remarque la modernité des approches didactiques proposées par les programmes de langues étrangères, mais l'opacité interculturelle se poursuit et se densifie, car les manuels ignorent totalement les réalités culturelles et de civilisation de la langue enseignée. Malgré la priorité accordée à l'expression orale et à la communication, les contenus restent centrés sur les réalités communistes du pays.

1.2.4. Les années 1980 arrivent avec une diminution importante du nombre d'heures de langues étrangères à tous les niveaux de l'enseignement et avec le renoncement à l'enseignement des langues étrangères dans les classes primaires. Le professeur de langues étrangères a à sa disposition un manuel « maquillé », libéré en partie du contenu idéologique, mais assez opaque à la culture et à la civilisation de la langue enseignée.

1.2.5. Les années 2000 ouvrent l'enseignement du français vers de nouveaux horizons français et aussi francophones, la stratégie didactique des auteurs des manuels étant d'offrir aux élèves des informations très récentes et riches sur les réalités françaises et francophones.

Dans ce contexte socio-politique et culturel, le besoin d'apprendre des langues étrangères devient impérieux. Olga Borodankova insiste sur les implications de ce nouveau contexte sur la didactique des langues étrangères : « Bien évidemment, la

didactique des langues et des cultures étrangères ne peut pas rester insensible à ces multiples facteurs liés à l'ouverture vers le monde extérieur et elle en assume (ou doit en assumer) les conséquences épistémologiques et politiques. Une des conséquences est le fait que la didactique de langues-cultures nécessite la reconsidération de son objet d'étude. Si jusqu'ici son objet d'étude était l'apprentissage, désormais, l'évolution des conditions d'appropriation d'une langue étrangère confronte l'apprentissage des langues à « l'acquisition naturelle » de celle-ci (Cuq, Gruca, 2003 : 50) » (ibidem).

2. Analyse des manuels de français des années 80 et des années 2000.

Nous proposons une analyse des manuels de français des années 80 pour les classes de gymnase et des années 2000 pour les classes de lycée dans une perspective interculturelle, pour rendre compte du passage de l'opacité culturelle de l'enseignement des langues étrangères de la période communiste vers la grande ouverture actuelle. A l'époque communiste, on enseignait la langue, sans rapport à sa culture, aux traditions historiques et littéraires, à la civilisation, les manuels véhiculant les réalités roumaines, les stéréotypes culturels de la période communiste dans la langue étrangère enseignée.

Le moment 1989 a représenté un point tournant dans l'histoire de la Roumanie, la rupture avec le système communiste ouvrant de grandes portes vers une approche interculturelle de l'enseignement, surtout de l'enseignement des langues étrangères, le changement idéologique se reflétant directement dans la conception des manuels de langues étrangères.

Les manuels qui constituent **notre corpus** sont :

- pour l'époque communiste :
 - Marcel Saraș, Maria Brăescu, *Langue française. Manuel pour la VI-e classe (deuxième année d'étude)*, București, Editura Didactică și Pedagogică, 1975 ;
 - Marcel Saraș, *Langue française. Manuel pour la VII-e classe (troisième année d'étude)*, București, Editura Didactică și Pedagogică, 1975 ;
 - Doina Popa-Scurtu, Olimpia Coroamă, Dan Ion Nasta, *Langue française. Manuel pour les III-e et IV-e années d'étude*, București, Editura Didactică și Pedagogică, 1983 ;
 - Dan Ion Nasta, *Langue française. Manuel pour la VIII-e classe*, București, Editura Didactică și Pedagogică, 1984.
- pour l'époque actuelle :
 - Dan Ion Nasta, *Langue française. Coup de cœur*, Manuel pour la XI-e classe, Première langue d'étude, București, Corint, 2006 ;
 - Dan Ion Nasta, *Langue française. Francoroute*, Manuel pour la XII-e classe, Première langue d'étude, București, Corint, 2006 ;
 - Rodica Mladinescu, Viorica Aura Păuș, *Tous azimuts*. Manuel de langue française pour la XII-e classe, București, Sigma, 2002.

Notre analyse ne va pas prendre en compte le contenu linguistique de l'enseignement, mais les aspects culturels et interculturels proposés. On va essayer de trouver dans ces manuels des références culturelles à la France, à son histoire, à sa culture et à sa civilisation, mais aussi des références culturelles à l'espace francophone. Le titre même des manuels communistes – *Langue française* – marque cette rupture entre la langue, en tant que moyen linguistique, et la civilisation et la culture française.

Même si les manuels actuels portent le titre *Langue française*, les auteurs proposent des sous-titres particularisants – *Francoroute*, *Tous azimuts*, *Coup de cœur* – qui renvoient à l'espace français et même francophone et qui explicitent ainsi le rapport étroit entre les moyens linguistiques enseignés et les aspects de civilisation.

Les personnages.

Les auteurs des manuels analysés ne choisissent pas de personnages unitaires pour les textes des leçons. Chaque leçon a ses propres personnages, qui réapparaissent au long du manuel sans une logique discursive claire. Mais, les noms propres utilisés sont significatifs pour notre analyse. On sait bien que le nom propre renvoie à une culture (ibidem) et c'est pour cela qu'il nous intéresse.

Les noms propres proposés par ces manuels sont :

- **dans Saraș, Brăescu** : Marie, Victor, Jean, Toto, Monique, Marie-Louise, Paul, Bogdan, Simone, Jeanne, Louise, Micheline, Jacques, Jacqueline Durand, Jeanne Michaud, Perrette, Denise, Robert Lamoureux, Yvonne, Madame et Monsieur Durand, Mademoiselle Martin, Madame Berthier, Josette, Robert, Marguerite, Gargantua, Anne, Jeannot, Marcel, Pierrot, Jacquot, Mastigri, Cadet Rousselle, Micheline.

- **dans Saraș** : Miquette, Jacques, le chien Médor, Colette, Geneviève, Jean, le capitaine Jonathan, Paul, Micheline, Philippe, Nicole, Mathieu, Antoine, Marius, Olive, Monsieur Legrand, Monsieur Durand, Marie, Alain, Jacqueline, Bogdan, Victor, Madame Berthier, Jeannot, Charles, Yves, Bernard, Françoise, Mireille, tante Adèle, Madame et Monsieur Pasquier, Gérard, Catherine, Michel, Robert, Claudine, tante Elise, Monsieur Dupont, Claude, Alain Gerbault, Jean Mermoz, Collenot, Marius, Monsieur Isembart.

- **dans Popa-Scurtu, Coroamă, Nasta** : Monica, Daniel, Paul, Gabriel, Emil, Maria, Simona, Ana, Monsieur Daniel Roger, Victor, Bogdan, Robert, Marcel, Victor Dima, Luiza, Andrei, Cristian, Cristina, Félix, Daniel, Catherine, Jean, Jeanne d'Arc, Adriana, Bernard Duval, Jacques, Monsieur Tartarin, Mariana, Paul Rohan, Aurel Vlaicu, Paul Dima, Mihai, Rodica, Nicole Rémy, Bernard Joly, Monsieur et Madame Houdin, Madame Mauban, Monsieur et Madame Gramond, Monsieur et Madame Marchand, Mademoiselle Godin, Monsieur Mathieu, Denis Martin, Jean Martel.

- **Dans Nasta** : Marcel Bejan, Victor, Paul, Mariana, Maria, Daniel, Cristian, Monica, Yvonne, Emil Dima, Marcel, Aurel Vlaicu, Dumitru Prunariu, Tartarin, Guillaumet, Toto.

Dans les manuels analysés, on enregistre une quantité assez importante de noms propres, avec une préférence marquée et une grande fréquence des noms communs aux deux espaces linguistiques (ex. *Victor, Marius, Paul, Daniel, Marcel, Robert, Emil*).

Noms roumains	Noms français	Noms à double lecture roumaine et française
Adriana, Ana, Andrei, Aurel, Bogdan, Cristian, Cristina, Daniel, Dima, Emil, Felix, Gabriel, Luiza, Maria,	Jean, Toto, Monique, Marie-Louise, Simone, Jeanne, Louise, Jacques, Jacqueline Durand, Jeanne Michaud, Perrette, Denise, Lamoureux, Yvonne, Durand, Martin, Berthier, Josette, Marguerite, Gargantua, Anne, Jeannot, Pierrot, Jacquot, Mastigri, Rousselle, Micheline, Claudine, Médor, Colette, Geneviève, Jean, Jonathan, Paul, Micheline, Philippe, Nicole, Mathieu, Antoine,	Victor, Marius, Paul, Daniel, Emil, Marcel, Robert,

Mariana, Marcel, Mihai, Monica, Paul, Rodica, Robert, Simona, Victor, Vlaicu,	Marius, Olive, Legrand, Durand, Marie, Alain, Jacqueline, Berthier, Jeannot, Charles, Yves, Bernard, Françoise, Mireille, Adèle, Pasquier, Gérard, Catherine, Michel, Robert, Claudine, Elise, Dupont, Claude, Alain Gerbault, Jean Mermoz, Colletot, Marius, Isembart.	
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Le manuel Saraș est le plus ouvert à l'espace culturel français, proposant une grande quantité de noms français, le manuel Popa-Scurtu ... oscille entre les noms français et roumains, tandis que le manuel Nasta propose uniquement des noms roumains.

Les manuels actuels ne choisissent plus la présence d'un ou de plusieurs personnages accompagnateurs pour la présentation des contenus. Pour ces manuels de lycée, pour les adolescents, les auteurs préfèrent une structure plus dynamique, basée sur des documents authentiques, des extraits de textes, les noms propres appartenant uniquement à l'espace français et francophone. Les noms propres roumains, si abondants dans les manuels de l'époque précédente, apparaissent aussi dans ces manuels, mais cette fois-ci il s'agit des noms des personnes réelles présentées et des noms des écrivains roumains d'expression française ou des scientifiques très connus à l'étranger :

Manuel	Noms roumains		Noms étrangers à l'espace francophone
	Personnes réelles	Ecrivains, scientifiques, vedettes	
Nasta 1	Lucian Butnaru, jeune patron roumain de strat-up,	Emil Cioran, George Palade, Henri Coandă,	Fumihiko Yamada, directeur su service culturel de l'ambassade du Japon à Paris
Nasta 2	Alexandru Dincovici, membru du parlement francophone des jeunes,	Brâncuși, Titulescu, Tristan Tzara, Eugene Ionesco, Mircea Eliade, Emil Cioran,	Boutros-Boutros Ghali, Mlle Fatoumata Sylla (Seychelles)
Mladinescu, Păuș	Nicolae Iorga, C. Brâncoveanu,	Dan Bittman, chanteur roumain,	B.Spearce. Lorenzo Lippi, Beatles, Umberto Eco,

Les trois manuels font des références à l'espace roumain par l'intermédiaire des noms, très connus à l'étranger, des écrivains, des scientifiques et des vedettes. Ce sont des références culturelles, car on considère que la meilleure façon de présenter, de valoriser et de faire connaître la Roumanie est sa culture et son histoire. La présence dans les manuels analysés de ces références culturelles à l'espace roumain exprime le désir et l'intention des auteurs de transmettre et d'inculquer aussi aux élèves une sorte de fierté nationale.

Références géographiques :

C'est toujours le manuel Saraș qui fait preuve de courage idéologique et d'ouverture vers la France et sa culture. Les références géographiques françaises sont multiples, des villes, des régions, des monuments historiques, des endroits touristiques

sont présentés et même illustrés. Les autres manuels communistes analysés s'intègrent dans la ligne habituelle de l'opacité culturelle, proposant aux élèves des références géographiques majoritairement roumaines.

Manuels	Références géographiques françaises	Références géographiques roumaines
Saraș, Brăescu	Paris, 23, rue de la Paix, Place de l'Opéra, La Seine, Une grande ville de France	Baia-Mare, București, Predeal Le Delta du Danube Le littoral roumain de la Mer Noire, Bucarest, Constanța, Mamaia Stations balnéaires du littoral roumain Colonie de vacances du littoral roumain La République Socialiste de Roumanie
Saraș	Normandie, province située au nord-ouest de la France, Paris, Rouen, grande ville du Nord-ouest de la France, Le Jardin des Tuileries, La Provence Les bords de la Méditerranée, La Côte d'Azur, La banlieue de Paris, Nice, la Promenade des Anglais, Menton, Cannes, sur la Croisette, L'Île de la Cité, Palais de Justice, Le Quai aux fleurs, La cathédrale Notre Dame, Un grand magasin parisien. Les Champs Elysées, Place Charles de Gaulle, Les grands magasins du quartier de l'Opéra, Le magasin Au Printemps, A quelques kilomètres de Paris, Le Château de Fontainebleau, à 60 kilomètres de Paris, La Touraine, La Loire, La Tour Eiffel, La Rive gauche de la Seine, La Place de la Concorde, Le bois de Vincennes, Quiberon, sur la côte bretonne, La Bretagne, Deauville	La Mer Noire Le Delta du Danube, Pitești, Bucarest, La Moldavie Les Carpates, Constanța
Popa-Scurtu, Coroamă, Nasta	Les Alpes Les Pyrénées Les Pyrénées Orientales Les Basses Alpes Les Hautes-Alpes Le Massif central Tarascon Brest, Bordeaux, Marseille	Le Delta du Danube, Tulcea, Le Danube, Le littoral de la Mer Noire Les montagnes, Les vallées de l'Olt, Argeș, Mureș, La vallée de Prahova, La Transylvanie, Bucarest, Constanța, Le Nord du pays, l'hôtel Intercontinental, le

		village de Măgura, Alba-Iulia, un petit village de Moldavie, les Carpates Orientales, près de Vașcău, Mamaia, l'Olténie, Bukovine, Jassy, Craiova, Dobroudja, Maramureș, Sinaia, Sibiu
Nasta		Le bord de la Mer Noire, Mamaia, Vașcău, les sommets des Carpates Moldavie, Olténie, Les Carpates Orientales, près de Vașcău, Mamaia L'Olténie, Bukovine, Jassy, Craiova, Dobroudja, Maramureș, Sinaia, Sibiu

Dans les manuels actuels les références géographiques françaises et francophones sont multiples : Avignon, Cannes, Paris, Pays de la Loire, Le Massif Central, Roches dans la forêt de Fontainebleau, la Gare Saint-Lazare, le casino de Nérises-Bains, Orléans, Bordeaux, Nantes, Bretagne, Bourgogne, Auvergne, Alsace, Nice, Saint-Malo, Le Havre, Dinan, la Rance, le Québec, St.Laurent, villes québécoises, Bruxelles, la Wallonie, etc.

Le manuel Nasta 1 est centré sur le monde français, le manuel Nasta 2 s'ouvre un peu plus à l'espace francophone (avec des références belges), le plus international, le plus ouvert à l'Europe étant le manuel Mladinescu, Păuș, avec de riches références géographiques françaises, francophones (belges, québécoises), roumaines et européennes.

Références littéraires

En ce qui concerne les références littéraires, les manuels communistes analysés proposent des textes de lecture supplémentaire, accompagnant le texte de la leçon. Ces textes sont puisés dans des auteurs connus (Victor Hugo, La Fontaine, Jules Renard ...), mais ce qui est significatif du point de vue idéologique est la période temporelle choisie : XIX-e et début du XX-e siècle. C'est comme si la littérature française s'arrêtait à cette période-là, car la modernité ou la période contemporaine n'existent pas. C'est un choix dicté par des raisons idéologiques, les auteurs étant obligés d'ignorer toute référence à l'actualité.

Manuels	Références littéraires françaises
Saraș, Brăescu	Gargantua <i>Chanson pour rire</i> , Louisa Paulin <i>La laitière et le pot au lait</i> d'après La Fontaine
Saraș	Robert Desnos, <i>Le pélican</i> Victor Hugo, <i>Chanson des oiseaux</i> Jean Mermoz <i>Un exploit de Mermoz</i> , d'après Joseph Kessel
Popa-Scurtu, Coroamă, Nasta	<i>Ah ! Ces devoirs...</i> , d'après <i>Enfance</i> de Paul Vaillant-Couturier (1892-1937) <i>Comme il était bon, mon père !</i> d'après <i>Mémoires et récits</i>

	(1906) de Frédéric Mistral (1830-1914), <i>Mon petit lapin</i> , <i>Pitié pour les oiseaux !</i> d'après <i>Histoires naturelles</i> (1896) de Jules Renard (1864-1910), <i>A travers champs</i> d'après <i>Pierre Nozière</i> (1899) d'Anatole France (1844-1924), Louis Aragon, Molière, <i>Poil de Carotte</i> (1894) d'après Jules Renard, <i>Le chêne</i> , Alphonse de Lamartine (1790-1869), <i>Les chasseurs de casquettes</i> d'après <i>Tartarin de Tarascon</i> (1872) d'Alphonse Daudet (1840-1897), <i>Une fontaine dans le désert</i> d'après <i>Le petit Prince</i> (1943) d'Antoine de Saint-Exupéry (1900-1944), <i>Bonne justice</i> de Paul Eluard (1895-1952), <i>Le Premier mai</i> d'Henri Bassis, <i>La Foire aux cancras</i> de Jean Charles <i>Terre des hommes</i> (1939) d'Antoine de Saint-Exupéry, <i>En route</i> de Georges Chennevière (1884-1927), <i>Pour faire le portrait d'un oiseau</i> de Jacques Prévert (1900-1977)
Nasta	<i>Comment ça va ?</i> de Jean Tardieu, <i>Pierre</i> de Charles Péguy (1873-1914) <i>Une fontaine dans le désert</i> d'après <i>Le petit Prince</i> (1943) d'Antoine de Saint-Exupéry (1900-1944), <i>Bonne justice</i> de Paul Eluard (1895-1952), <i>Le Premier mai</i> d'Henri Bassis, <i>La Foire aux cancras</i> de Jean Charles, <i>Terre des hommes</i> (1939) d'Antoine de Saint-Exupéry, <i>En route</i> de Georges Chennevière (1884-1927), <i>Pour faire le portrait d'un oiseau</i> de Jacques Prévert (1900-1977)

Les manuels actuels continuent l'utilisation des références littéraires, mais la modernité y est présente :

Manuels	Références littéraires françaises	Références littéraires francophones
Nasta 1	Simone de Beauvoir, Antoine de Saint-Exupéry, François Mauriac, Jean-Jacques Rousseau, Albert Camus, Anatole France, Gustave Flaubert, Honoré de Balzac, René Huyghe, Arthur Rimbaud, Stendhal, Paul Eluard, Paul Verlaine, Molière, Pierre de Ronsard, Apollinaire, Guy de Maupassant,	Albert Cohen, Jacques Roumain,
Nasta 2	Jean Anouilh, Eugène Ionesco, Antoine de Saint-Exupéry, Suzanne Prou, Victor Hugo, Alexandre Dumas fils, Guy de Maupassant, La Bruyère, La Rochefoucauld, Paul Eluard, Robert Desnos, Albert Camus,	Gilles Vigneault, Léopold Sédar Senghor, la francophonie littéraire tous azimuts,
Mladinescu, Păuș	M. Yourcenar, Roger Martin du Gard, Henri Troyat, Paul Guimard, Jean Giono, Gustave Flaubert, Charles Baudelaire, Simone de Beauvoir, Romain Gary, Michel Leiris, Simone Weil, René Huyghe	Gilles Vigneault, Robert Charlebois, Jacques Poulain, Hubert Aquin, Gabrielle Roy,

Les manuels actuels de FLE insèrent dans le contenu des leçons des petits extraits littéraires, tout en balayant l'histoire de la littérature française, toutes les

époques y étant reflétées. La présentation ne s'arrête plus aux années 40, comme dans les manuels communistes, la modernité retrouvant sa place. On remarque pourtant une place plus réduite accordée aux textes littéraires et une préférence de tous les auteurs pour les articles de presse, pour le document authentique. Les littératures francophones retrouvent leur place dans les manuels de français, avec une préférence marquée pour l'espace québécois, la littérature suisse ou belge n'étant pas représentée.

2.4. Références culturelles et politiques

Les références culturelles et politiques françaises ne sont pas significatives du point de vue quantitatif, le manuel Saraş continuant sa ligne d'ouverture vers la culture française. Le manuel Popa-Scurtu et le manuel Nasta abondent en références culturelles roumaines, ignorant presque totalement l'espace français.

Manuels	Références culturelles françaises	Références culturelles roumaines
Saraş, Brăescu		
Saraş	Le Palais du Louvre, Le Jardin des Tuileries, Napoléon I-er, Le Château de Fontainebleau, L'acteur français Fernandel, Le lycée Balzac, Alain Gerbault, Jean Mermoz, L'hydravion Croix-du-Sud	
Popa-Scurtu, Coroamă, Nasta	Lycée Janson-de-Sailly à Paris Le Tour de France André-Marie Ampère L'Académie Pierre et Marie Curie	Le folklore roumain, les costumes populaires roumains, Dacia 1300, la Maison des Pionniers et des faucons de la Patrie, le foulard rouge, les tableaux de Luchian, la peinture sur verre appréciée en Transylvanie, la poterie, le Musée du Village à Bucarest, le grand stade « 23 Août », Aurel Vlaicu, Tarom, le capitaine Dumitru Prunariu, le premier cosmonaute roumain, la Jeunesse Communiste
Nasta		la broderie roumaine, les tableaux de Luchian, la peinture sur verre appréciée en Transylvanie, la poterie, le Musée du Village à Bucarest, le grand stade « 23 Août », Aurel Vlaicu, Tarom, le capitaine Dumitru Prunariu, le premier cosmonaute roumain, la Jeunesse

	Communiste
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Les manuels actuels insistent sur les réalités culturelles et politiques de la France, présentant :

Manuels	Références culturelles et politiques
Nasta 1	la loi Aubry, le Fond Social Européen, Les jeunes entre « oui » et « non, Le calendrier des manifestations culturelles, l'implication politique des jeunes, Vos idoles mises à nu, François Mitterrand, Jacques Chirac, les idoles des jeunes, Regards sur la France – l'égalité en dates, horizons francophones – des Antilles à la Polynésie, la francophonie est là,
Nasta 2	les intellectuels face à la révolte, la génération transition, des jeunes très critiques, l'éducation civique, les jeunes a la recherche de nouveaux points de repère, les droits et les devoirs au quotidien, Jacques Chirac,
Mladinescu, Păuș	L'identité sociale, l'identité jeune, les vedettes,

Tous les trois manuels analysés accordent une grande place à la présentation de la vie culturelle et politique française, la problématique culturelle ou politique du monde francophone n'étant pas du tout représentée.

2.5. Références économiques et sociales

Dans les manuels analysés il n'y a que quatre références à l'économie française, les usines Renault et le Salon de l'Automobile. Le choix de s exemples est lui aussi significatif du point de vue idéologique, car l'industrie roumaine avait à l'époque une bonne collaboration avec Renault par les usines d'automobiles de Pitești. Les tendances centripètes qui caractérisaient la société roumaine de l'époque, fortement autarcique, se font sentir au niveau des manuels de français, par ce repli sur les réalités économiques roumaines, sur les « grands succès » économiques réalisés grâce à la politique du parti communiste.

Manuels	Références économiques françaises	Références économiques roumaines
Saraș, Brăescu		
Saraș	Les usines Renault, Le Salon de l'Automobile, une entreprise industrielle de Paris, la voiture Renault	Les usines Dacia, les usines de Pitești, la voiture Dacia, les chantiers navals de Constanța
Popa-Scurtu, Coroamă, Nasta		Fabrique de conserves de poissons à Tulcea, la Foire Internationale de Bucarest, l'industrie des constructions mécaniques, l'industrie lourde, l'industrie légère, l'industrie chimique, les usines « Electroputere » de Craiova, les tracteurs fabriqués à Brașov, Dacia 1300

Nasta		L'industrie lourde, l'industrie légère, l'industrie chimique, les usines « Electroputere » de Craiova, les tracteurs fabriqués à Braşov, Dacia 1300
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L'économie, française ou francophone, ne semble pas intéresser les manuels actuels qui n'offrent pas de références à ce secteur. Il y a quelques mentions concernant le travail:

Manuels	Références économiques et sociales
Nasta 1	La Cité des Sciences et de l'Industrie, les femmes face à l'emploi, la politique de l'emploi - une priorité de l'Union européenne, l'égalité hommes - femmes - son évolution depuis 1944, la loi Aubry, le Fond Social Européen, la femme active, traditions et performances dans le bâtiment et les travaux publics, les innovations technologiques en France, l'écoindustrie, les préoccupations écologiques, l'éodéveloppement, INSEE, l'Ile-de-France - la région la plus riche d'Europe,
Nasta 2	entre le mirage de la richesse et la pauvreté, faire fortune, les inégalités en France, les immigrants ont le mauvais rôle, l'écologie, les changements dans le monde rural, le travail face aux nouvelles technologies, les nouveaux métiers, communiquer dans l'entreprise - l'Intr@net
Mladinescu, Păuş	Carte du voyageur dans la zone Euro, à la banque, la Banque Nationale du Canada, nouveaux mécanismes financiers européens, travail et machinisme, la mécanisation industrielle, le travail en chiffres, le chômage, la pollution,

2.6. Références historiques

Il n'y a que deux références à l'histoire française, le 14 Juillet et Jeanne d'Arc. Mais toutes les dates importantes pour l'histoire roumaine sont présentées d'une manière insistante.

Manuels	Références historiques françaises	Références historiques roumaines
Saraş, Brăescu		
Saraş	Jeanne d'Arc	La fête nationale de la Roumanie, le 23 Août
Popa-Scurtu, Coroamă, Nasta	Le 14 juillet	Le 23 Août 1944, Le 29 juin 1819, la date de naissance de Nicole Bălcescu. Le 1-er décembre 1918, Le 1-er Mai 1922, la création du Parti Communiste Roumain
Nasta		Le 1-er décembre 1918, Le 1-er Mai 1922, la création du Parti Communiste Roumain

Les références à l'histoire de la France sont assez rares, mais il y a un nombre important de références à l'histoire de l'Union européenne :

Manuels	Références historiques
Nasta 1	La construction européenne - points de repère, la construction

	européenne et le patrimoine culturel,
Nasta 2	Une famille française à l'épreuve de la Première Guerre mondiale, la famille bourgeoise,
Mladinescu, Păuș	Jacques Cartier, le patrimoine européen,

2.7. Références à la vie de tous les jours

La vie de tous les jours, la civilisation française est présentée dans le manuel Saraș, avec des références à tous les aspects de la vie quotidienne. Les autres manuels se placent sur la ligne de la fermeture, de l'autarcie, insistant sur la vie quotidienne roumaine.

Manuels	Vie de tous les jours française	Vie de tous les jours roumaine
Saraș, Brăescu		La maison, les vacances, les saisons, les achats au marché, la cuisine, les aliments, chez le docteur, à la campagne, le passe temps, les petits accidents, la salle de bains, le courrier, les vœux, les cadeaux d'anniversaire, les marchands, les vacances à la montagne, le théâtre, la mode, la beauté du pays, la rue, les jeux d'enfant, la coopérative agricole de production, la fête nationale,
Saraș	Les vacances en France, promenade dans le Jardin des Tuileries, à la chasse, promenades à Paris, les cafés parisiens, les grands magasins parisiens, accident de voiture, le village natal, les grands magasins parisiens, accident de voiture, le village natal, le déménagement, chez le médecin, les petits ports de pêche bretons, projets de construction,	
Popa-Scurtu, Coroamă, Nasta	Les grands magasins	Les vacances en Roumanie, les anniversaires, les beautés de la Roumanie, les produits roumains, les fêtes populaires, les camarades d'école, les laboratoires de l'école, le passe-temps, les saisons et les travaux, les animaux préférés, dans le jardin, la fête nationale, la montagne, la mer, le Delta du Danube, la forêt, les visites aux musées, la mode, le sport, les fêtes politiques, la

		responsabilité humaine, l'engagement politique des jeunes,
Nasta		Les vacances en Roumanie, les anniversaires, les beautés de la Roumanie, les produits roumains, les fêtes populaires, les camarades d'école, les laboratoires de l'école, le passe-temps, les saisons et les travaux, les animaux préférés, dans le jardin, la fête nationale, la montagne, la mer, le Delta du Danube, la forêt, les visites aux musées, la mode, le sport, les fêtes politiques, la responsabilité humaine, l'engagement politique des jeunes,

Les manuels actuels sont extrêmement ouverts à tout ce qui signifie vie quotidienne française, la vie des jeunes, la vie des femmes, les idoles, les métiers actuels, les manifestations et les grands événements culturels et artistiques, les auteurs intégrant dans leurs manuels des unités d'enseignement dédiées à la vie quotidienne (*La vie quotidienne* dans Mladinescu, Păuș, *Lycéens citoyens* dans Nasta 2).

3. En guise de conclusion

L'analyse des manuels de français de l'époque communiste nous a permis de constater la fermeture culturelle imposée par l'idéologie dominante, l'opacité culturelle promue dans l'enseignement des langues étrangères vue comme des moyens de communication des réalités autochtones, des succès de la politique communiste. Tous les stéréotypes culturels de l'époque apparaissent dans ces manuels : la beauté du pays, les grandes réalisations économiques, la beauté de la culture traditionnelle, l'hospitalité du peuple roumain, le courage, l'esprit du sacrifice...

Malgré le fait que le manuel Saraș soit le plus ouvert à la culture française, on constate dans tous les manuels analysés un manque de contenus spécifiques à la formation interculturelle : il y a très peu de références aux habitudes de la vie quotidienne française, aux conditions de vie, aux relations interpersonnelles, au système de valeurs, aux croyances, au savoir-faire, aux comportements rituels, à la gestualité ou aux différents types de discours.

Dans ce contexte idéologisé, l'enseignement d'une langue étrangère est coupé des éléments culturels, l'accent étant mis sur l'intérieur. Un enseignement fermé à la communication réelle avec l'Autre, un enseignement opaque, qui propose l'étude de la langue comme moyen de communication des réalités autochtones, sans aucun intérêt pour les réalités de l'Autre.

Les manuels de français de la période communiste de la Roumanie sont peu représentatifs de la réalité et de la culture françaises actuelles, engendrant l'incompréhension culturelle entre les apprenants de français et les locuteurs natifs, car la communication libre avec les étrangers était considérée, à l'époque respective,

comme une trahison. Des manuels centrés sur les réalités autochtones qui n'éveillaient pas la motivation nécessaire à un apprentissage efficace, la curiosité intellectuelle des apprenants sur les aspects culturels et linguistique de la langue cible. Dans ces manuels, il n'y a pas de progression culturelle qui accompagne la progression linguistique, car le niveau strictement linguistique est coupé des aspects culturels de la langue cible. Le professeur n'est pas du tout un médiateur culturel, mais un propagandiste du Parti Communiste. Dans cet espace dominé par le refus de l'extérieur, la compétence culturelle des apprenants ne constitue pas du tout un objectif éducationnel.

Les manuels actuels, tout en s'appuyant sur les modèles français, s'ouvrent vers la modernité, vers les aspects de civilisation, le document authentique retrouvant sa place privilégiée. Le professeur est devenu un médiateur culturel. La méthode de l'approche communicative, utilisée dans l'enseignement roumain des langues étrangères, accorde une grande importance à l'enseignement de la civilisation.

Georges Mounin considère que la civilisation et la culture sont des synonymes englobant aussi bien "l'histoire des institutions sociales, politiques, juridiques que les manifestations de la vie intellectuelle, artistique, voire spirituelle" apud Agnesa Fanová. Ross Steele fait une distinction importante entre "Culture littéraire et artistique (avec un grand C)" et "une conception anthropologique de la culture: la culture vécue au quotidien (la culture celle-là avec un petit c)" (ibidem).

Les manuels actuels de FLE combinent les deux types de culture, la culture littéraire et artistique et la culture vécue au quotidien. Agnesa Fanová montre que « l'intérêt pour la civilisation mène logiquement à une dimension interculturelle. Tandis que la culture exige des connaissances, l'interculturel fait appel aux valeurs morales telles que l'ouverture d'esprit, la recherche de l'objectivité, l'affectivité, la solidarité, le respect d'autrui, même s'il a des idées différentes, la tolérance. [...] Si l'enseignant de FLE réussit non seulement à éduquer ses apprenants dans l'esprit de ces valeurs, mais aussi à les leur inculquer, il peut se considérer comme médiateur interculturel et sa mission est accomplie » (ibidem).

Les auteurs des manuels actuels de FLE s'inscrivent ouvertement dans ce contexte, la fermeture culturelle de l'époque communiste étant à jamais oubliée.

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CRITIQUE ET ENJEU DE L'ÉVALUATION

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Résumé: Comme cet ouvrage s'intéresse prioritairement au domaine scolaire, nous ferons l'impasse sur les évaluations mises en place dans les opérations de formation continue des adultes. Rappelons que l'école a une longue tradition de contrôle du travail par le biais de notes, de moyennes semestrielles ou à la fin d'une session universitaire, de classements. De plus, les concours de recrutement reposent sur une hiérarchisation des candidats en fonction de leurs notes.

Mots-clés: contrôle, évaluation, bilan.

Ambiguïtés du concept

Le terme même *d'évaluation* charrie des connotations d'ordre moral. Étymologiquement, on se réfère à la *valeur*. Évaluer, plus ou moins confusément, c'est valoriser ou dévaloriser un produit. Dans l'univers scolaire, il est indéniable que l'évaluation consiste à distinguer les «bons» des «mauvais». On glisse, subrepticement, du jugement sur un objet (composition française, problème de mathématiques, version d'anglais) qui présente, effectivement, des qualités et des défauts, au jugement sur la personne.

Maints élèves éprouvent le sentiment que le professeur note «à la tête du client». Fréquente également est l'impression que, quelle que soit la prestation, la note ne changera pas, pour un individu donné. Pire, les conversations entre professeurs laissent entendre que «Marie vaut ... 9 ou 7». On ne sait plus très bien si on parle de valeur intellectuelle (et comment la mesurer en chiffres ?) ou de valeur marchande. Et, chemin faisant, on a oublié que seules les productions des élèves peuvent être l'objet d'un jugement ... et non les auteurs. On a parlé souvent à propos des représentations des élèves/étudiants et des maîtres, „émanant de stéréotypes sociaux de natures très diverses : habillement, verbalisation, attitude face à l'école, variables très importantes dans la relation pédagogique” (Abernot, 1996 : 32). On a mesuré l'effet de variables de forme comme l'écriture ou la présentation, en comparant les évaluations de copies manuscrites et dactylographiées. Il ressort de cette étude que le soin et l'écriture ne sont nullement indifférents dans la notation, même chez ceux qui déclarent ne pas en tenir compte.

C'est une des raisons qui incitent certains à opposer «évaluation» et «contrôle». Pour Jacques Ardoino, „le contrôle relève du constat” (2000, 45). Dans l'univers ferroviaire par exemple, le contrôle vérifie que tous les voyageurs sont munis du ticket adéquat. Un tel constat ne poserait guère de problèmes, si ce n'était la nécessité d'inventer des indicateurs objectifs et univoques ou des formes de contrôle dépourvues de toute subjectivité. Le banal „contrôle des connaissances”, sous la forme, par exemple d'un questionnaire, ne propose pas d'autre visée qu'un constat. *L'évaluation* serait sous-tendue par des interrogations relatives au sens. Par exemple, il peut apparaître légitime, à tel moment donné, de s'interroger sur la pertinence de tel apprentissage pour tel individu. Ou encore, on peut se demander quel sens tel apprenant donne à l'apprentissage entrepris, quitte à constater qu'il ne lui attribue aucun sens. Ou encore:

l'enseignant est fondé à s'interroger sur l'utilité ou l'inutilité de tel point du programme par rapport à un projet éducatif global. *L'évaluation* ainsi entendue, concerne aussi bien les acteurs (enseignants et enseignés), dans le regard qu'ils portent l'un sur l'autre, que l'institution. La recherche du sens conduit à une analyse non seulement technique, mais aussi sociologique et institutionnelle. „Elle induit une plus grande lucidité sur l'apprentissage entrepris” (Ardoino, 2000 : 51).

Ces considérations nous pousseront à chercher un autre terme qui permette de distinguer le jugement de valeur du jugement de réalité, du constat. Ce dernier terme étant restrictif, il est préférable d'en choisir un autre. Il apparaît que les mots ne sont jamais neutres; ils reflètent dans la langue l'inconscient collectif. *Évaluation* charrie trop de connotations soit péjoratives, soit mélioratives. Il désigne bien un jugement de *valeur* et non de *réalité*. Mais quel terme employer? Si nous reprenons l'exemple maritime avancé, *faire le point* conviendrait. Mais on peut lui préférer *bilan*, qui désigne un outil destiné à éclairer une situation donnée. En outre *bilan* renvoie au lexique de la gestion. Or il s'agit bien de gérer l'enseignement, l'éducation, la formation. Toutefois, dans la suite de ce développement, nous garderons, à titre provisoire *évaluation*, par souci de parler au lecteur un langage qui lui est familier.

Assumer ou éluder les conflits ?

Personne n'aime être jugé, fût-ce par le biais de sa production. Toute évaluation, tout contrôle – tout *bilan* – est potentiellement générateur de conflits. A tort ou à raison, l'élève dont les résultats sont inférieurs à ce qu'il croit mériter ressentira le jugement comme un manque d'amour. Du moins, il est fréquent que dans une situation de ce type, il s'imaginera être victime d'une injustice. A l'inverse, certains, qui manquent de confiance en eux, qui se perçoivent comme étant en situation d'échec, recevront des résultats peu gratifiants, comme une confirmation de leur dévalorisation intériorisée. Ils éprouvent un sentiment de fatalité.

De l'autre côté de la barrière, l'enseignant, sauf à véhiculer des tendances plus ou moins sadiques, répugnera à prononcer des jugements défavorables, pour ne pas faire de peine. Ou tout simplement, pour éviter des conflits avec les élèves en difficultés. Car, le conflit est inévitable en situation d'apprentissage : l'apprenant n'accepte guère de se reconnaître dans un jugement qui constate ses lacunes ou ses défaillances. Même si celles-ci sont d'ordre purement intellectuel, elles sont toujours plus ou moins perçues au niveau de l'affectivité. Sauf à avoir affaire à des élèves très motivés, l'évaluation est toujours ressentie comme une menace. D'ailleurs, ce sentiment est justifié par le fait que l'école assume une fonction de sélection et que les notes, à terme, sont utilisées pour écarter ceux qu'on ne juge pas dignes de poursuivre des études valorisantes.

Le conflit habite également l'enseignant : l'institution réclame de lui des notes, des appréciations (dans *appréciation*, il y a *prix*) qui seront utilisées à des fins qui échappent à l'individu en charge d'enseigner.

On comprend dès lors le souci qui anime les maîtres soucieux d'obtenir des apprenants une *autoévaluation*. D'autre part, le conflit est désamorcé, d'autre part l'élève, conscient de ses lacunes, peut tirer profit du bilan de ses compétences et exercer son effort dans la direction appropriée. Il nous paraît évident que ce qui compte dans une autoévaluation, c'est une double lucidité :

- d'une part il n'a pas de progrès possible sans une connaissance, par l'élève, des critères de réussite qu'il doit viser. Si, par exemple, l'erreur est positive, c'est

dans la mesure où elle est perçue comme erreur, et qu'elle serve de tremplin pour découvrir une autre démarche, plus appropriée ou pour servir à la discrimination des concepts.

- d'autre part, l'élève ne doit ni s'illusionner sur lui-même et se croire plus performant qu'il n'est, ni s'abuser au point de se dévaloriser et désespérer. Le „Connais-toi-même” reste une formule efficace quant il s'agit de progresser dans les apprentissages. Ce que nous pensons à propos du niveau d'expectation est fortement lié à cette indispensable lucidité.

Les fonctions de l'évaluation

On a parlé dans les travaux de spécialité du fait que l'évaluation, en milieu scolaire, correspond à trois grandes fonctions (Cardinet, 1997 : 21-23), présentées sous la forme d'un tableau. Nous allons le simplifier, pour mieux faire apparaître l'essentiel.

Fonction d'orientation (conditions de l'apprentissage)	Fonction de régulation (processus de l'apprentissage)	Fonction de certification (résultat de l'apprentissage)
Objectifs : - prévoir les difficultés - choisir entre différentes voies de l'apprentissage	Objectifs : - comprendre la démarche de l'élève - déceler l'origine des difficultés - apprécier le degré d'atteinte des objectifs - piloter le processus d'acquisition de façon optimale	Objectifs : - vérifier que les objectifs sont atteints - l'attester socialement
Objectifs : - caractéristiques stables de l'élève - „aptitudes” - motivations - capacités et compétences déjà maîtrisées	Objectifs : - stratégies et difficultés d'apprentissage - modes de fonctionnement de l'élève	Objectifs : - compétence globale et terminale - savoir-faire significatif
Types : - épreuves normatives (standardisées)	Types : - épreuves critériées	Types : - tâches globales et socialement significatives - problèmes typiques
Instruments : - tests d'aptitude - batteries d'épreuves- prédictives	Instruments : - instrument construit „sur mesure” - épreuves individuelles, cliniques, orales - épreuves d'autoévaluation, d'autocorrection,	Instruments : - épreuves de „probation” - confrontation à un problème significatif et typique de la compétence visée (exemple : dictée)

	- entretiens	
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Un tel tableau appelle quelques remarques :

- *bilans et évaluations* revêtent des physionomies différentes selon qu'on se situe avant, pendant, après le processus d'apprentissage
- les instruments seront probablement différents selon la fonction visée. On évitera ainsi d'utiliser comme outil de formation la répétition anticipée de l'épreuve terminale. Par exemple, la dictée qui, sous certaines conditions, est utilisable en phase finale, n'est nullement un instrument d'apprentissage de l'orthographe
- toutefois Cardinet fait justement remarquer qu'il convient de distinguer outils d'observation, qui permettent de faire un diagnostic et outils de prestation, qui provoquent une activité se prêtant également à l'observation. Les situations-problèmes sont à la fois l'occasion d'un diagnostic (difficultés rencontrées) et permettent d'éviter l'émission d'une pédagogie par objectifs trop étroitement conçue.

Les trois points de vue

L'enseignant, en charge d'évaluation, est en passe d'adopter trois rôles qui risquent, faute de lucidité, de se parasiter mutuellement.

- *L'expert* : il est soucieux d'objectivité, il construit des instruments aussi fiables que possible. Il est axé sur la mesure des écarts entre performances réelles et performances attendues. Et, puisqu'il est question de *mesure*, il s'efforcera d'adopter une échelle numérique ;
- *Le juge* dont le souci primordial est la valeur de son travail de formateur. Les écarts constatés entre performances attendues et performances observées l'induisent à repenser sa stratégie et sa gestion. Il est moins centré sur l'apprenant que sur lui-même en tant que responsable d'une action de formation ;
- *Le philosophe*, centré sur l'apprenant et sur les paramètres de l'apprentissage sera attentif aux signes révélateurs de souffrances, de blocages ou de réussites, de progrès. Il interprète puisqu'il n'observe objectivement.

Ces rôles s'observent assez aisément dans une situation telle que l'enseignement de l'orthographe :

- *L'expert* aura choisi une dictée ou un texte à trous ou tout autre instrument susceptible de faire un constat aussi objectif que possible. Il aura également pensé au barème applicable à l'épreuve ;
- *Le juge* qui a constaté des écarts entre ce que ses élèves ont produit et ce qu'il attendait, sera enclin à imaginer d'autres démarches d'exposition. Il choisira de revenir sur telle difficulté à l'aide de tel exercice plutôt que celui ou ceux qu'il avait retenus ;
- *Le philosophe* se penchera sur les défaillances individuelles. Il se dira, par exemple, que tel individu est fâché avec l'orthographe, parce que sa mémoire visuelle est défaillante ou que sa tension, trop vive, l'a empêché d'aborder l'épreuve avec la sérénité voulue.

Il peut ainsi arriver que le philosophe donne tort à l'expert et casse le thermomètre pour ne pas décourager le malade. Ou encore le juge assumera la responsabilité des écarts et s'empressera de dédouaner l'apprenant. Enfin, l'expert, blindé dans ses certitudes de technicien, s'abstiendra de toute analyse.

Nécessités du bilan dans tout processus de formation

Aucun apprentissage n'est possible sans *feed-back* ou, si l'on préfère, sans bilans fréquents et réguliers. L'élève qui multiplie échecs ou réussites sans être renseigné sur ses résultats est comme le marin qui néglige de faire le point. Il se meut sans savoir où il va, ni où il est. Aucun progrès n'est possible si les erreurs ne sont pas identifiées comme telles et ensuite analysées dans leurs causes. Le maître lui-même a besoin des bilans, pour gérer l'entreprise de formation. Sinon, il risque la fuite en avant et se prépare des surprises douloureuses.

Autrement dit, la pratique des bilans n'est pas un élément surajouté à l'apprentissage, en quelque sorte parasitaire. Elle fait partie du processus d'apprentissage. Elle est une aide et non un empêchement. Il est peu réaliste de penser qu'on peut évacuer le problème sous prétexte d'éviter les conflits ou de gagner du temps.

Les tests remplissent dans l'enseignement des langues des fonctions diverses.

On peut les utiliser pour :

- déterminer la réussite ou l'échec futur de l'apprentissage. On fait passer ces testes avant le début du cours (test d'aptitude) ;
- pour affecter les apprenants aux groupes qui leur conviennent le mieux (test d'orientation) ;
- pour déterminer les faiblesses individuelles (test diagnostique) ;
- pour déterminer les progrès individuels dans le cadre d'un programme d'apprentissage ou d'un laps de temps donné (test de progrès) ;
- pour déterminer les connaissances en langue de l'apprenant à un point donné du temps (test de contrôle) ;

Ce sont les testes du dernier type, c'est-à-dire ceux qui mesurent les performances, qui font l'objet de ce travail. Ce concept générique regroupe deux types de tests, les testes de performance ou de qualification, spécifiques et les tests de performance ou encore de performance en langue, généraux. On définit le test de performance en langue comme une forme de test liée aux matériaux pédagogiques utilisés en classe, tandis que le test de qualification est indépendant du manuel.

„Le test de performance général mesure un ensemble déterminé général de choses à apprendre, même si cet ensemble est donné par un cursus ou par un manuel. Le test porte donc sur une masse de connaissances à acquérir, sans définir les situations futures de l'utilisation de la langue étrangère. Le test de qualification en revanche évalue une masse déterminée qui a valeur de condition à remplir pour des situations d'utilisation spécifiques futures” (Bolton, 1991 : 7).

Chaudenson (1995 : 92) distingue trois types de paramètres de notation selon qu'on classe et juge la faute du point de vue de la linguistique, de la pédagogie ou de la psychologie de l'apprentissage ; selon chacun de ces paramètres des questions différentes passent au premier plan pour ce qui a trait au viol de la langue. La prise en compte des points de vue de la pédagogie et de la théorie de l'apprentissage intéresse sur tous les travaux faits en classe, les tests de performance en langue ainsi que la thérapeutique des fautes pendant le cours, tandis que les tests de qualification, comme l'écrit Legenhausen „on mesure la faute selon sa place dans le système de la langue et entre autres on la juge sur l'influence négative que le déficit en connaissances qu'elle révèle exerce sur la compétence communicative” (Chaudenson, 1995 : 93).

Les caractéristiques d'un bilan fonctionnel :

1. Il doit être centré sur l'apprenant

Comme nous l'avons signalé plus haut, aucun progrès n'est possible sans renseignements sur les qualités ou les défauts d'une prestation fournie. L'élève a le droit de savoir où il en est. Il doit pouvoir également comprendre les causes de ses erreurs ou des défauts de sa prestation.

2. Il est également centré sur le formateur

Il lui permet d'assumer sa responsabilité, de remettre en cause sa démarche ou sa stratégie. Il est, pour lui, l'occasion de repenser son action.

3. Il est permanent

La nécessité de faire le point régulièrement prévient le risque de voir les élèves persévérer indûment dans une erreur. En outre, il est d'observation courante que les élèves ont besoin d'être informés dès que possible des résultats de leur travail. La dissertation rendue quinze jours après sa production n'offre pas l'occasion d'un intérêt réel pour une tâche vécue comme passée. L'idéal est de concevoir des travaux se prêtant à un bilan aussi rapide que possible (compte rendu, toutefois, des délais nécessaires à l'examen attentif par le maître).

4. Il est transparent

Par exemple, lorsqu'il s'agit de juger de l'orthographe d'un texte, la procédure est relativement simple, on se réfère aisément au dictionnaire, à la grammaire, aux tableaux de conjugaison, pour vérifier les éventuels écarts. En revanche, se demander si un texte narratif est cohérent suppose des acquis théoriques sur le concept de cohérence.

5. Il est réflexif

L'élève engagé dans un processus d'apprentissage doit réfléchir avant d'agir. Par exemple, la dissertation philosophique suppose qu'on ait non seulement rassemblé des idées, mais qu'on ait assimilé des opérations intellectuelles telles que l'induction et la déduction, l'analyse et la synthèse. Nous le dirons réflexif également, au sens étymologique du terme, dans la mesure où l'apprenant est renvoyé à lui-même et à son fonctionnement intellectuel, voire à son savoir-faire gestuel.

6. Il permet un diagnostic

Un élève dont les ressources mnésiques sont limitées pourra utiliser le raisonnement pour retrouver ce qu'il devrait savoir, si du moins la nature du domaine s'y prête. Ou encore, celui qui „manque” d'imagination dans la production de textes écrits, sera invité à utiliser ses souvenirs et à opérer les transpositions nécessaires.

7. Il est dynamique

Entendons par-là, qu'il stimule aussi bien l'apprenant que le formateur. En effet, lorsque les échecs sont analysés, les obstacles cernés, les moyens de surmonter les difficultés de la langue, il n'a plus de place pour le fatalisme. Même si on connaît ses limites, on sait qu'il est possible de faire mieux, à défaut d'atteindre une performance. Parallèlement, le maître saura qu'il peut modifier la stratégie qu'il a mise en place, modifier la démarche proposée par l'apprenant.

8. Il est éducatif

Lorsque les performances sont analysées de telle façon qu'on puisse imaginer de les améliorer, le fonctionnement intellectuel gagne en sûreté. Mais, aussi, l'élève se rassure sur ses possibilités, son affectivité est positivement investie dans la tâche. Tout en croyant agir au niveau cognitif, on agit sur l'ensemble de la personnalité.

9. Il ne porte pas de jugement de valeur

A titre d'exemple : une performance complexe telle que la version anglaise (ou allemande, latine) peut être envisagée sous l'angle de la compréhension lexicale, de l'identification des tournures syntaxiques, des choix morphologiques. On aboutit ainsi à l'intelligence du texte de départ. Reste à travailler la transposition en français, de façon à rester fidèle, tout en produisant un énoncé d'allure française. Ces aspects peuvent faire l'objet d'un critère de jugement et pris en compte lors du bilan.

Signalons enfin que le profil du bilan ainsi défini coïncide avec ce qu'on appelle le plus souvent évaluation formative. Il s'agit d'abord de ce qui se passe au début, puis au cours de l'apprentissage. Le bilan terminal ou évaluation sommative échappe en partie à ces caractéristiques. On connaît les hypothèses de travail qui viseraient à réhabiliter l'évaluation continue dans le cadre du baccalauréat, par exemple. Mais on sait également que le formateur, impliqué dans l'action dont il est responsable, ne peut guère être juge et partie.

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LE CONTEXTE ET L'UTILISATION DE LA LANGUE PAR L'APPRENANT/UTILISATEUR

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***Résumé:** Dans cet article nous examinerons différentes possibilités d'adaptation des activités de communication langagière et des stratégies, proposées par le Cadre Européen Commun de Référence pour les Langues : apprendre, enseigner, évaluer (CECRL), à la réalité de notre enseignement.*

Le chapitre IV du Cadre Européen Commun de Référence pour les Langues : apprendre, enseigner, évaluer présente un classement assez détaillé de catégories et de paramètres pour décrire l'utilisation de la langue et son apprenant/utilisateur. Il est admis que l'usage de la langue change beaucoup selon les exigences du contexte où elle apparaît. La nécessité et la volonté de communiquer sont issues d'une situation donnée et la forme tout comme le contenu répondent à cette situation.

***Mots-clés:** communication, utilisateur de la langue, contexte d'utilisation de la langue.*

Le Cadre Européen Commun de Référence pour les Langues est conçu pour offrir une base commune dans le processus d'élaboration de programmes de langues vivantes, de référentiels, d'examens, de manuels, etc., en Europe. Ce document décrit d'une manière complète ce que les apprenants d'une langue étrangère doivent apprendre pour l'utiliser dans le but de communiquer efficacement. Chaque description présente aussi, le contexte culturel qui soutient la langue. Le Cadre établit les niveaux de compétences qui permettent l'évaluation des progrès de l'apprenant à chaque phase de l'apprentissage et à chaque moment de la vie en améliorant la transparence des cours, des programmes et des qualifications et favorisant la collaboration internationale dans le domaine des langues vivantes.

L'existence des critères objectifs pour la description de la compétence langagière donne la possibilité de reconnaître mutuellement des qualifications obtenues dans des contextes d'apprentissage divers et en conséquence, la mobilité en Europe est facilitée.

Le chapitre IV du CECRL fait une analyse de l'utilisation de la langue et de son utilisateur, analyse qui propose un ensemble de paramètres et de catégories qui ont pour but de permettre à tous ceux qui sont impliqués dans l'apprentissage, l'enseignement et l'évaluation des langues vivantes d'examiner et d'exposer, concrètement, et au niveau de détail qu'ils désirent, ce qu'ils attendent que les apprenants, dont ils ont la responsabilité, soient capables de faire avec la langue en question et ce qu'ils devraient savoir pour être capables d'une activité langagière.

Cette partie du Cadre présente une structure d'ensemble en tête du chapitre, une liste de contrôle à laquelle les utilisateurs du Cadre feront référence lorsqu'ils auront à répondre à des questions du type [CECRL, 2000 : 40]

- dans quels domaines nos apprenants opéreront et à quelles situations devront-ils faire face ;
- à qui auront-ils affaire ?

- quelles seront leurs relations personnelles et institutionnelles et dans quel cadre institutionnel ?
- quelles tâches devront-ils accomplir ?
- quels thèmes auront-ils besoin de traiter ?
- devront-ils parler ou seulement écouter et lire en comprenant le sens ?
- dans quelles conditions devront-ils agir ?
- à quelle autre culture devront-ils appeler ?

Il est vrai que les réponses à ces questions pourront être données seulement après une analyse de la situation d'enseignement /apprentissage et après une analyse des besoins, des motivations, des caractéristiques et des ressources des apprenants et des autres partenaires.

L'usage de la langue varie beaucoup selon les exigences de la situation de communication dans laquelle il apparaît. La nécessité et le désir de communiquer viennent d'un contexte donné et la forme et le contenu de la communication répondent à ce contexte. Chaque acte de langage est inscrit dans un contexte donné dans un domaine de la vie sociale (centre d'intérêt). Le choix de la sphère d'activité où l'apprenant deviendra opérationnel a des conséquences essentielles dans la sélection des situations, des objectifs, des tâches, des thèmes et des textes pour l'enseignement et pour le matériel d'évaluation et pour les activités.

Le nombre des centres d'intérêt, des domaines de la vie sociale, est pratiquement, indéterminé. Les auteurs du Cadre Européen Commun de Référence pour les Langues ont distingué les domaines suivants [CECRL, 2000 : 41]

Domaine	Définition
Le domaine personnel	est celui de la vie privée du sujet, centrée sur le foyer, la famille, les amis ; le sujet s'engage dans des activités proprement individuelles telles que lire pour le plaisir, tenir un journal, se consacrer à un intérêt particulier, etc.
Le domaine public	est celui où le sujet est engagé, comme tout citoyen, ou comme membre d'un organisme dans des transactions diverses pour des buts différents ;
Le domaine professionnel	est celui dans lequel le sujet est engagé dans son métier ou sa profession ;
Le domaine éducationnel	Est celui dans lequel le sujet est impliqué dans un système éducatif surtout dans une institution d'enseignement.

Il faut souligner que bien des situations naissent de différents domaines. Pour nous, les enseignants les domaines professionnel et éducationnel s'entrecroisent. Aucun domaine n'est un lieu clos. Prenons, par exemple, les médias qui ont pénétré dans notre vie personnelle et de famille par la distribution des papiers «publics » de différents types, dans les boîtes à lettres personnelles, ou la publicité, les modes d'emploi, les notices de montages sur l'emballage des produits de la vie quotidienne, etc.

Après avoir établi une possible classification des domaines des situations de communication, le Cadre nous offre une description des situations extérieures réalisée selon les paramètres suivants : *le lieu* et *le moment* où ces situations se produisent, *les institutions ou les organismes* dont la structure et/ou le fonctionnement déterminent l'utile et l'essentiel de ce qui peut se passer ; *les acteurs*, surtout, les rôles sociaux pertinents dans leur relation à l'utilisateur/apprenant ; *les objets* (humains ou non humains) présents physiquement dans l'environnement ; *les événements* qui ont lieu ; *les opérations* effectuées par les acteurs ; *les textes* rencontrés dans le cadre de la situation [CECRL, 2000 : 42]

Le sous-chapitre 4.1.3 du CECRL décrit les diverses contraintes auxquelles est soumis le cadre extérieur où a lieu la communication. Ces contraintes visent les conditions matérielles (pour l'oral et pour l'écrit), les conditions sociales, les contraintes de temps et autres.

Les conditions matérielles pour l'oral portent sur la clarté de la prononciation (diction), le bruit ambiant (trains, avions, parasites, etc.), interférences (rue bondée, marchés, cafés, soirées, discothèques, etc.), distorsions (mauvaises lignes téléphoniques, réceptions par radio, etc.), conditions météorologiques (orage, vent, etc.), et pour l'écrit, les contraintes tiennent à une écriture peu lisible, à un éclairage faible, à des imprimés de mauvaise qualité, etc. ; les conditions sociales visent le nombre d'interlocuteurs et la familiarité qui existe entre eux, le statut relatif des participants (pouvoir, solidarité), nature des relations entre les participants (collaboration, conflit, coopération).

Les contraintes de temps sont différentes pour le locuteur et l'auditeur (temps réel) ou le scripteur et le lecteur (plus souple) ; ces contraintes portent sur le temps de préparation (pour discours, rapports, etc.), sur les limites imposées sur le temps distribué pour les prises de parole et les interactions. Il y a encore les autres contraintes visant les problèmes financiers, situations inquiétantes (examens, interviews, etc.).

Les conditions physiques dans lesquelles la communication se déroule influencent beaucoup la compréhension du discours. C'est pourquoi il faut s'assurer que tous les candidats à un test de compréhension de l'oral doivent bénéficier des mêmes conditions.

À la suite de l'étude des contraintes qui interviennent dans l'acte de communication, le chapitre IV présente dans un tableau [voir le tableau 5, p. 43 du CECRL] le contexte externe d'usage. Le tableau décrit les paramètres du contexte externe d'usage de la langue à savoir : quatre colonnes qui portent sur les domaines personnel, public, professionnel et éducationnel et les éléments qui constituent les lieux, les institutions, les personnes, les objets, les événements, les actes et les textes.

Ce contexte situationnel est une organisation riche et indépendante de l'individu qui est interprété et filtré par l'utilisateur de la langue en fonction de plusieurs facteurs. (l'appareil perceptif, les mécanismes d'attention, l'expérience à long terme, la classification pratique des objets, des événements, etc., les catégories linguistiques de la langue maternelle). Les facteurs mentionnés influencent la perception que l'apprenant a du contexte. La perception du cadre extérieur fournit le contexte mental pour l'acte de communication : les intentions de l'acte, le courant de pensée (idées, sentiments, impressions, etc.), la réflexion sur les opérations mentales, les besoins, désirs, motivations, intérêts, qui entraînent le passage à l'acte, les conditions et les contraintes qui contrôlent l'acte, l'état d'esprit, la santé et les qualités personnelles des partenaires à l'interaction.

Les utilisateurs du Cadre de Référence pourront envisager [CECRL, 2000 : 44] la capacité de l'apprenant à observer et identifier les traits pertinents du cadre de la communication, la relation entre les activités communicatives et d'apprentissage et les désirs, motivations et intérêts de l'apprenant, de quelle façon les caractéristiques mentales de l'apprenant conditionnent et contraignent la communication.

En ce qui concernent les thèmes de communication autour desquels nous, les enseignants, pourrions articuler le discours, la conversation, la réflexion ou la rédaction, ces thèmes ont été classés comme suit [CERCL, 2000 :45] :

1. caractérisation personnelle, 2. maison foyer, 3. vie quotidienne, 4. congés et loisirs, 5. voyages, 6. relations avec les autres, 7. santé et bien-être, 8. éducation, 9. achats, 10. nourriture et boisson, 11 services, 12. lieux, 13. langue étrangère, 14. temps (météorologique).

Il est évident que ces thèmes ne sont pas définitifs ; ils sont choisis en fonction de l'appréciation que les auteurs ont faite des besoins de communication des apprenants dont ils s'occupent. Les thèmes mentionnés relèvent principalement des domaines personnel et public mais les domaines peuvent être choisis selon plusieurs critères. Nous, comme enseignants, nous pourrions prendre nous-mêmes les décisions appropriées en fonction des besoins, des motivations, des caractéristiques et des ressources de l'apprenant. Par exemple, si nous dispensons des cours en FOS (français sur objectifs spécifiques), nous allons développer des thèmes professionnels pertinents pour un étudiant donné.

Le Cadre de Référence nous aide, à propos des thèmes privilégiés pour des actes de communication, à envisager et à expliciter (selon le cas) les thèmes que les apprenants auront besoin de manipuler, les sous- thèmes qu'ils manipuleront en ce qui concerne chaque thème, les notions spécifiques relatives aux lieux, institutions, organismes, personnes, objets, événements et actions dont ils auront besoin ou qu'ils devront utiliser afin de manipuler chaque thème, etc.

Le sous-chapitre 4.3 a en vue les tâches communicatives dans les domaines personnel, public ou professionnel que l'apprenant aura besoin de réaliser ou pour lesquelles il devra être linguistiquement outillé. La même partie explique aux utilisateurs du Cadre l'évaluation des besoins de l'apprenant sur lesquels le choix des tâches est fondé.

Pour conclure nous distinguons, dans le domaine éducationnel, les tâches que l'apprenant est amené à réaliser ou pour lesquelles il est linguistiquement outillé en tant qu'utilisateur de la langue. Ces tâches ou activités constituent des moyens pour planifier et mener à bien l'enseignement et l'apprentissage d'une langue. Les utilisateurs du CERCL [CERCL, 2000 : 47] envisageront ces tâches selon l'information concernant :

- les types de tâche (simulations, jeux de rôle, interactions en classe...)
- les finalités (objectifs d'apprentissage du groupe en relations aux objectifs des différents membres du groupe)
- les supports (consignes, matériel sélectionné ou produit, etc.)
- les produits (objets langagiers tels que les textes, des résumés...)
- les activités :(cognitives/affectives, en groupe/par deux/individuelles, etc.) ;
- le rôle des participants dans les activités ;
- le contrôle et l'évaluation du succès relatif de la tâche dans sa conception et dans sa réalisation selon des critères tels que : la pertinence, les contraintes et les attentes en termes de difficulté et l'applicabilité.

Finalement, nous dirons que le **CECRL** est un outil conçu pour adopter une démarche commune dans le domaine culturel. L'objectif d'une telle démarche serait d'abord politique : asseoir la stabilité européenne en luttant contre " la xénophobie " et veiller au bon fonctionnement de la démocratie. L'enseignement/apprentissage des langues et des cultures peuvent y contribuer par une meilleure connaissance des autres. Il ne s'agit plus de la maîtrise d'une ou de plusieurs langues mais de l'interaction entre les langues et donc de la promotion du plurilinguisme.

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**ALLOCUTION À L'OUVERTURE DES TRAVAUX DE LA CONFÉRENCE
INTERNATIONALE DE LA FACULTÉ DES LETTRES**

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Résumé: Nous sommes un peuple francophone et francophile, l'histoire en témoigne. Sous l'ombrelle de la francophonie nos efforts ne sont pas vains puisqu'elle sait se mettre à l'écoute de l'ensemble des peuples qui la composent. La langue et la culture françaises rassemblent dans une même famille des cultures issues d'un très grand nombre de traditions du monde. Et dans ce dialogue qui s'engage entre les peuples francophones chacun préserve son identité tout en s'enrichissant de l'apport originel de l'autre.

Mots-clés: francophonie, langue, culture.

A la dernière réunion internationale des Alliances françaises qui a eu lieu le janvier dernier à Paris, le ministre de l'extérieur, Bernard Kouchner, a commencé son allocution par un grand merci adressé à tous les participants, « de vrais nécrophiles » - disait-il - pour le courage et la persévérance de faire ressusciter le français dans le contexte où l'anglais le supplante et gagne petit à petit les territoires gérés autrefois par la France.

Le ministre plaisantait, certes, mais il faut admettre que le français a perdu une partie de l'autorité dont il a joui jusqu'à la deuxième guerre mondiale. L'anglais semble une langue plus facile, il est embrassé par la plupart des jeunes par opposition au français tenu pour vétuste et obsolète. Au fait, il faut parler au moins deux langues étrangères pour avoir l'atout de devenir un citoyen européen. Mais revenons au français ! Dans ma double qualité d'enseignante à la chaire de français et de présidente à l'Alliance française de Pitești je connais très bien le travail soutenu, enthousiaste mené des deux côtés. Oui, c'est vrai, ici, il s'agit de notre métier et de l'autre côté, d'un bénévolat mais ce qui les ressourcent, les deux, c'est une vocation et une passion constante qui nous insufflent la détermination de continuer, de ne pas abandonner. Il n'est pas désuet d'aimer le français, de l'enseigner, de créer et de recréer des ponts qui mènent vers une des plus grandes cultures et civilisations du monde. Oui, c'est vrai, le français est la langue de la rêverie, de l'amour qu'on oublie souvent dans un monde dominé par les considérations marchandes.

Fidèle à une vocation née de l'âge des Lumières, la vocation du français à traduire en termes universels les aspirations de son temps, la France s'attache à garder sa place dans le monde. Elle veille à demeurer une terre de référence pour tous ceux qu'attirent la connaissance, la culture, le monde des arts et de l'esprit.

Consciente de son rôle européen, la France contemporaine, ayant peut-être la nostalgie de la France du roi Soleil, de l'Empire napoléonien ou de la IV^e République essaie de convaincre l'Europe qu'elle bâtit plus résolument un espace culturel commun, en donnant aux régions les moyens de préserver et de restaurer leur patrimoine, en permettant aux jeunes créateurs de séjourner à l'étranger pour se former et pour se faire connaître, en soutenant les spectacles vivants pour qu'ils puissent voyager de ville en ville, au-delà des frontières nationales.

Nous sommes un peuple francophone et francophile, l'histoire en témoigne. Sous l'ombrelle de la francophonie nos efforts ne sont pas vains puisqu'elle sait se mettre à l'écoute de l'ensemble des peuples qui la composent. La langue et la culture françaises rassemblent dans une même famille des cultures issues d'un très grand nombre de traditions du monde. Et dans ce dialogue qui s'engage entre les peuples francophones chacun préserve son identité tout en s'enrichissant de l'apport originel de l'autre. Des universitaires roumains et étrangers venus de France, de Russie, de Bulgarie qui se réunissent à cette occasion à notre Faculté des Lettres confirment l'importance des échanges interculturels devenus un enjeu considérable dans la propagation des valeurs propres à l'humanisme moderne. Dans le livre « La Francophonie ou la globalisation de la culture par la civilisation de l'Ancienne Europe » M.N.Zărnescu remarque : « Chaque année la Francophonie renforce et réforme ses structures. Elle s'affirme de plus en plus sur la scène internationale, grâce à sa mission humaniste, axée sur la tradition, l'identité, la dignité de l'histoire nationale, sauvée et réévaluée dans le contexte des fraternités axiologiques, des solidarités, de l'histoire universelle. Elle a su développer son action politique au service de la paix, de la démocratie, des droits de l'homme. Bref, elle s'impose progressivement comme une des institutions dont le monde a besoin pour tempérer, maîtriser, civiliser la mondialisation. » (Zărnescu, Narcis, 2005 : 37)

Aujourd'hui, dans la grande incertitude où chacun se trouve plongé, à l'heure où s'estompent les frontières traditionnelles, où les citoyens ne se sentent plus maîtres de l'ordre du jour, la volonté d'affirmer son identité revient en force à travers le monde. L'homme du XXI^e siècle appartient à une certaine communauté linguistique et éthique, à une certaine mentalité qui ne sauraient être englouties dans et par l'uniformisation qui guette son avenir. Il est l'Horizon de tout projet. Il ne peut s'épanouir que dans la multiplicité et la rencontre des différences que le dialogue culturel toujours ouvert vers d'autres espaces assure. Il y a dans la langue française à la fois un pouvoir de renouvellement, une vertu permanente d'innovation, une vocation à l'universel qui peuvent en faire naturellement une langue de la modernité, apte, par excellence, à exprimer le nouvel humanisme du XXI^e siècle.

Voilà pourquoi l'heure à prononcer des oraisons funèbres du français n'est pas encore venue!

TEACHING ENGLISH THROUGH CONTEXT – A HIGHLY COMPLEX ENDEAVOUR

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***Abstract:** Teaching English through context can be a very challenging activity both for the teachers and the students. The aim of the article is to emphasize the efficiency of learning through context in order to get a better understanding of the topic. The warm-ups, the analysis of the lexical chunks as well as the suitable feedback are as many useful stages in the learning process.*

***Keywords:** warm-up activity, nuisance-words, gist, lexical chunk.*

English is a language that is very much in demand around the world. Technologically and economically, English achieves its global status because of its dominating role in technology and commerce that is organized all over the world. “English, which is the native language of the nation, emerged as a first-rank language in technology that affected all aspects of society. (Crystal, 1997).

Academically, with the progressive increase of intercultural communications and commercial globalization, English is widely exploited to cater for a variety of specific purposes and needs. Being a native speaker is not enough to guarantee that you will be able to help other people learn your language. You have to know something about your language, especially about the teaching and learning methods in order to cope with any kind of situation. Broadening horizons, insights into other languages and cultures are among the main objectives a teacher has to take into consideration.

The article in question aims at reflecting a few teaching techniques as well as the difficulty the teacher encounters when explaining English through context and content. Starting from the usage of the new structures in a *Journalism Course*, for instance, the very abstract character of the notions and the students’ little knowledge in the field usually create obstacles on the communicative level. Apart from the new vocabulary which is generally taught in context, another aim of the lesson is to incorporate as many other skills as possible.

Students will have to read for gist as well as for comprehension. Further practice with reading skills will be necessary when they determine the meaning of words from context. The teacher’s oral summary of the text will provide listening practice. Considering the students’ familiarity with the semantic content, they will be asked to listen to those lexical structures containing the new words they have learnt. Practice with the new lexis will be checked in a writing activity where students put the target language into questions. In their spoken answers to these questions, they will get accuracy and fluency practice.

Although the students choose the words they are to focus on, the teacher has to determine in advance the exact number of words they are going to deal with. The size of the class has also a determining role, because each of the students has to cooperate efficiently when establishing the meanings of the newly-used words. Using strips of paper for each word is a manageable way of coping with the new text. Words’ meanings

can be extended to different contexts so that the students should get a better understanding and improve their vocabulary.

For instance, a word like *evergreen* is registered as “a tree or bush that has green leaves throughout the year.” (*Oxford Advanced Learner’s Dictionary*, 1995, p. 396), whereas in journalistic terms, it acquires a figurative meaning, designating a story that is perpetually relevant. Monolingual dictionaries and, if possible, a collocations dictionary are also necessary tools during the class, as they ease up both the teacher and the students’ work.

The need of a warm-up

An English warm-up is the ideal remedy to shift the group into easily using language, and it also promotes socialization. This can be seen as a student-centred activity which provides an introduction to the text and make the students thinking and talking about the topic. A warm-up creates mental and physical alert helping the students to fully participate in later activities.

Actions in which the students ask each other for their opinions as regards the topic prove their efficiency and the feedback offers a useful movement to the next stage. Given the text *The image of the modern politician*, the teacher invites the students to converse in pairs using the topic in question. Helpful expressions such as: *Tell me about the building-up of a politician’s image, If you were a politician where would you start your image building campaign from?, How important is for a politician to be charismatic?* facilitate communication between pairs.

The introductory section illustrates the new vocabulary both linguistically and visually. The new words are drilled with the help of other exercises, objective as well as communicative ones. Activities become efficient only if the students are involved both intellectually and emotionally in the interaction and participate actively.

One of the most important aims of this stage is to help the students to internalize the new topic by activating their prior knowledge of the world and of society. This prior knowledge helps the decoding and interpreting of the new material and it also has a great bearing on the way the learner perceives the new text. While focusing on the information provided by the new text, the students must also express opinions, participate in group discussions, expand the text or sustain it with arguments.

Warm-up activities help the teacher notice his students’ reactions, gestures, eagerness or reluctance as regards certain topics. It’s a challenge to come up with a variety of warm-up and yet students are wonderful resources for suggesting alternative activities. The warm-up stage is followed by the comprehension stage. After giving a first quick reading of the text, the students will need to answer a set of comprehension questions so that the teacher should realize whether they drew out the real message of the topic.

The target vocabulary

In this stage the student will have to find out unfamiliar words in the text and discover their meaning. This is a team-work activity which implies their going through the text and selecting the words whose meaning they are unsure of. In case of multiple definitions in the dictionary, they will have to consider the context in determining which meaning to choose. When consulting a dictionary, the learner should extract the three levels of meaning: lexical meaning (the semantic implications of the words and phrases), grammatical meaning (interrelationships among words), social-cultural

meaning (the evaluative dimension which English speaking people give to words because of their common experiences with language).

Moulton gives three practical suggestions for acquiring language. "First, never look a word up until you have read the whole context in which it occurs, second, don't be afraid of making intelligent guesses...third, make a special list of your *nuisance words*, the ones you find yourself looking up over and over again. Put them down on paper and memorize them" (Moulton, 1966: 254).

The dictionary, as an important classroom and personal resource has a legitimate place in a sequence of strategies but is best not used automatically as a first resort. Teachers should train the effective use of the dictionary as a number a skills are involved in it.

The teacher may use different methods in getting the right meanings of the words. First, he may ask his students to give a context-related definition, before looking up in the dictionary or he may simply create various sentences using the new words and let the students infer the right meaning. It is important that the teacher introduce the new vocabulary smoothly, in a contextualized way and facilitate comprehension of the new text. Learners, in their turn, must be urged to use the context to get to the message of the entire text, to use contextual clues to infer the meaning of unknown words that are important for the understanding of the text.

Starting from the given text, students are to explain words and phrases such as: *campaign, propaganda, slogan, poll, heavy poll, poller* etc. either by using the dictionary or being given hints by the teacher. The newly introduced words are to be used in separate sentences or the learners may utilise them to make up further dialogues or stories. Authors consider that learners are more likely to remember a word if they have worked on its meaning actively. Becoming aware of the nuances of the words is one of the learners' main objectives.

Analysing the lexical chunks

This stage is generally used to think of ways to incorporate the selected words into lexical chunks, such as collocations or fixed expressions. We should be careful with the context when creating the lexical chunks, as we will be providing an oral summary of it later which will include them. If, for instance, the text abounds in phrasal verbs, the teacher may ask the students to make sentences using such verbs in suitable contexts.

A verb like *to take* can be used to create different lexical chunks (*to take back one's word, to take into consideration, to take something to heart, to take advantage of, to take place* etc.). All these involve various meanings. Similarly, any preposition attached to the same verb changes the meaning of the structure completely: *to break in* (a se băga în vorbă), *to break into* (a intra în casă prin efracție), *to break out* (a izbucni), *to break through* (a răzbate prin, a învinge).

The authors generally agree to the idea that words should not be perceived as isolated elements. Unless words are presented thematically, related to the text they are quickly forgotten despite the learners' considerable learning effort. As Beheydt (1987) states, "isolated words do not present a linguistic reality, as the meaning of a word is in most cases partly defined by the context."

When the students have finished matching the words with the definitions, the teacher explains the text in his own words. Then he continues with the spoken summary of the text using the lexical structures as a guide. The teacher should also remind the students that listening for lexical chunks is an important skill which they should always try to apply when using a language productively. When the teacher has finished

summarizing the text, he should draw up the lexical chunks and write them on the board clearing up meaning, form and pronunciation, where necessary.

Practice with lexical chunks

Each student is given a sheet of paper and is assigned one of the lexical chunks from the board. Students work in pairs and are encouraged to write questions which promote a communicative exchange. Questions that ask for an opinion are the most efficient. For example, instead of *Do you take into consideration the cost when planning a campaign?*, they could ask *What should people take into consideration when planning a campaign?*

Once each student has written their question, they find a partner to ask the question to. The student who is going to answer should use the same chunk (*I think politicians planning a campaign should take into consideration the huge cost...*). The same phenomenon holds for all the new lexical chunks which are dealt with in the text. Such communicative activity is relevant for the teacher who, meanwhile, makes a note of any significant mistake and correct it. It is during practice stage that immediate corrections may be made. The teacher's task is to make learners conscious of possible errors and to familiarize them to such a degree with acceptable rule-governed sequences that they are able to monitor their own work toward its improvement in spontaneous interaction.

Feedback

The learners should be offered feedback at the end of an activity or a series of activities informing them of their strong and weak points and how they can improve. The lexical chunks met in a newspaper article or in other appropriate sources should be further used for a better understanding of the topic. In order to create an efficient communicative environment, the teacher is supposed to engage students in real thinking and performances and encourage them to approach different subjects.

The teacher's written comments not only indicate the strengths and weaknesses of the students' writing but they may also assist learners in monitoring their own progress and identifying specific language areas to develop further.

Conclusions

I used this method of learning through context with an upper-intermediate class. The topic was about *The image of the modern politician*. While the students were asking each other questions related to the topic, I read the text and came up with some comprehension questions. I wrote down the new lexical structures, and whenever I noticed my students' confusion as regards my explanations, I had to come up with concise definitions for an exact understanding of the words.

The students selected the words they were going to focus on, used a dictionary and inferred meaning based on context. Imagination was also explored especially as the learners should be aware of the fact that collocations were made up of separate words whose interpretation as a whole was different from that of its parts. The great advantage of this learning method is the interaction of the persons involved in the communicative activity.

Each participant in a group can potentially act in ways that assist the others, and all can learn from each other's contribution. Teachers, in their turn, are no longer a source of knowledge. They serve as observers and only monitor how students improve

their skills and language proficiency. Learning through context can be both a challenging activity and a very efficient way in getting the desired outcomes.

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SUGGESTOPEDIA – A WONDER APPROACH TO LEARNING FOREIGN LANGUAGES?

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***Abstract:** Suggestopedia, one of the strangest “humanistic approaches” was developed in the 1970’s by the Bulgarian educator Georgi Lozanov. It is based on the idea that people, as they get older, inhibit their learning to conform to the social norms and in order to reactivate the capabilities they used as children, teachers have to use the power of suggestion. The suggestopedic approach is said to increase enormously the ability of students to learn, to remember, and to integrate what they learn into their personality.*

This paper presents the sequences of a suggestopedic session, the role of the teacher and opposite points of view regarding the use of the approach.

The conclusion is that, despite a lot of inconveniences, suggestopedia has elements that can be used successfully with all sorts of learners, some of these elements being employed by the teachers

Keywords: word-recognition, elementary grades, strategies, teacher support.

Suggestopedia is one of the teaching methods developed by Bulgarian psychotherapist Georgi Lozanov based on the study of Suggestology. The method has been used in different fields of studies but mostly in the field of foreign languages learning. Lozanov claimed that by using this method one can teach languages approximately three to five times as quickly as conventional methods.

The theory applied positive suggestion in teaching when it was developed in the 1970s. However, as improved, it has focused more on “desuggestive learning” and now is often called “desuggestopedia.” Suggestopedia is the latest of the six major foreign-language teaching methods known to language teaching experts (the oldest being the grammar translation method.) The name of Suggestopedia is from the words “suggestion” and “pedagogy.”

Suggestopedia is a dynamic and innovative teaching method that stems from a new vision of learning. Based on the most recent research on how our brains and memories work, this approach organizes material in special ways that the mind can remember spontaneously and then integrates this into what the learner already knows.

It is woven into unforgettable chains of association and courses are designed so that students are constantly surprising themselves with their own newly discovered capacities. People learn when they feel they are succeeding, because nothing succeeds as well as success. It begins by creating as safe an emotional environment as possible, where learners are unconditionally supported and are, therefore, unafraid of taking chances. It presents learners with quick successions of highly stimulating and artistic activities that appeal to all the senses, thus teaching in a multi-modal, matrix-like way. The same knowledge, coming to learners through a variety of different channels, “mutually” reinforces itself.

Dr. Georgi Lozanov says that as we get older we accept *social norms* and adjust our personalities to conform to them (Lozanov, 1978). One result is that we inhibit our learning to conform to these outside limits. The capabilities that we used as children are set aside and no longer used but they are preserved as *functional reserves*.

According to Lozanov people can re-integrate these reserves into the active personality by means of suggestion, which increases enormously the ability to learn, to remember and to integrate what they learn into their personality.

Lozanov (1978) assumes that the only major linguistic problems in the language classroom are memorization of the words and patterns of the language and their integration into the students' personalities. Suggestopedia was designed primarily to make these two processes more effective. Suggestopedia uses mostly non-verbal forms of the Learning Hypothesis

The four principles of the suggestopedic method are:

1. Positive approach – everything must be positive, including mistakes. When students make a mistake, they actually say something new.
2. Short - Term and Long - Term memory – in this way the students do not forget what was said after 4 days.
3. Emotional meaning – people seem to remember easier when emotional meaning is given to the information. This is why the students will be given new identities so that they feel relaxed and self- confident.
4. Assimilation before analysis – once the students assimilate they have greater pleasure and facility.

Still, two elements of this system make it remarkable:

- All information is given emotional meaning. This "colouring" is precisely what enables the mind to retrieve the information later on.
- Important knowledge is taught by placing it in a background context while "side-tracking" student's attention with other relevant, but less essential, material. This is done because long-term memory retains what it has experienced indirectly; most input experienced directly only makes it to short-term memory and starts fading away after 3 or 4 days to "make place" for new information of more immediate importance - a little like a teacher, who might progressively erase from a blackboard the scribbles left from the previous lesson, as more space is needed for the new business-at-hand..

In this sense, Suggestopedia is the pedagogical application of the latest discoveries in brain research. All knowledge comes through blind effort or mere willpower: it can result from failure, but it is most happily embraced when it stems from success. Teachers should not act directive although this method is teacher-controlled but not students- controlled. For example, they should act as a real partner to the students, participating in the activities such as games and songs "naturally" and "genuinely." In the concert session, they should fully include classical art into their behaviors. Although there are many techniques that the teachers use, the factors such as "communication in the spirit of love, respect for man as a human being, the specific humanitarian way of applying these 'techniques'" etc. are crucial.

Teachers need not only to know the techniques and theoretical information but also to understand the theory and to acquire the practical methodology completely because if they implement those techniques without complete understandings and acquisition, they could not provide learners successful results, or even could give a negative impact on their learning. Therefore the teacher has to be trained in the course that is taught by the certified trainers.

Here are the most important factors for teachers to acquire, described by Lozanov.

1. Covering a huge bulk of learning material.

2. Structuring the material in the suggestopaedic way; global-partial – partial-global, and global in the part – part in the global, related to the golden proportion.
3. As a professional, on one hand, and a personality, on the other hand, the teacher should be highly prestigious, reliable and credible.
4. The teacher should have, not play, a hundred percent of expectancy in positive results (because the teacher is already experienced even from the time of teacher training course).
5. The teacher should love his/her students (of course, not sentimentally but as human beings) and teach them with personal participation through games, songs, a classical type of arts and pleasure.

The Suggestopedic teacher's first task, then, is to devise entertaining and informative activities that lie within a learner's capacities and yet are beyond what learners believe they are capable of.

In Suggestopedia, the teacher is the architect of a highly stimulating, but psychologically safe, environment where students constantly surprise themselves by what they have been able to remember and use creatively. In this way, a teacher can prompt students to raise their expectations of themselves and reassess who they really are. "The teacher in a suggestopedic course not only radiates effective suggestive stimuli, but also coordinates environmental suggestive stimuli in a positive way for students to learn. One of Suggestopedia's unique goals is to release learners' minds from the existing framework of the <social-suggestive norms> " (Lozanov, 1978: 252).

Material is assimilated before it is analysed, much in the way that children naturally take in new situations. The emphasis is on the learning process: results - which are usually 2 _ to 3 times as fast as in conventional approaches - are regarded as "side effects" of a proper learning process. In fact, all language acquisition on this course will be part and parcel of learning how to learn.

The language texts used have been specially designed and written for this approach, either by your teachers, themselves, or by other experts in the field. They are in the form of plays, in which each participant plays a role. These texts are presented, dramatically, to Classical music - which gives emotional meaning to the information being integrated. An encoding session then follows during which each word and grammatical structure is made "unforgettable" through specifically chosen historical explanations and entertaining stories. Suggestopedia adopts a carefully structured approach, using four main stages as follows:

Presentation

A preparatory stage in which students are helped to relax and move into a positive frame of mind, with the feeling that the learning is going to be easy and fun.

First Concert - "Active Concert"

This involves the active presentation of the material to be learnt. For example, in a foreign language course there might be the dramatic reading of a piece of text, accompanied by classical music.

The students follow along in their text, underlining, highlighting, or making notes as they wish.

Thus the students have a translation of the text. This translation is collected after the concert session and the students work without it.

Second Concert - "Passive Review"

The students are now invited to relax and listen to some Baroque music, with the text being read very quietly in the background. The music is specially selected to bring the students into the optimum mental state for the effortless acquisition of the material.

During the passive concert, after the active session, the students close their eyes and listen to the teacher who reads more or less normally to the accompaniment of *philosophic* classical music.

“As far as the integrating of the the textual materials is regarded the teacher uses both verbal and non-verbal ways to communicate the learning hypothesis: (X) I am doing this, so (Y) I am learning the language; (X) I did, so (Y) I can use the language. This is a necessary and continuous part of suggestopedic teaching. Now that the student has learned the text, all that remains to be done is to integrate this language into the student's personality. To do this the students read the text aloud stopping here and there for activities. The activities consist of acting out portions of the text, singing specially prepared songs and playing games, telling stories, carrying on short conversations, and psycho-dramas. Throughout this portion, Lozanov calls it the *elaboration*, the teacher carefully structures the class so that the language used by the students comes mainly from the present text. After the text has been read, the teacher introduces additional activities that allow the student to integrate the present language with that from previous lesson.”(Lozanov, Georgi., <http://lozanov.hit.bg/> 4/30/2006)

Practice

The use of a range of games, puzzles, etc. to review and consolidate the learning.

The Activation Phase comes next. This is a quick-moving succession of games, role-plays, stories, songs, jokes and playful contests, all closely linked to the texts being learned . The activities change every 5 minutes, each one flowering into the next one, in a seamless succession of information-filled fun, designed to appeal - for different reasons - to learners of every conceivable learning style. (In fact, the very concept underlying each activity is that it must contain visual, auditory and kinaesthetic components to make sure that every learner is able to learn the way she, or he, likes to learn best.) Here, communication plays the main role and can be represented as follows: 7% what is said, 38% body language and 55% context.

The Relaxation Phase is a recapping of the day. The text, presented in the morning and subsequently activated, is reread to Baroque music (such as Bach, Handel, Vivaldi, etc.), while students just relax and listen. This music has a calming effect on mental activity, thereby making learners less active and more receptive; this change of state makes course participants more alert and gives everything they experience greater resonance.

Students are requested to reread texts every evening just before falling asleep and again every morning just after waking up - as these are the times of day most conducive to the effective assimilation of new material.

In Suggestopedia, learning activities are managed in a very special way. Much key information is sneaked in through "the back door" of students' consciousness by an extremely simple ploy: the teacher specifically designs activities that force learners to

focus their conscious attention on less important, extraneous input at the same time as they are obliged to unconsciously make use of essential knowledge.

This "sidetracking" process ensures that key information is directed to the long-term memory, which soaks up peripheral perceptions, stocks them as vaporous intuitive impressions for four days and lets them seep into consciousness like a drip feed.

This process tries to replicate real life and allow the brain to do what it does best: decode complex patterns in order to ensure survival.

At the beginning and end of every training session, students take a one-and-a-half-hour test that assesses their levels in oral comprehension, written comprehension, oral expression, and written expression. These tests can be quite conventional; they determine objective levels before and after the course, as well as the progress made during the four or five weeks. Readers may be surprised that I differentiate between "objective levels" and "progress".

In Suggestopedia this distinction is particularly important, as groups are less homogeneous in level than in traditional teaching. Consequently, just as there were differences in level on Day One, so will there be differences at the end of the course. If this were not the case, the students who were stronger at the outset would have made less progress than those who were weaker, hence not making the most of their time.

The putting together of participants of slightly different levels creates a healthy dynamic within the group, which is favorable to an exchange between its members. The original form of suggestopedia presented by Lozanov made use of extended dialogues about people from the students' country visiting a country that uses the target language, often several pages in length, accompanied by vocabulary lists and observations on grammatical points. Typically these dialogues would be read aloud to the students and were accompanied by music .

In order to stimulate the creativity of the learners suggestopedia uses almost all the categories of art such as music, visual arts, and stage art. The suggestopedic teachers use music as songs in the elaborations and as classical background music in the concert sessions. They hang colorfully made grammar posters among other art posters in the classroom, and sometimes you give the group drawing tasks. They move like actors in the theater, use puppets like a show person, and read the textbook like poets at their recital.

Some methodologists, like Tim Bowen, say that there is little evidence to support the extravagant claims of success. The more obvious criticisms lie in the fact that many people find classical music irritating rather than stimulating (to some cultures Western music may sound discordant), the length of the dialogues and the lack of a coherent theory of language may serve to confuse rather than to motivate, and, for purely logistic reasons, the provision of comfortable armchairs and a relaxing environment will probably be beyond the means of most educational establishments. In addition the idea of a teacher reading a long (and often clearly inauthentic) dialogue aloud, with exaggerated rhythm and intonation, to the accompaniment of Beethoven or Mozart may well seem ridiculous to many people.

Another aspect considered negative by some teachers is the use of the native language more than in the case of other approaches. The lack of tests, the correction of errors later during classes and not on the spot, the emphasis laid on listening and speaking more than on reading and writing appeal to most of the students but do not

meet the requirements of the schooling system in Romania and of the exams the students have to face.

It is true that not everyone can reach the levels of Lozanov's classes, but by using some of the suggestopedic methods we can, however, greatly accelerate our students' progress. Certain elements of the approach can be taken and incorporated into the more eclectic approach to language teaching widely in evidence today. The use of music both in the background and as an accompaniment to certain activities can be motivating and relaxing. Attention to factors such as décor, lighting and furniture is surely not a bad thing. Dialogues too have their uses .

There is no doubt that suggestopedia has raised some interesting questions and some of its techniques can be successfully used to achieve good results in the areas of both learning and memory.

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OBJECTIVES FOR MODERN LANGUAGE LEARNING

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***Abstract:** Foreign language learning objectives are relevant to both teacher and learner if they are described in terms of the specific areas of knowledge and ability. A possible approach to defining relevant objectives for the foreign language learners consists in using a taxonomy of language skills. Thus, teachers become increasingly aware of the significance of their pedagogical action: teaching and evaluation are seen as interdependent, purpose-oriented tasks which focus on the learner's communicative competence.*

***Keywords:** learning objectives, a taxonomy of language skills, a selection of skills.*

One of the most troublesome areas teachers deal with in their interactions with their EFL learners is the definition of language-learning objectives. This may seem a trivial problem if you believe that setting objectives for a lesson is a rather formal and unnecessary task which is carried out just for the sake of teacher-training demands. Objectives, and plans in general, are things too many teachers are suspicious of. "It's a waste of time!" they say.

Surprisingly, methodologists themselves have had little to say on the subject. When looking through the teaching EFL literature in search of practical guidelines, one usually finds objectives described either as global tasks learners are supposed to accomplish, like "writing a letter of complaint", or as expressions of the teacher's intentions, like "teaching students to write a letter of complaint." The difference is just one of focus – on the learner or on the teacher – not one of content, and any specification going further than this is hard to find.

This situation is strange, since one of the main theoretical concerns within language education has been the clarification of FL teaching/learning contents and aims. The semantic approach to course design, particularly the work carried out by the Council of Europe, appears to be contradicted by a widespread tendency by practitioners to overlook the specification of language-learning objectives when planning units, lessons, and tests.

Despite the generally negative and simplistic attitude towards the definitions of what it is that learners are supposed to learn, we would like to stress the fact that *objectives do make a difference*. The way you choose to define them affects all that you do as a teacher, because objectives stand for what you believe is the goal of your and your students' actions; they show your personal perception of the teaching-learning situation; they reflect your teaching and testing priorities; they determine your choice of activities and materials; they influence your teaching procedures, your attitude towards learner errors, even your occurs in your classroom.

Given the importance of objectives, why is it that they constitute a problematic area for FL teachers? How do we define language learning objectives? Within the context of teacher training in general, teachers have been encouraged to use taxonomies from curriculum theory, in which affective, cognitive, and psychomotor categories of learning content and behaviour are organized hierarchically. However important it is to have these taxonomies in mind, one must question their value in the context of EFL

teaching and evaluation for one simple reason: they do not specify communicative competence, which is, in fact, the goal of language learning. Objectives derived from such taxonomies can bring about a sense of frustration and uselessness among EFL teachers, because they do not provide a clear definition of the linguistic skills to be developed in the classroom.

Foreign language learning objectives are relevant to both teacher and learner only if they are described in terms of the specific areas of knowledge and ability involved in the development of communicative competence. One might argue that learners must also “learn how to learn the language”, that is, acquire “learning competence.” Our reason for focusing only on communicative competence is simply a matter of priority: until we determine what we want our students to learn, it is impossible to establish how they should learn it or what learning skills and strategies they should develop.

A possible approach to defining relevant objectives for the FL classroom consists in using a taxonomy of language skills. Munby’s taxonomy is still the most complete one. Our proposal is based on it, and is intended as a contribution to a reflection on its potential application in planning units, lessons and tests.

Munby is particularly well-known for his complex socio-linguistic model for specifying the content of purpose-specific language programmes. In his *Communicative Syllabus Design* he presents a taxonomy of 54 language skills, with a total of 260 subcategories of productive and receptive language use. His purpose was to facilitate the process of selecting skills appropriate to previously specified activities. A “skill” is conceived as a microconcept, to be distinguished from the macroconcept of an activity, to which its relation is that of enabling factor to resultant activity. A linguistic activity like “ensuring a passenger understands regulations on illegal exports” would imply the use of enabling skills like “expressing information explicitly” or “using indicators in discourse for emphasizing a point”.

According to the activity-skill distinction, we can say that there has been a tendency to overlook “skills” and to identify learning objectives more in terms of activities, like writing a letter or reporting. But when you decide to teach your students to write a letter or to make a report, what do they have to do in order to accomplish those linguistic activities successfully? What skills must they develop? If you are not able to answer this question, you cannot possibly know what your students should learn and what you should do to help them learn it.

Munby groups his 54 skills into 14 skill types:

- Motor – Perceptual Skills (e.g., “articulating sounds in isolated word forms: phoneme sequences”);
- Understanding and Conveying Meaning (e.g., “producing intonation patterns: neutral position of nucleus and use of tone, in respect of falling tone with declarative/moodless clauses”);
- Inferencing (e.g., “deducing the meaning and use of unfamiliar lexical items through contextual clues”);
- Understanding and Expressing Information (e.g., “expressing information implicitly through inference”);
- Understanding and Expressing Conceptual Meaning (e.g., “understanding conceptual meaning, especially time: tense and aspect”);

- Understanding and Conveying Communicative Value (e.g., “understanding the communicative value-function of sentences and utterances with explicit indicators”);
- Understanding and Expressing Relations (e.g., “expressing relations between parts of a text through lexical cohesion devices of repetition”);
- Relating textual to Extra-Textual Information (e.g., “interpreting text by going outside it, reading between the lines”);
- Understanding and Using Discourse Coherence Devices (e.g., “using indicators in discourse for introducing an idea”);
- Summarising (e.g., “extracting salient points to summarise the whole text”);
- Reference, Skimming and Scanning (e.g., “basic reference skills: understanding and use of table of contents and index”);
- Initiating, Maintaining, and Terminating Discourse (e.g., “initiating in discourse: how to initiate the discourse – elicit, inform, direct, etc.”);
- Planning and Organising Information (e.g., “planning and organizing information in expository language, using rhetorical functions, especially description of process”);
- Transcoding and Recoding Information (e.g., “transcoding information presented in diagrammatic display, involving straight conversion of diagram/table/graph into speech/writing”);

This taxonomy has great potential as a tool for language planning and monitoring in general. One can build a checklist of skills to be covered throughout a period of time, and make a regular register of when and how they are taught and/or tested. The same list can be used in class/individual progress charts, where performance levels for each skill are established. It can also be used in the definition of lesson/unit/test objectives. Teachers working within this framework become increasingly aware of the significance of their pedagogical action: teaching and evaluation are seen as interdependent, purpose-oriented tasks which focus on the learner’s communicative competence.

The need for conversing is always present in the teaching-learning process of EFL. Our students demand activities that will ensure the development of conversational skills, and teachers must be able to develop conversational competence in the target language, which is as important for the student as is grammatical competence. The problem of developing conversational competence has a solution if we take into account the following assumptions:

- Conversation has a specific structure that is different from that of other forms of oral speech, such as interviews, talks, debates, lectures, and so on, and therefore should not be studied and developed in the same way.
- We should speak of stimulating students or participants to converse rather than giving them ready-made formulas.
- We should emphasize the interactional encounter, which is the centre of the conversational process, and stimulate the negotiation between participants on the basis of chains of utterances rather than chains of sentences.

These assumptions are the frame that holds together the design of what we believe stimulates the students, and they determine the type of activity that will be

undertaken. We may think of an activity where the participants improvise dialogues to fit a situation that is described beforehand, and then perform it. There are two kinds of improvisations. In both the participants act without referring to a script. In the first, the situation is described and analyzed with the teacher in a sort of panel meeting. The story is studied and alternatives proposed for the action and the development of the plot. Once it is performed, the teacher corrects language mistakes and gives suggestions for the performance. Then the scene can be played once more and evaluated again.

In the other type of improvisation, time for preparation is limited to five minutes and then performers act it out, inventing the dialogue as they proceed. The “actors” do what they think best and enjoy their experience. The teacher does not interfere in any way, and the spectators – the rest of the participating group – can give their opinions only at the end of the performance. The scene cannot be done over again and another interpretation of the situation would be another improvisation, a new one altogether. Therefore, it is a unique experience for both actors and spectators.

If we want students to play the game, we must introduce them little by little to free spontaneous work. If we do not supply them with appropriate warm-up sessions, the participants will not be able to fight their own natural inhibitions, and thus will not learn how to extend their abilities gradually. We must get them to relax and gain some practice in dramatics, so that they will become more self-confident and less reluctant to enter into the game.

Reading and performing a play is not meant to be an end in itself but a step toward fostering a climate of confidence among the students, engendering group cohesion, which is of paramount importance in creative work. Since performing the play is not an end in itself, the students are not required to reproduce it before an audience. The teacher can go on to the second stage if he/she finds that the students have overcome some of the difficulties they had at the beginning and that they are confident enough to start creating their own short sketches. We must not force the participants beyond their capabilities, and we must always remember that the dramatic activity is a means of developing conversational skills. Therefore when students claim that they do not want to perform before an audience because they do not want to become actors or actresses, we must refrain from forcing them to act, and we must go back to the text, revising the language used and making them converse.

As paraphrasing the play becomes a demanding activity for students, we think it would be better to go back to play reading. However, the experience has appealed to the participants, and they want to meet the challenge and go on with the exercise. Therefore, we have to encourage them to do what they can: this means that some parts of the action are skipped, and the lines, in general, lose the vitality they have had in the original play. Little to little, the students begin to grasp that lines are appeals for action and that the dialogue works in the same way as a conversation. By imagining that the characters are talking to each other, rather than actors performing a play written by somebody else, the students are able to use their own language unaided by the script.

Once the students have performed this exercise, they are ready to explain why they have developed the sketch they did and what limitations kept them from choosing some other approach. In this way, we give the students more opportunities to bring in their own personalities, experience, and opinions and they feel freer to invent and create in a relaxed atmosphere.

The teacher must know how to plan the activities, what to do first, and how to lead the students into performing. This does not mean that teachers must be actors, or even directors. What is required is class experience and how to manage groups of students. The teacher's class experience is particularly valuable, and so is the teacher's interest in activating the language class, in making it livelier and more participative. Courses and manuals are helpful, but it is the teacher's common sense that must be relied on and the knowledge he/she has of the interaction process when people decide to communicate with one another.

In our work as teachers we can make some adaptations on Munby's taxonomy and, consequently, find it important to make a few changes in order to make the taxonomy simpler and to expand it so as to include two dimensions of language learning: the metalinguistic/cultural and the strategic:

- a. a selection of skills more relevant to low-level learners;
- b. some simplification of their original formulation;
- c. specification of the possible relations between each skill and the macro skill area;
- d. rearrangement of skills according to four broad components of communicative competence: grapho-phonetic, grammatical, sociolinguistic, and strategic.

A large number of beginning teachers have used a version of Munby's taxonomy with success in planning units, lessons, and tests. Clearly, this kind of work facilitates a good perception of teaching direction, thus providing a sound platform for teaching action. This approach can be used in any EFL class if the students have attained the necessary level of competence in English. At all levels, students probably have information they would like to give us about our lessons and their learning. From our point of view as teachers we have to find out more specifically how the students are feeling and what difficulties they may be experiencing so that we can respond more closely to their needs.

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SECOND LANGUAGE ACQUISITION AND COMPUTER-MEDIATED COLLABORATIVE LEARNING

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***Abstract:** Rappoport and Sheinman present a computational model of acquiring a second language from example sentences, using a unique professional language learning corpus, and showing that substantial reliable learning can be achieved even though the corpus is very small. Leloup and Ponterio hold that much of the technology research base is centered on the investigation of computer use that facilitates or promotes those things that aid language acquisition (language learners report a positive attitude toward computer use overall when engaged in language learning tasks). Swain and Lapkin contend that, in producing the L2, a learner will on occasion become aware of a linguistic problem (brought to his/her attention either by external feedback or internal feedback).*

***Keywords:** computational model, professional language learning corpus, technology research.*

Rappoport and Sheinman present a computational model of acquiring a second language from example sentences, using a unique professional language learning corpus, and showing that substantial reliable learning can be achieved even though the corpus is very small. Their goals are to explore what can be learned from example-based, small, beginner-level input corpora tailored for SLA; model a learner having a mature conceptual system; use an L2 language knowledge model that supports sentence enumeration; identify cognitively plausible and effective SL learning algorithms; apply the model in assisting the authoring of corpora tailored for SLA. "Second Language Acquisition (SLA) is a central topic in many of the fields of activity related to human languages. SLA is studied in cognitive science and theoretical linguistics in order to gain a better understanding of our general cognitive abilities and of first language acquisition (FLA). Governments, enterprises and individuals invest heavily in foreign language learning due to business, cultural, and leisure time considerations."(Rappoport, A., Sheinman, V., 2005:45). Rappoport and Sheinman contend that a fundamental property of SLA is that learners are capable of mature understanding (it is of great importance to explore the limits of what can be learned from meager input); SL learners can make explicit judgments as to their level of confidence in the grammaticality of utterances; structured categorization is a major driving force in perception and other cognitive processes. "The model's learning algorithms are unique in their usage of a conceptual system, and its generative capacity is unique in its support for degrees of certainty. The model was tested on a unique corpus. The dominant trend in CL in the last years has been the usage of ever growing corpora. We have shown that meaningful learning can be achieved from a small corpus when the corpus has been prepared by a 'good teacher.' Automatic identification (and ordering) of corpora subsets from which learning is effective should be a fruitful research direction for CL."(Rappoport, A., Sheinman, V., 2005:50-51)

Multimodal interaction design research is concerned with two goals: achieving natural human-human forms of communication, and increasing the robustness of system interaction. (Reeves, L.M., 2004:57-59) Language production in CALL implies

negotiation, mediation, and interaction. (Hoven, D., 1999:149-169). The role of tools (psychological as well as technical) and the concept of mediation play a fundamental role in the understanding of human thinking and learning. (Saljo, R., 1996:82). The most important psychological tool is language (understood as a semiotic resource providing signs that can be flexible) (Beguin, P., Rabardel, P., 2000: 173-190).

Swain and Lapkin contend that, in producing the L2, a learner will on occasion become aware of a linguistic problem (brought to his/her attention either by external feedback or internal feedback). "Noticing a problem 'pushes' the learner to modify his/her output. In doing so, the learner may sometimes be forced into a more syntactic processing mode than might occur in comprehension." (Swain, M., Lapkin, S., 1995:373). Long and Robinson point out that focus on form refers to how the learner's focal attentional resources are allocated. "Although there are degrees of attention, and although attention to form and attention to meaning are not always mutually exclusive, during an otherwise meaning-focused [interaction], focus on form often consists of a shift of attention to linguistic code features (by the teacher and/or one or more students) triggered by perceived problems with comprehension or production." (Long, M. H., Robinson, P., 1998:23).

Leloup and Ponterio hold that foreign language (FL) teachers have always been ahead of the curve in integrating technology in FL instruction and learning; much of the technology research base is centered on the investigation of computer use that facilitates or promotes those things that aid language acquisition; language learners report a positive attitude toward computer use overall when engaged in language learning tasks. "Language learners engaged in computer-mediated contact with others (for example, in chat rooms where writing becomes speaking) tend to produce more language than in face-to-face discussions. In addition, participation appears to be equalized across learner populations; that is, the discussion is not dominated by a small number of students, as often occurs in the regular classroom. This may be due to the reduction of social context clues and nonverbal clues that tend to inhibit participation." (Leloup, J. W., Ponterio, R., 2003:1).

Hegelheimer and Chapelle say that CALL materials may provide a mechanism for implementing theoretically-ideal conditions for second language acquisition and for conducting empirical research to investigate effects of these conditions; not only traditional classroom tasks, but CALL tasks as well, can provide conditions for learners to focus on form; for evaluating CALL materials, a theory needs to hypothesize characteristics of the linguistic environment that may be valuable for SLA. "Two related concerns should be considered about the validity of the conditions for noticing and receiving modified input. The first focuses on the way the task has been constructed to operationalize the constructs of noticing and modified input as they have been defined in interactionist theory. This is particularly important because the on-line task is different from the paper and pencil or the face-to-face tasks that have illustrated these constructs in other research. Moreover, noticing is typically discussed in relation to grammatical forms in the input rather than vocabulary even though the noticing hypothesis does not limit the hypothesized beneficial effects of noticing to morphosyntactic phenomena. Second, much of the research on noticing has manipulated the input externally, either through the materials or the teacher, but noticing is internal to the learner and therefore should be expected to be equally effective whether it is motivated externally or by the learner." (Hegelheimer, V., Chapelle, C. A., 2000: 52).

Hegelheimer and Chapelle contend that isolating the relevant linguistic forms for outcome assessment cannot be accomplished without observation of learners as they complete a task; learners' participation depends on factors such as their ability level, their interest in the reading passage, and their desire to learn the language of the reading passage; the study of on-line noticing of vocabulary in CALL materials is a way that hypotheses from SLA theory can be tested through CALL design with built-in data collection and analysis. "One might look to the SLA research that has used computer-assisted materials for developing experimental language learning tasks and for gathering performance data, but with some exceptions, the tasks used in such research appear decidedly experimental because they require participants to learn specific forms of an artificial language, for example. Even such experiments on learning rules of a natural language may require learning specific aspects of a language not of the learners' choosing for short duration determined by the researcher. Although such experiments carefully model the desired cognitive characteristics for formal learning, critical elements of learner motivation and communicative language use are likely to be missing." (Hegelheimer, V., Chapelle, C. A., 2000:41).

Knutsson et al. focus on the development and the use of writing language tools in the context of second language; it is necessary to develop a tool that supports the whole writing process; there is a psychological relation between user (learner) and object of activity (language) through the use of a tool. "We became more interested in developing new functionality for a whole second language-learning environment allowing to take account of students, teachers, and their relation with computers; instead of concentrating us on the development of a robust grammar checker for second-language writers." (Knutsson, O., 2004:3). Larsen-Freeman and Long argue that modification of the interactional structure of conversation or of written discourse during reading is a good candidate for a necessary condition for acquisition. "The role it plays in negotiation for meaning helps to make input comprehensible while still containing unknown linguistic elements, and, hence, potential intake for acquisition." (Larsen-Freeman, F., Long, M., 1991:144).

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TEACHING OF COMPREHENSION SKILLS

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***Abstract:** Traditionally, there has been a tendency among teachers to view the primary grades as the time to hone word-recognition skills, with comprehension developed in the later grades. Increasingly, this view is rejected, with many demonstrations that interventions aimed at improving comprehension -- that is, interventions beyond word-recognition instruction - do, in fact, make an impact during the primary years. The starting point for the development of many comprehension skills is teacher modeling of those skills. Hence, there is much commentary in the article about modeling, monitoring, and so on. There is definitely interest in expanding comprehension instruction in the early elementary grades, with the expectation that such instruction will affect 5- to 8-year-olds dramatically in the short term and perhaps lead to development of better comprehension skills over the long term.*

***Keywords:** word-recognition, elementary grades, strategies, teacher support.*

There are a variety of well-validated ways to increase comprehension skills in students through instruction. More, new hypotheses about effective comprehension instruction are emerging, and these are also summarized. Although too little comprehension instruction is now occurring in schools, much is known that would enable such teaching to be done with confidence.

Reading is often thought of as a hierarchy of skills, from processing of individual letters and their associated sounds to word recognition to text-processing competencies. Skilled comprehension requires fluid articulation of all these processes, beginning with the sounding out and recognition of individual words to the understanding of sentences in paragraphs as part of much longer texts. There is instruction at all of these levels that can be carried out so as to increase student understanding of what is read.

Students cannot understand texts if they cannot read the words. Before they can read the words, they have to be aware of the letters and the sounds represented by letters so that sounding out and blending of sounds can occur to pronounce words. Once pronounced, the good reader notices whether the word as recognized makes sense in the sentence and the text context being read and, if it does not, takes another look at the word to check if it might have been misread. Of course, teachers have paid enormous attention to the development of children's word-recognition skills.

So, being able to sound out a word does not guarantee that the word will be understood as the child reads. When children are first learning to sound out words, it requires real mental effort. The more effort required, the less consciousness left over for other cognitive operations, including comprehension of the words being sounded out. Thus, it was critical for children to develop fluency in word recognition. Fluent word recognition consumes little cognitive capacity, freeing up the child's cognitive capacity for understanding what is read. Anyone who has ever taught elementary children can recall students who could sound out a story with great effort but at the end had no idea of what had been read.

Thus, a first recommendation to teachers who want to improve students' comprehension skills is to teach them to decode well. Explicit instruction in sounding

out words, which has been so well validated as helping many children to recognize words more certainly, is a start in developing good comprehension.

When teachers conducted experiments in which vocabulary was either taught to students or not, comprehension improved as a function of vocabulary instruction. One counterargument to this advice to teach vocabulary is that children learn vocabulary incidentally, without explicit instruction.

Reading comprehension can be affected by world knowledge, with many demonstrations that readers who possess rich prior knowledge about the topic of a reading often understand the reading better than classmates with low prior knowledge. That said, readers do not always relate their world knowledge to the content of a text, even when they possess knowledge relevant to the information it presents.

Good readers are extremely active as they read, as is apparent whenever excellent adult readers are asked to think aloud as they go through text. Good readers are aware of why they are reading a text, gain an overview of the text before reading, make predictions about the upcoming text, read selectively based on their overview, associate ideas in text to what they already know, note whether their predictions and expectations about text content are being met, revise their prior knowledge when compelling new ideas conflicting with prior knowledge are encountered, figure out the meanings of unfamiliar vocabulary based on context clues, underline and reread and make notes and paraphrase to remember important points, interpret the text, evaluate its quality, review important points as they conclude reading, and think about how ideas encountered in the text might be used in the future. Young and less skilled readers, in contrast, exhibit a lack of such activity.

Reading researchers have developed approaches to stimulating active reading by teaching readers to use comprehension strategies. Of the many possible strategies, the following often produce improved memory and comprehension of text in children: generating questions about ideas in text while reading; constructing mental images representing ideas in text; summarizing; and analyzing stories read into story grammar components of setting, characters, problems encountered by characters, attempts at solution, successful solution, and ending.

Of course, excellent readers do not use such strategies one at a time, nor do they use them simply when under strong instructional control -- which was the situation in virtually all investigations of individual strategies. Hence, researchers moved on to teaching students to use the individual strategies together, articulating them in a self-regulated fashion (i.e., using them on their own, rather than only on cue from the teacher). In general, such packages proved teachable, beginning with reciprocal teaching, the first such intervention, and continuing through more flexible approaches that began with extensive teacher explanation and modeling of strategies, followed by teacher- use of the strategies, and culminating in student self-regulated use of the strategies during regular reading.

The case is very strong that teaching elementary, middle school, and high school students to use a repertoire of comprehension strategies increases their comprehension of text. Teachers should model and explain comprehension strategies, have their students practice using such strategies with teacher support, and let students know they are expected to continue using the strategies when reading on their own. Such teaching should occur across every school day, for as long as required to get all

readers using the strategies independently -- which means including it in reading instruction for years.

Good readers know when they need to exert more effort to make sense of a text. For example, they know when to expend more decoding effort - they are aware when they have sounded out a word but that word does not really make sense in the context. When good readers have that feeling, they try rereading the word in question. It makes sense to teach young readers to monitor their reading of words in this way. Contemporary approaches to word-recognition instruction also include a monitoring approach, with readers taught to pay attention to whether the decoding makes sense and to try decoding again when the word as decoded is not in synchrony with other ideas in the text and pictures.

Good readers are also aware of the occasions when they are confused, when text does not make sense. A key component in transactional strategies instruction is monitoring. Even the first such package, reciprocal teaching, included the clarification strategy: When readers did not understand a text, they were taught to seek clarification, often through rereading. To improve children's reading and comprehension, it makes very good sense to teach them to monitor as they read, to ask themselves consistently, "Is what I am reading making sense?" Children also need to be taught that they can do something about it when text seems not to make sense: At a minimum, they can try sounding out a puzzling word again or rereading the part of a text that seems confusing.

Based on research, a strong case can be made for doing the following in order to improve reading comprehension in students: teach decoding skills.

teach vocabulary.

Encourage students to build world knowledge through reading and to relate what they know to what they read (e.g., by asking why questions about factual knowledge in text).

Teach students to use a repertoire of active comprehension strategies, including prediction, analyzing stories with respect to story grammar elements, question asking, image construction, and summarizing.

Encourage students to monitor their comprehension, noting explicitly whether decoded words make sense and whether the text itself makes sense. When problems are detected, students should know that they need to reprocess (e.g., by attempting to sound out problematic words again or rereading).

Such instruction must be long term, for there is much to teach and much for young readers to practice. Even so, there is little doubt that instruction that develops these interrelated skills should improve comprehension.

Little, if anything, offered in this section is debatable. That said, there are more debatable - but very promising - perspectives being offered, for there continues to be great researcher interest in development of even more effective comprehension instruction. These perspectives are presented in the following section.

I close by returning to the possibility raised in the introduction of this article: There needs to be experimental validation of comprehensive comprehension strategies instruction. There is a great need to know just how much of an impact on reading achievement can be made by instruction rich in all the individual components that increase comprehension. Of course, the hope is that there will be much benefit; the fear is that such instruction might be overwhelmingly complex. If all the components are

simply thrown into the mix, instruction will be confusing and ineffective. With some experience in attempting to mix these components, how to create more effective blends might become more apparent so that meaningfully articulated and effective teaching occurs. There is much interesting work ahead before comprehension instruction is understood fully.

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TEACHING SIMULTANEOUS AND CONSECUTIVE INTERPRETATION: TECHNIQUES AND METHODS

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***Abstract:** The article represents an insight into the very complex and difficult field of simultaneous and consecutive interpretation. We will mainly emphasise the basic techniques and methods to be used when presenting students with simultaneous and consecutive interpretation, such techniques as the active listening, mnemonic strategies, taking notes, etc.*

***Keywords:** Interpretation, conferences, symbols.*

Simultaneous and Consecutive Interpretation represent branches of the larger field of translation. While translation refers to the result of a written activity, interpretation is a reproduction of the message, limited to the oral level. An exception is given by the sight translation which combines the characteristics of the written and the oral text.

There are certain compulsory conditions to be met for the interpretation to be successful: a. the complete understanding of the original message; b. the control of information; c. the appropriate presentation of the message into the target language. In its turn, the interpreter must have certain special abilities (Del Pino Romero, 1999) to properly operate the active language, good knowledge of passive languages, good memory, rich culture, national and international up-to-dateness, curiosity, synthesis abilities, ability to focus, etc.

Simultaneous and consecutive interpretation has been practised in a modern acoustically-assisted form for about fifty years and has become the standard medium of multilingual communication in international organisations, both intergovernmental and private.

Conference interpreters constitute a distinct profession and are usually first trained in consecutive interpretation, in which discourse is rendered in five or ten minutes segments with the help of notes.

Consecutive and simultaneous interpretation differ in that the consecutive interpreter is not forced by the requirements of immediate reproduction as in the case of simultaneous interpretation, a case in which there is no time for structuring the discourse. On the other hand, in the case of simultaneous interpretation, the short time memory is permanently at work because of the rapid succession of information. Another distinction is to be seen in the result of the understanding phase. In the case of consecutive interpretation it can take the form of notes, whilst for the simultaneous interpretation, the processing of information and the understanding result in the immediate production of discourse, making the task much more difficult. The consecutive interpreter also has time to analyse the discourse and its nuances while on the contrary, the simultaneous interpreter cannot have an overall image of the discourse to be interpreted.

All interpreters find this profession demanding and challenging. The interpreter needs a good short-term memory to retain what he or she has just heard and a good

long-term memory to put the information into context. Ability to concentrate is a factor as is the ability to analyse and process what is heard.

For students the tasks that consecutive and simultaneous interpretation imply seem very difficult. That is why teachers should present the students with clear theoretical but also practical information, with strategies and methods. Practice is however the most important as each individual, following general information and principles, very often finds his or her own strategy to work with.

The first principle to be taught is that of the active listening, as a very important step in the process of consecutive and simultaneous interpretation. Theoreticians consider listening to be fundamental because it offers us the raw material, that is the data we will operate with. Bowen and Bowen (1984) identify four types of listening, out of which only one makes the interpretation process possible: passive listening, protective listening, selective listening, active or focused listening. In their opinion active listening is characterised by a permanent state of alert and interest, an exact assessment of the speaker's position, pro or opposite the topic in discussion, by the ability to identify the main topic from the possible examples in the discourse. It is considered that "This form of listening is not a natural gift; it is something that has to be learned and trained. Even when it has been learned it requires great power of concentration and stamina in any but the shortest of meetings held in Consecutive, hence the need for interpreters at all times to be fit and mentally alert"(Jones, 1998)

Some specialists talk about another stage within the reception-understanding process and that is the understanding of the significance of the discourse and others include it within the understanding of the message. To understand the message means to understand the intention of the speaker, the subjectivity of the speaker and the information that the speaker provides, that means to analyse the discourse, to identify the type of discourse and all additional information that comes from the speaker. Memory is also very important and it has to be trained. The purpose of memory training is to achieve a better understanding of the source language, which will lead to adequate interpreting. Psychological studies of human brain, for our interest, in memory, make a distinction between short-term memory and long-term memory. In case of the short-term memory it means that the brain retains information for a short period of time without creating mechanisms for later recall. Long-term memory occurs when one has created pathways for storing ideas and information which can be recalled weeks, months, or even years. To create these pathways, one must make a deliberate attempt to encode information. Long-term memory is in fact a learning process. The duration of the short term memory is very short, up to 30 or 40 seconds. Memory in interpreting lasts only for a short time. Once the interpreting is over, the interpreter moves to another one. Therefore, the memory skills which need to be taught to students are short term memory skills.

Understanding is the first step in successful interpreting. So, it is to be provided in the early stage of interpreter training.

In classroom students should start with exercises of active listening followed by processing the information that comes from a certain discourse and memory training. For example, students are given a taped discourse of maximum three hundred words and the task is to listen carefully and write down the main ideas, and all the elements that indicate the speaker's intentions.

After a certain period students will be asked to do the same but this time they will not be allowed to take notes. They will be encouraged to retell the text in the same words as the original to the larger extent possible.

To come even closer to the possible conditions in a conference hall students will have to do exercises with interference, for example noises. Recording speeches with inserted noises as a background is a recommended classroom practice, being very effective for enabling students to concentrate on the discourse.

After analysing the discourse in order that the interpreter decide what strategies to use in order to activate his or her anticipatory mechanisms, the next stage of the complex process of interpreting is that of processing the information. At this phase the message is prepared for retention using mnemonic strategies and the physical support of notes. The interpreter must determine the basic elements and the additional, secondary information. Otherwise he or she won't be able to omit elements, something often necessary because of the difficult content or because of the high speed. However the interpreter cannot omit important ideas and that it's why he has to develop a scheme. Jones indicates a classification as follows:

- main ideas- that correspond to the fundamental necessities of the receptor – for example who does what and when, who says/thinks what;
- secondary ideas- that are of a certain importance and thus they cannot be eliminated- for example adjectives and adverbs indicating special characteristics of people or actions;
- external elements that give colour to the discourse.

Bowen and Bowen consider that the activity of the interpreter is very similar to that of an archaeologist who has to dig for the main idea out of its external stylistic clothing. For that, certain factors are to be taken into account: connections reflected by the content of the message (who does what?, who is affected? When?, where? Why?); the new elements (what part of the information is unusual? What part is already known by the receptor?); anticipation (what elements can be anticipated, depending on the type of discourse?).

It is important to give students exercises for processing information because they will exercise their abilities of selection and analysis of information. The exercises will consist in structuring information from a certain discourse in main ideas, secondary idea, external elements, elements that cannot be eliminated, elements that they can omit, etc.

There are controversies related to teaching interpretation in the part of notes taking: some authors suggest the omission of notes because students can create their own system of taking notes, even if some specialists include detailed descriptions, principles and symbols for recurrent concepts. It is considered that (MATTHEWS, 1984) “the second stage of consecutive interpretation is the most debated. Opinion here is split between the teaching of a system of note-taking and the non-teaching of one, leaving the students to devise their own mnemonics. But even here, there is general consensus on a good main points. The most important ones are: 1. The interpreter must make an objective analysis of the text as a prerequisite to note-taking, and 2. Note-taking is seen as an aid to memorisation and not a substitute for it. I believe the question to be one of the degree rather than of difference. It seems to me that either approach strictly applied will give rise to different “styles” of interpretation rather than better or worse interpreters.”

It is obvious that note-taking is not a purpose in itself but a tool and students must be aware of this fact. On the other hand there are no universal rules for note-taking. Rozan and others indicate few principles necessary to any consecutive interpreter in developing his/her own way of taking notes: 1. Write down the main idea instead of words; 2. Abbreviation rules; 3. Chains; 4. Negation; 5. Emphasise; 6. Verticality; 7. Diagonal change of place and disparity.

There are certain categories of words that should be however noted because of the difficulty in memorising. Those are: the numbers- as abstract entities, difficult to memorise, especially when the speaker mentions them in hurry or in a longer series; the names- can be considered abstract entities with the exception of the names the interpreter is familiar with; the enumeration- usually the speaker speeds up the rhythm when he or she enumerates and it is indicated that the interpreter writes them down on a vertical line.

Students have to remember to take notes in a simplified form. And for that reason symbols are appropriate. They have to know that the more time they save, the more room brain will have to operate- to understand the speech better, digest its message more quickly and recall it more easily.

The literature renders several special symbols, grouped in generic categories:

1. symbols of expression: thinking; debate; judgement;
2. symbols of movement: movement from a point to another; increasing; decreasing;
3. symbols of correspondence: equality, difference, indication.

Students should be presented with the examples of symbols and note-taking but they should also be encouraged to create their own system of noting and test its functionality during exercises in classroom. They should also become aware of several target aspects such as:

- to reproduce the source discourse exactly and with no stress, to offer a complete and correct target version;
- to get minimum effort with a maximum of visual stimuli in order to make reconstruction of the message easier;
- to extract the significance of sentences which once processed will become the frame of the new discourse;
- to feel confident using a simple method of taking notes, that will help memory and will function as an immediate visual tool.

Besides being a very difficult task, interpreting could involve a very disturbing factor such as stress. Talking to students we can identify various sources of stress such as: apprehension because of lack of experience, fear of not being able to understand, fear of not being understood, or of inadequate memory, anxiety about being wrong, agitation cause of not being able to find the "right" word, dread of speaking in public, horror of judgement of peers. For such reasons classes should start first with easy tasks, games, jokes in order to create a relaxed atmosphere. Simple exercises of passive and active listening which might seem at a first sight too simple but which in fact are not trivial at all.

Interpreting is not a recent field, but conference interpreting is. And recently, simultaneous interpreting is more fashionable, also due to the high technical support. However, consecutive interpreting is not be neglected as being an essential part and a primordial stage when teaching interpreting. Working conditions are more and more

stressful, especially in high-level conferences. Trainees should be aware of the very difficult task an interpreter has to deal with and also of the many years of work necessary to become a specialist.

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ENGLISH LOAN-WORDS IN ROMANIAN TELEVISION USAGE

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Abstract: *Although the problem of English borrowings has been an top issue for lexicographers for more than a half of century, it has not been completely worn out. In Romanian language the presence of English borrowings has been controverted in what linguists call their adaptation at the level of phonetical, morphological and semantic levels. Such borrowings were at the beginning specific to certain fields of activity and to specialists. But one of the present days concens of Romanian language specialists is the incresing tendency of average speakers to use unadapted English words in their everyday life. The article deals with the rate of occurence of some unadapted English borrowings and contexts of usage as they are rendered by television operators, moderators, interviwers, leading guests or common people.*

Keywords: *feed-back relation, linguistic competence, anglicism.*

When Antoine Meillet defined the vocabulary of a language as the exponent of a civilization (Meillet, 1952) he synthetized in fact the tight connection between the evolution of the vocabulary and the evolution of the society at a diachronic level as well as at the synchronic level (Ducrot, Shaeffer, 1996:218) The vocabulary represents the totality of the words that build and enrich a language as a product of a human collectivity but at the same time it is the image of a historical epoch, a social and cultural component which points out the dominant culture within a society, the implication of a certain type of ellipse in the linguistic community whether we speak about political, social, scientific or artistic representatives.

The word, both a vehicle of communication and a device of stocking information is, at the same time, the most important instrument of connection at social level. In a cultural approach, the word becomes an influential and an influenced element illustrating in a concrete manner the human evolution on the a historical axis. The word is the mirror that reflects spectacularly the transformations that took place within a social frame being as well subjected to essential influences of the social environment.

If we have to look upon vocabulary from a sociological point of view then we have to emphasize the feed-back relation between the language and culture, the language generating culture – together with beliefs, values, norms, symbols and scientific progress – but also preserving culture through various specific channels used for transmitting culture (Thompson, 1994:43) The feed-back relation between the language and society is described in terms illustrating the sources which influence the cultural change [...] *There are three main sources of large-scale cultural change: alteration in the natural environment; cultural contact between groups whose norms, values and technology are different; and discovery and invention.*'

The word is the element that identifies and defines reversibly or irreversibly the interest of a people – or group of speakers to which the people belongs – about some spheres of interest and activity which are in a strong relation with the historical and cultural evolution of the respective people. We may say that the language moulds a

culture in the same manner in which a culture moulds the language, the cultural background being set against the whole social and historical drama that leads to qualitative lexical accumulations. But culture is at the same time a product of social behaviour and historical circumstances and the richness of a language becomes an essential element in rating cultures. Due to the fact that the history of words is as ancient as the history of mankind, we daresay that the history of a people's language begins with the moment when the respective people was settled.

Within the vocabulary of a language we can identify interferences between various kernels around which the members of a linguistic community tend to focus. Their spheres of interest overlap, cross or isolate in accordance with material and spiritual common relations or in accordance with the professional option in a lower or higher degree as to the level of understanding.

That is why the vocabulary of a language must be analyzed according to the referential system of the mass vocabulary or its components to which the speakers adhere in a formal or informal manner. Those components constitute the real or ideal norms and values of the language they accept consciously or unconsciously and which eventually they acquire.

Thus, Valeria Gutu Romanlo emphasizes the fact that ,any linguistic competence of users of a historical language is not generally reduced to only one variant. According to the individual ability, to linguistic experience at the level of education, the speaker has access – in various degrees – to one or more word stocks belonging to the respective language, being an active or passive utiliser of the language. The individual linguistic competence is built up during communicational patterns according to which it is settled and spurs the speaker. This individual linguistic experience – denominated idiolect - aperceived as a range of technical or social linguistic options is tributary to the type of communication and conditions imposed by the individual's personal status within the social community he/she belongs to'. (Gutu-Romalo, 2005:18)

It is obvious that there is a very strong interdependence between *language* as a common, collective, social attribute and *speaking* as an individual and functional means of communication; (Wald, 1998:51) there is also an interdependence between performance as an act of transmitting information and competence regarding the individual linguistic knowledge which becomes a condition for the level of performance of the language.

The fact that the language is deeply involved in social mechanisms of communication makes it a dynamic and evolutive system (Coseriu, 236) with its own structure, with a social integrating fundament and with the extrinsic relation it has with the speaking individual.

The language is a system open to influences which motivates its dynamics and evolution. Its evolution is not equally assigned and it does not have the same intensity. Once a language performed all intrinsic stages for stabilization and created the norms which ensures the permanent and deep features facilitating communication, its exposure to external feats moulds its shape in time. The old and new characteristics intermingle and prevail one over the other according to specific external conditions and its internal dynamics but the language remains stable on the whole.

The evolution of some segments of the language is not the same all the time as it relies on the interference between the stable and unstable parts of the segments this

movement creating an alteration of the borders of the language. This means that some words which at a certain time were perceived as new borrowings in a language may become, as time goes by, parts of the basic word stock imposed by the current usage of the respective word. (Hasan, 1972:131-133)

The problem of borrowings is very important in a language. Romanian proved very receptive and adaptable facing many waves of borrowings ranging from Slavish, Hungarian, Turkish, German, Greek, Italian, French and more recently, English influence; thus, Romanian is known as a hospitable language (Avram, 1997:9) The new borrowings undergo a process of phonetic, semantic and grammatical adaptation, and they become integrated in the general vocabulary through usage. Some of such borrowings remain unadapted in the language and they are used with the spelling, pronunciation and sometimes the meaning they have in the language they come from. Many of the nowadays English borrowings are used unadapted as the increasing usage of worldwide globalizing English becomes manifest in Romanian too.

In Romanian the term *anglicism* (Stoichitoiu/Ichim, 2001:83) refers to recent borrowings from British or American English incompletely adapted or unadapted and as a consequence uttered in Romanian in a very similar manner or even identically as in English. The motivation and the purpose of such borrowings may be understood if we consider the reasons for which these borrowings were made (Puscariu, 1979:371): necessary loan-words for linguistic circumstances which do not involve a Romanian word covering a certain notion or meaning and exquisite or luxury loan-words which are useless and sometimes even damaging for a language. (Stoichitoiu, 2001:85,94)

Many of present days English borrowings were transmitted through newspapers and they were recorded in the daily usage although some of them were not recorded by dictionaries or their meaning was no longer actual. But a social and cultural aspect of such loan-words, no matter if we refer to necessary or unnecessary words, is that the current tendency is no longer to let such words be employed only by educated people such as writers or newspapermen or specialists of various fields of activity but also by common people. The fact is due to an intensive promotion of such words through television programmes, as they register the highest rate of attendance on behalf of the public.

The present study deals with the so called foreign loan-words as they were recorded in usage on a two-week period (15-30 March 2008) during various television broadcasts: Antena 1, Antena 3, Realitatea, Pro T.V., B1, National, TVR1, Prima TV, OTV, The Money Channel, Romantica, ProCinema, TVR Cultural etc. As the recording of such terms used in television is very difficult due to time-costs the period of recordings is rendered as per days and when possible hours which can be checked with the respective television recordings.

The research about this issue involves the usage of English borrowings at several levels of direct communication through television:

a. the names of television programmes or additional information about such programmes entirely or partially used in English: Un **show** pacatos (Antena 1); **Happy Hour** (PROtv); **All inclusive** (Realitatea); Teo **live** (Prima), Taxi **Driver** (National); **Look who is winning** – live (national; Cinema **Dreaming** (TVR Cultural); Nasul-**talk-show** (B1); **By** Monica Columbeanu, **reality-show** (B1); **Business** Magazin (Pro tv), **Home video** (Prima); **High Life** (B1); **Taboo** (B1); **Star Style – Shopping** de cinci stele (B1); **Green report** (TVR 1); Imobiliare **Blitz** (Prima); **Pet zone** (National); **Fit &**

Chic (National); La limita-autoshow (B1); Club **Zone** (b1); Briefing (B1); Divertis **Mall** (Antena 1); **Flavours-3bucatari** (Prima); Trazniti in **NATO** (Prima); **Snooker – Openul Chinei** (Eurosport); **Wrestling Smack**(Sport Pro); **Entertainment News** (PRO Cinema); **Zoom** in zece (PRO Cinema); Ultra **News** (TVR 1); **Money Express** (Realitatea); **Cooltura** (Realitatea); **Real Estate TV** (Antena 3); Jay Leno **Show** (Antena 3); **Autodrive** (N24); **American Cinema** (N24); **Shoppingul**, pasiunea mea (Euforia), **Teleshopping** (toate programele).

b. the names of news titles or sequences within television programmes:

Un **show** de milioane (Realitatea, Saturday, 15 March, 14.00 News); **VIP** Harlem (Realitatea, Saturday 15 March, 15.00 News); **Business Quiz** (Realitatea, Saturday 15 March, show title); Ceahlaul in fruntea **leaderul** (Antena 3, Saturday 15 March , 21.00 Sports News title); **Design made** in China (PRO Tv, Sunday 16 March, News); **News Alert** (Realitatea, Sunday 16 March, 10.00 News); Lux **Planet** (OTV, Sunday 16 March, Show title); O productie **Red Spike** (PRO Tv, Sunday 16 March, name of a production house); **Kombat show** (PRO Tv, Monday 17 March, 7.00 News); **Big Brother** se extinde (PRO Tv, Monday 17 March, 9.00 News); **PR Manager** la Fiat Romania (National, Monday 17 March, 14.00 Automobile Awards, presentation); **Newsroom** (The Money Channel, Monday 17 March, 14. 00 News-title); **Closing** (The Money Channel, Monday, 17 March, News title); **Inside** (The Money Channel, Monday, 17 March, News tile); **News** (The Money Channel, Monday, 17 March, News tile); **CEO** la Triogranit ((The Money Channel, Monday, 17 March, News tile); **Boom Sport One** (The Money Channel, Monday, 17 March, tile);Razboi impotriva **hypermarketurilor** (Realitatea, Tuesday, 18 March, 6.00 News); **The Money Show** (The Money Channel, Tuesday, 18 March, title); **Business class** (The Money Channel, Tuesday, 18 March, 6.00 News title); Inchis de **summit** (Realitatea, Wednesday 19 March, 16.00 News title); Genul programului: **life-style** (Euforia, Friday, 21 March, show title); Sprint spre **Champions League** (PRO Tv, Saturday 22 March, 8.00 News-title); Targ de **joburi** (Realitatea, Saturday 22 March, 18 news – title); Conduri de **VIP-uri** (PRO Tv, Sunday 23 March, 12.00 show title); **Shopping addict** (B1, Sunday 23 March, title); **Opening bell, closing bell** (The Money Channel, Monday 17 March, title).

c. English words occurring in commercials or spots advertising products or services (Dabu, 2007, 245) which interfere with tv programmes:

products: Nivea **Diamond Gloss**, **Mr. Muscle**, Beres **drops plus**, **Max-factor – make-up** artistii stiu; tehnologie **beyond-lenght**; **Head & Shoulders** max zinc; Nissan, **X-trail**; Estee Lauder- noul idealist **research pore minimizer**; **Lady Speed Stick Invisible**; Nutriday; , Skoda-**Simply clever**, Megan Sedan Manager; Olynth **Aromatherapy**; Nokia 6500 **Slide**; Chevrolet cu **airbag** fata-spate vine cu o oferta; Lenor tropical **Fresh**; Toshiba **leading inovation**; ,Am creat gama **Clear Men**’; Frutmania; **Anew Clinical** (Avon); Colgate **Herbal with Mineral Salts**, **Duck** Anitra, **Casting Creme Gloss** de la l’Oreal; ,**It’s hard to be a woman** (Pepsi); **Max your life**’ (Pesi Max); Ford-**Feel the difference**; **7 Days Bake It!**; Totul trebuie să fie perfect în salonul meu de **spa**.(Ariel)

services: Vorbiti afacereza? - Prima emisiune de cultura de **business**; Cumpara **Clever Travel**; **Blue Air, your destination our way**; Jack Welch, **Managerul** secolului; trupa **Jukebox** (Cronica carcotasilor); **Perfect tour** –prentu pretentiosi; ,**Turnover** ;i **income report**? **Market share** si **SWAT**? (Vorbiti afacereza); **Story**, partener media la

Megastar; **Timingul** este un **must'**(The Money Channel); ‚A inceput Euroderby’; **Card**-ul este protejat si aduce 100 de **I-pod**-uri (reclama ING); **ING credit card**, Muzica ne apropie; apasă **play** (Nokia); Cu serviciile de la Vodafone ai servicii internet fie că ai **laptop** fie că ai **desktop** (Vodafone); Antena 2 – televiziunea de **talk-show**; telefon cu bluetooth;

We have to point out that in the above examples most of the English words preserve their English spelling and pronunciation except those that may be similarly uttered in Romanian; for example the pronunciation of the words ‚card’, ‚herbal’, ‚mineral’, ‚drops’, ‚derby’, ‚factor’, ‚aromatherapy’, ‚slide’, ‚gloss’, ‚manager’ etc. is almost the same in both English and Romanian. Other words preserve the English spelling and have an almost Romanian pronunciation (I shall provide in between parantheses the Romanian approximative pronunciation and not the English phonetic transcription of the words, therefore no English phonetic symbols will be used): timing [taiming], must [mast], money [mani], I-pod [aipod], play [plei], muscle [masl], duck [dac], clever [clevar], minimizer [minimaizar], make-up [meikap], etc.

d. English words used in various clause-contexts:

Saturday 15 March:

Realitatea, News (2 p.m.) ‚Harlem Globetrotters sunt în **top**-ul **brandurilor** din lume’; ‚Este **landmarkul** lor.’; ‚Au făcut **show**-uri în toate locațiile din lume.’; ‚Sunt un **brand** universal.’; ‚Ei sunt esența **entertainmentului**.’; ‚Au îndemânare pentru anumite **driblinguri**.’; ‚Celebrele **slamdunkuri** care i-au făcut cunoscuți.’;

Realitatea, 3xStelian Tănase: ‚Cine organizează **mitinguri** anti-maghiare.(Tănase).’; ‚Respectivul **leader** politic trebuie sa aducă probe.(Pruteanu).’; ‚Proiectul de autonomie este accesibil pe **site**-ul camerei deputaților.(Bălan), Paul de România merge la **talk-show**-uri și este activ.(Tănase)’; ‚Prințul Charles este un mare **leader**.(AR.R. Duda)’; ‚Bucureștiul are nevoie de **know-how**-ul lor. (Videanu)

Prima, News (18.00) ‚În perimetrul acestora vor putea intra numai persoane care dețin **bedge**-uri.[begiuri]’; **Mondenii** ‚A căzut **net**-ul’;

Antena 3, News, Sports (21.00) ‚Expoziție de motociclete, **ATV**-uri’; ‚De la roți la **design** totul se poate modifica’; ‚Pasionații de **tuning** au făcut demonstrații la Romexpo.’; ‚Unele universități oferă și programe **MBA**.’; ‚Ceahlăul înfruntă **leaderul**.’;

PRO Tv, Ce se întâmplă, doctore?(16.00) ‚O idee pentru un colț din **living**.’; ‚Ai fost undeva în America în **L.A.**?’;

Sunday 16 March

Realitatea News (8.00, 10.00) ‚Botez de **VIP**; există acest **star-sistem**.’; ‚Magicienii Harlem au fost cazați în 30 de camere **single**.’; ‚Anunță agenția de presă **News-In**’; ‚Placajele se pun la **livinguri**.’;

PRO Tv News (9.00) ‚Lovituri devastatoare la gala **local-kombat**.’; ‚**Challenge cup** cu bielorușii de la Minsk.’; ‚**Fanii** celor două echipe s-au luat la bătaie.’;

BI, Totul despre casa mea (12.00) – Luana Ibaka ‚Aveți un **life-style** deosebit.

Casa ta e **home and deco**.’; ‚Aveți o poveste cu **happy-end**’; ‚Aici e zona de **barbecue**.’; ‚Veți acoperi toate **target**-urile.’; ‚Se intră printr-un singur **lobby**.’; ‚Fiecare turn va avea un **project manager**.’; ‚Trebuie să păstrăm un **trend** al pieței.’;

PRO Tv. Business Magazin (12.00) – Olivia Ster ‚Primul **business** dezvoltat a ajuns **leader** de piață.’; ‚Are un **brand** recunoscut. (Ioana Solomon)

A învățat puțin **marketing**’; ,**Retail**-ul este o afacere rentabilă.’; ,Păți dintr-un **puzzle** care este satisfacția clientului.’;

Apropo Tv (14.00) – Andi Moiescu ,**Piercing**, remodelare facială Apropo TV.’; ,Era preocupat de **cover**-ul după Frank Sinatra.’; ,Stilul e **funk** și **soul**’; ,**Brandul** a venit odată cu el.’; ,Nu degeaba se plimbă prin **showbiz**-ul de la noi.’; ,**Lobby-lobby** dar nu-l poți face de unul singur (Cristi Exarhu); ,**Cheeky-girls** au venit în țară.’; ,Îți dai copii la **fitness**’; ,Aveam câte-un **casting** la vremea aceea. (N. Luciu); ,**Sex-appeal** al celor mai de succes candidate (A. moiescu); ,Pune **branduri** pe ea. (Arsenie); ,**Reality-show**-uri aducătoare de voturi (A. Moiescu); (despre E. Udrea) Are și **blog** (Grețcu); (despre E. Bănescu) Adevăratul triumf al **modelingului** în politică.’; ,Meseria de **entertainer** nu e așa o floare rară. (A. Moiescu);

Romantica, Jurnal Public (18.00) ,**Merchandisingul** este foarte bun.’; ,În fiecare an **show**-ul celor de la Harlem aduce peste 85 mil.dolari.’;

PRO Tv. Știri (19.00) ,Trebuie să schimbi **plate**-urile (la role) de două ori pe lună.’; ,E un sport care îți dă un **feeling** frumos.’; ,Aceste biciclete sunt foarte bune pentru **raideri**.’; ,A condus din **poll-position** (formula I).’; ,Bătaie în **derby**-ul dintre Cluj și Sibiu.’; ,**Penalty**-ul s-a ratat.’;

Monday 17 March

B1, 7/10 ,Apartament dotat cu sală de **fitness**.’; ,Portalul **my space** a fost închis.’; ,**Revista presei financiare**: ,Nici băncile nu se comportă **O.K.**’; ,Sunt mulți **brokeri** de credite.’; ,Poate angaja **manageri** de proiect.’; ,De ce?Sunt **developeeri** care au interes.’; ,**Național, Gala premiilor AutoMobile (14.00)** ,Invit să ia premiul din partea **GM** România.’; ,Este **PR Manager** la Fiat România.’; ,Indiferent că mașina este un **SUV** (sport utility vehicle) sau o mașină micuță.’;

The Money Channel, (14.00) ,Primul concurs de cultură de **business** a fost aseară.’; ,Acțiuni, **real estate**, bani, noi avem miros pentru ei.’; ,Rata de **discount** a fost coborâtă în SUA.’; ,**Bucharest Stock Exchange**.- numele bursei de la București’; ,Te poți bucura de piste de **snowboard**’; ,Poți încerca un sport nou și popular **airboard**.(Inside).’; ,Acesta este **MIPIIM**, târg imobiliar **business to business**’; ,**It’s about time** este **sloganul** primăriei generale a capitalei.’; ,Segmentul **outlet** a avut o pondere de 187 de companii.’; ,Indicele **Dow Jones** scade pe **futures** cu 200 de puncte.’; ,Cei prezenți au un **know-how** puternic.’;

Antena 3, (19.00) ,Mc Donalds oferă numai **job**-uri pe termen lung.’; ,Concursul Hijos de Babel a început în urma unui **casting**’;

Tuesday 18 March

Realitatea, Realitatea zilei (20.00) ,Măine în **Business Standard** va apare cifra de afaceri.’; ,Un **retailer** care practică o politică de **cash**’;

The Money Channel (20.00) , **Medlife** preferă **greenfield**’; ,Metro cel mai mare **retailer**’; ,Vodafone nu dorește serviciul **4 play**’;

Romantica, Pe contre (21.00) ,O relație care va rezista **forever**’;

Happy Hour, (16.00) ,Când auzi că e un **casting**, mergi. (S. Nicolaescu); ,Colegii noștri de la MTV, vor difuza videoclip-ul.’;

The Money Channel (16.00) ,Cum putem să ajungem parteneri **Western Union**’; ,Sunt reglementări privind **split**-ul sumelor.’;

Zodia fluturelui (16.00) ,Care este oferta de **job**-uri în străinătate.’; ,Programul se cheamă **Work and Travel**’; ,În general lucrează ca **cage cashier**’; ,Trebuie să avem un **look** de vedetă.’; ,Tu ai și un **business** (D. Gorfy)’; ,Să ai un **make-up artist** și un

PR.; ,Contează **target**-ul.'; ,Pentru un **shooting** trebuie multe.'; ,Un **top-model** se spune...'; ,Mai contează **trend**-ul?'; ,O revistă care se lansează este 100% **Fashion**.'; ,Un **top** al celor mai bine îmbrăcate vedete.'; ,Ai un adevărat **training** de făcut.'; ,**PR**-ii îi învață pe artiști..'; ,Iată o rochie foarte **cool**.'; ,Îți spun totul despre **hair-styling**.';

Wednesday 19 March

Realitatea (16.00): ,Melania este în **blockstarturi**.'; ,Traseul zero închis de **summit**.';

Prima, Cronica Cârcotașilor (20.00) ,Cum e să fii **biker**?'; ,Tu zici de **robocop**.'; ,Mergem să facem un **recording** pentru un nou **single**.'; ,OTV face **rating**.';

B1, Nașu (22.00) ,Era circ în **talk-show** urile de atunci. (R. Moraru);

Realitatea, 100% (22.00) ,Dorin Marian era **chief of staff**.' (E. Constantinescu);

Hallmark, (23.00) ,Centrul era un **think-tank** internațional.';

Friday 21 March

Romantica, Pe contre (22.00) ,Banii au fost **O.K.**?'; ,Cică mi-au făcut ăștia un **face-lift**.';

Saturday 22 March

Pro Motor (10.00) ,A atacat audiența cu două **concept-car**-uri.'; ,**Spoiler**-ul face diferența.'; ,A devenit un **hit** în ierarhie.'; ,Italienii lucrează la un **face-lift** pentru mașina lor.';

Prima, O altă viață (14.00) ,Cu acest program veți face **English courses**.'; ,Vă trimit la un **cluster-specialist**.'; ,Trebuie să vă îmbunătățiți **resume**-ul ca să fiți un **winner**.';

TVR 1, Garantat 100% (17.00) ,Sălile de cinema s-au transformat în **sexy-club**-uri.'; ,Nu e **O.K.** să fie așa.'; ,Să se construiască multiplexurile.'

Realitatea (18.00) – târg de job-uri ,Mă interesează **audit**, consultant.'; ,Companiile **IT** sunt interesante.'; ,Le oferim programe de **training**.'; ,Jocurile **slot-machine** vor plăti o taxă.'; ,Piticii s-au suit în **board**-ul administrativ. ,**Sloganul** lor se verifică.';

Romantica, Stil și personalitate – Catinca Roman ,**Business woman** este tipul actual al femeii de carieră.'; ,Este tipul **office**. ,Vreau să-mi construiesc un nou **look**.'; ,**Business style** nu înseamnă să renunți la tine..'; ,Începem cu părul și **make-up**-ul.'; ,Lumea **business** are reguli stricte de vestimentație.'; ,**Trenci**-ul este foarte **in** din sezonul trecut.';

Antena 1, Știri (19.00) ,Localul lui Mutu pentru **target**-ul care este, este **O.K.**.'; ,Astăzi intrarea a fost **free**.'; ,Muzica a fost asigurată de 3 **DJ** din Spania.'; ,Doi **grafferi** descriu pasiunea lor pentru cultura suburbană.'; ,Iată cum trebuie aplicat **blush**-ul.';

Sunday 23 March

Prima, Sport și o vedetă (8.00) ,Este eficient în cursul **joggingului** să folosim astfel de ghete.'; ,Iată reprezentanta României la **Miss Queen of the World**.'; ,Mă gândeam la un **peeling**.';

B1, Totul despre casa mea (12.00) ,Este un concept care urmărește **print**-ul.'; ,Acest **poster** are prezentarea jos';

PRO Tv, Business magazin (12.00) ,Domeniul **IT** este tot un tangou.'; ,Pentru a înțelege trebuie să te strecuri pe piața **software**.'; ,Cel mai mare parc **high-tech** din zona Pipera.'; ,**Bitdefender** cea mai utilizată marcă pe **internet**.'; ,**It takes two to tango**.'; ,Fuge la următorul **meeting**.'; ,Mihai Albu a ajuns producătorul unui **brand** românesc.';

Apropo Tv, (14.00) Rubrica **luxury** abracadabra. ,**Urban Kiss** spectacol care merită să fie văzut.'; ,Spectacolele de underground sunt foarte elitiste.' (E.Stancu);

BI, Star-style, cultura unui shopping de 5 stele. (12.00) ,Am vrea să știm care este **target**-ul unui asemenea **event**.’; ,Pot face comparații vis-a-vis de **branduri**.’; ,Mi-a plăcut muzica **life**.’;

Prima, Megastar (19.00) ,Megastarul inseamna si **showman**.’;

Monday 24 March

Prima, Știri (8.00) ,Va avea loc un **briefing** de presă’; ,Urmărește **Champions league**.’;

Tuesday 25 March

TVR 1, Campania Pepsi ,Tu regizezi **show**-ul. .’;

Realitatea, Știri (8.00) ,Ei au avut **bannere** antiglobalizare.’; ,Într-un interviu acordat ziarului **Financial Times**.’; ,**Pub**-urile și barurile din București sunt deschise până la ora 1.00.’; ,Pe **site**-ul oficial este menționat...’; ,Își petrec timpul ... pentru a se juca **on-line**.’;

Antena 3, Bizbazar (19.00) – Moise Guran ,Sony a făcut un **joint-venture**.’;

Wednesday 26 March

Prima, Cronica Cârcotașilor (20.00) ,Marian Iancu, **boss**-ul Timișoarei...’; ,O să te săturăm de **party**-uri’;

Friday 28 March

PRO Tv, Dansez pentru tine (20.00) ,Ai făcut un foarte bun **walk**.’;

Saturday 29 March

PRO Tv, Ce se întâmplă, Doctore? (16.00) ,La hotel era mai comod să aveți **room-service**.’; ,Anca Parghel and **The Band**.’;

Prima, Știri (18.00) ,Hotelurile oferă servicii **all-inclusive**.’; ,Pe perioada **summit**-ului s-au deschis hotelurile la mare.’; ,Ambele (țări) trebuie să intre pe harta **membership plan**. (Cioroianu)’; ,**Sex-appeal**-ul este una din calitățile reprezentantei la **Miss Top Model of the World**.’

Analyzing the above examples we can count the two main categories of borrowings: necessary and unnecessary English borrowings.

The denotative necessary loan-words are terms used in Romanian due to the lack of an equivalent having the proper meaning in a certain context. They denote realities and situations which have occurred lately and for which Romanian as a language was not prepared from a semantic point of view. Such terms are necessary for the accuracy of their meaning and the international usage which make them comprehensible by the specialists .they belong to various fields of activity:

Economy: **card, joint-venture, boss**

Technology: **airbag, software/soft, laptop, desktop, site, net, i-pod, service,**

Communication: **banner, video-clip, media, CNN, Associated Press, reality-show,**

Education and human resources: **MBA,**

Lifestyle: **piercing, fan, stick, top**

Sports: **slamdunk, local-kombat, derbi,**

Entertainment: **slow-fox, puzzle, OK**

Connotative loan-words are a larger category of words for which Romanian has equivalents but their expressiveness is rather preferred in some communicational circumstances. Such words are used for their higher stylistic value, for their colloquial spread or for their euphemistic cover as the usage of a Romanian word would be offending.

Unlike the above categories, the luxury borrowings are those words which are used unjustifiedly as in Romanian we already have suggestive words to render the meanings. Such words are used to render an emphatic and snob attitude:

Economy and politics : brand, landmark, **single**, spa, **discount**, **know-how**, meeting/**miting**, leader/**lider**, must, **timing**, **manager**, project manager, **summit**, **trend**, **business**, **marketing**, target, developer, **lobby**, retailer, stock exchange, **merchandising**, **broker**, real estate, **cash**, outlet, futures, hi(y)permarket, greenfield, split, board, **rating**, **chief of staff**, office, all-inclusive, room-service, membership.

Technology: high-tech, **design**, play, concept-car, **spoiler**, IT, **print**, **poster**,

Communication: **talk-show**, news alert, blog, , PR, **briefing**,

Education and human resources: **job**, **training**, resume, winner;

Lifestyle: gloss, make-up, life-style, **happy-end**, **home&deco**, **living**, **modeling**, **casting**, **feeling**, forever, **look**, shooting, top-model, sex-appeal, trend, fashion, **cool**, hair-styling, face-lift, blush, **pub**, party, **sho(p)ping**, in (fashion), **peeling**, graffer, **designer**,

Sports: ATV, tuning, challenge cup, **fitness**, raider, pole-position, penalti(y), airboard, snowboard, plate, biker, **jogging**, walk, bedge

Entertainment: entertainment, VIP, **story**, cover, funk&soul, showbiz, entertainer, MTV, **hit**, **sexy-club**, **recording**, **band**, **underground**, **showman**,

Among the above borrowings there are some which are not registered in the dictionary of neologisms (Marcu, 2004) which is very strange as the respective words were registered in other linguistic contexts as being in usage at that time. We may give the following examples:

airbag – is used as in French, 1999 (Stoichituiu, 2001, 87); laptop – (in BBC dictionary, laptop computer) (Stoichituiu, 2001, 88) – 1999; site – a space on internet, 1998, 1999; banner / (BBC dictionary), 1998; futures – (banking terminology), 1998, ; snowboard – (sport), 1998, ; stick – used as in French, 1998; boss – (in DCR2), 1997; board – (economic and administration terminology), 1996; pole- position – (sports), 1999; fashion – (life-style), 1999, make-up – (like-style), 1999 etc.

Some other of the loan words are absent from MDN but their compound or derived terms are registered: Thus we do not find:

leader, but leadership (<engl.) in exchange for leader we have lider but with a double etymology (<engl.fr.); **face-lift** but lifting (<engl.); **stock exchange** but stock-car (<engl.); **cover** but cover-girl (<engl); **sexy-club** but sexy (<engl.); **boss** but boss windjammer(<am.); **meeting** but miting (<engl.,fr.); **home** but home-computer(<engl.); **play** but play-back (<engl.) etc

Other loan-words are registered in MDN with a restrictive meaning:

Net is used with the restrictive meaning of tennis device; it has no explanation about the usage in informatics;

Miting has only one meaning that of a huge gathering of people but no reference about business encounter;

Band is rendered as ,banda' but no reference to music equivalent to Romanian ,trupa' ;

Training has only a meaning with reference to physical activity no meaning about education or further courses;

Modeling has the meaning ,moulding – modelaj' with no reference to fashion industry;

Cool has the meaning of jazz music (used as a noun) but the alternative of adjective/adverb in the sense of ,nice', 'beautiful'.

As English loan-words are still unadapted or incompletely adapted terms the approach of their usage should also involve the approach of linguistic norms.

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AN OVERVIEW OF MEDICAL TERMINOLOGY

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***Abstract:** In the medical domain, the recent considerable advances in diagnosis, treatments, techniques, and in new areas of research, such as proteomics, genomics, stem cells, or medical informatics, have also brought about, within the XXth century, a change in terminology. Though one of the most consistent and uniform, at least in the Western countries, mainly based on Greek and Latin words, medical terminology, the special vocabulary used by health care providers, needs to be reassessed, in the light of the modern use of English as a vehicular language, a tendency that is not confined to the medical field.*

To do that, it is necessary to describe medical discourse, its complexity and various functions, on all relevant levels, including the text level. Such an analysis would start on the intralingual level, while at the same time it would be a stepping stone towards future interlingual comparisons.

The result is an overview of medical terminology, which, on the one hand, allows for a clear distinction to be drawn between special and general language, and, on the other hand, outlines the terminological and textual features of this type of special language.

Keywords: medical terminology, text, change.

Medical language is a complex semiotic system, which ensures communication and information transfer in one of the oldest fields of knowledge. “Medicine is a highly competitive international domain of research and practice, therefore it requires a particular sensitivity of specialists towards language, culture, and community” (Busch-Lauer, 2001: 849).

Medical terminology, the special vocabulary used by health care professionals, for effective and accurate communication, is mainly based on Greek and Latin words. That is why “medical vocabulary is being felt as consistent and uniform throughout the world” (Janson Cohen, 2003: 5). It is also efficient; though some of the terms are long, they often reduce an entire phrase to a single word. The term “gastroduodenostomy”, for example, stands for “the surgical formation of a communication between the stomach and the duodenum” (**, 2007).

“The lexical equivalence of medical terminology, at least in the Western languages, is so extensive as to border on uniformity” (Fischbach, 1986: 16), which makes reference sources widely accessible to health care providers, who are speakers of different languages. And, finally, it is the subject itself, the human body and its functions, that is of a universality unequalled by any other. Those interrelated advantages contribute “to minimize misunderstanding and maximize meaning” (Fischbach, 1986: 16) in the specialized field under discussion. Consequently, medical terminology presents fewer lexicographic problems to scientific translation than any other domain.

To understand the complexity and various functions of medical discourse, on all relevant levels, including the text level, we have to take as a head start the comparison between general language and special terminologies, the latter subsuming medical lexicon. Trying to grasp “the specificity of scientific and technical terminology” (Guilbert, 1973: 5), Louis Guilbert begins with the common language. A survey of both the differences

and common features medical terminology shares with the usual language, is instrumental to the description of the former.

The general language, the benchmark for all the other sub-vocabularies, had been considered till the XVIIIth century the common place of lexicographic approach and the preferred strand of linguistic analysis. Though the two forementioned sides of a vernacular language – the general and special vocabularies - are connected by the same phonology and morpho-syntax, the diversity of scientific and technical terminologies contrasts with the uniqueness of general language, which doesn't however entail uniformity, as the various communication settings have underlying registers adopted by each speaker. On the other hand, despite the multitude of special vocabularies, the scientific linguistic sign tends to be monosemantic, in a particular field of practice and research; the scientific lexeme designates a unique referent of the extra-linguistic reality.

Nevertheless, despite its reputed monosemantic character, the special term is sometimes unduly labelled as such, for a great many medical words, for example, are polysemantic. Instance the case of the term “rate”, which, in the medical field, has a wide semantic coverage, functioning in a series of collocations, of which we quote only a few:

- heart rate
- death rate
- erythrocyte sedimentation rate
- basal metabolic rate
- circulation rate
- fertility rate (**, 2007)

Medical vocabulary is crowded with collocations (eg. to be on-call, renal failure, registered nurse, frontal bone, etc.), mostly made up of polysemantic lexemes, which all deserve more insight; those will be our focus of attention in an upcoming study. Unlike the alleged monosemantic special term, the current word, its counterpart, encompasses, more often than not, a wide range of internal semantic relations.

Less common to the ordinary speakers than general words, the medical linguistic sign is often a terminological neologism, created to designate a new concept, and last, but not least, can present itself under the form of borrowing.

In a nutshell, the broad outlines of the dichotomy current language/special vocabularies, briefly pursued in the previous paragraphs, lead to a clear distinction to be drawn between special and general language. Nevertheless, this opposition is quite loose, as it allows for a permanent transfer of lexical items from a compartment to the other, through terminologisation and determinologisation.

Bearing in mind the fore-established dichotomy general language/medical lexicon, we shall undertake to sketch the terminological and textual features of medical language, using the concerted tools of newly emerging sciences, namely terminology and textual linguistics. Such an analysis would start on the intralingual level, while at the same time it would be a stepping stone towards future interlingual comparisons.

The medical vocabulary is vast, and studying it may seem like surveying the entire vocabulary of a foreign language. In addition to that, like the jargon that arises in all changing fields, it is always expanding. Though the research task seems overwhelming, there are methods that could help our linguistic investigation. As we have already stated, the language of medicine, at least in the Western countries, is

essentially Latin and Greek. “Since the dawn of recorded history, Latin and Greek, and, to an important but lesser extent, Hebrew and Arabic, have served as the languages of international communication in medicine, religion, and philosophy” (Fischbach, 1986: 20). Broadly speaking, medicine, together with geography and astronomy, is the only science “to have spread throughout the Western world in its original linguistic stroma” (Fischbach, 1986: 20). Daniel Boorstin once stated that “Doctors of Physic kept their secrets locked in languages their patients could not read. It is not surprising that they enjoyed the prestige of learning and the awe of the occult” (Boorstin, 1983: 338). Though some may still be thinking that “medical Latinism” (Netsky, 1968: 7) is an endemic disease, others regard it as ultimately more for the purpose of international understanding “rather than for the secrecy or display of knowledge” (Netsky, 1968: 7).

Built up on Greek and Latin, most medical terms can be divided into component parts, roots, prefixes, and suffixes, which also come from Greek and Latin, and maintain the same meaning whenever they appear (Figure 1). A good knowledge of these meanings entails that one can read, analyse, understand, and remember many medical words.

This is the place to take a glance over medical terminology from Saussure’s view on the arbitrariness of the linguistic sign. By arbitrariness Saussure means that “there is no internal connexion between the signifier and the signified” (Saussure, 1995: 100-101). That merely implies that the signifier is unmotivated, “arbitrary in relation to its signified, with which it has no natural relation in reality” (Saussure, 1995: 100-101). Compound words and derivational forms are not absolutely arbitrary. They are relatively arbitrary, as they are motivated by their internal form. Consequently, we may say that medical language is partly motivated, since most medical words can be analysed into component parts. Relative motivation is a progress factor in the development of languages, for it succeeds in saving linguistic means by having recourse to the lexical material already in use.

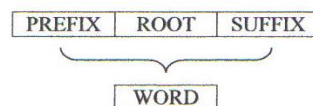


Figure 1 Word-formation

The medical root, more often than not of Greek or Latin origin, establishes the basic meaning of the word. The Greek word “kardia”, for example, meaning “heart,” has given, in Indo-European languages, the root “cardi” (eg. angiocardiology, myocardial, cardiology, tachycardia, endocarditis, etc.). Sometimes, both the Greek and Latin roots are used. The Greek root “nephros” (eg. nephron, nephritis, nephrology, pyelonephritis, etc.) and the Latin root “ren” (eg. renal failure, hepatorenal syndrome, renovascular, etc.) are used in words referring to the kidneys.

The same root may have different meanings in various fields of study. The Greek root “myelos”, meaning “marrow”, may apply to either the bone marrow or the spinal marrow. Therefore, to assign meaning to a word, the context should sometimes be taken into account.

Compound words contain more than one root. The following medical compounds serve as examples: “eyeball” (the ball or globe of the eye), “wheelchair” (a chair mounted on large wheels for the use of a sick or disabled person),

“cardiovascular” (pertaining to the heart and blood vessels), “urogenital” (pertaining to the urinary and reproductive systems), and “lymphocyte” (a white blood cell found in the lymphatic system).

On the one hand, medical lexicon still rests firmly on the two pillars of Latin and Greek, but on the other hand, at present, English is becoming the language of medicine. It is a modern trend to view English as a vehicular language, which goes beyond the boundaries of the community of origin, a tendency that is not confined to the medical field; on the contrary, English may be considered this century’s lingua franca of law, business, science and technology, having also taken the place of French as the international language of diplomacy since World War I. The global use of English can firstly be accounted for by historical tradition. A consequence of the British Empire expansion in the past, English linguistic supremacy is at present mostly due to the cultural, economic and technological advances coming from the English-speaking countries, such as the United Kingdom, and especially the United States, in the aftermath of World War II. The ultimate recognition of the hegemony of English came in the late 90’s, when it joined French and German, as one of the working languages of the European Commission. At present, in practice, English is the sole working language of most United Nations bodies. One of the linguistic reasons in favour of the use of Anglo-Saxon terminology may be the fact that Romance languages, such as French, Romanian, Spanish, Italian, etc., do not have sufficiently productive derivation and compounding systems to be able to create new words as easily as English.

In the medical domain, the recent considerable advances in diagnosis, treatments, techniques, and in new areas of research, such as proteomics, genomics, stem cells, or medical informatics, have also brought about, within the XXth century, a change in terminology. Every year medical neologisms are created in English, to denominate breakthroughs, and then they are rapidly imported into other languages. Terms like: stress, screening, bypass, trial, feedback, graft, to name a few, abbreviations (EKG/ECG – electrocardiogram, EEG – electroencephalogram) and acronyms (MRI – Magnetic Resonance Imaging, LAD – Left Anterior Descending, PTCA – Percutaneous Transluminal Coronary Angioplasty, CABG - Coronary Artery Bypass Graft), which all have their root in the international medical English, are gaining acceptance everywhere, some of them without being translated.

“Even so, medical terminology, in both microscopic and macroscopic terms, continues to be built on pre- and suffixes of Greco-Latin parentage” (Fischbach, 1986: 21).

From the terminological features of medical language, we should pass in review some textual aspects of medical discourse. Medical discourse normally observes the constitutive and regulative principles of textual communication. The constitutive principles “define and create the form of behaviour identifiable as textual communication, and if they are defied, that form of behaviour will break down” (Beaugrande, Dressler, 1996: 11), while the regulative principles “control the textual communication” (Beaugrande, Dressler, 1996: 11).

Cohesion rests upon grammatical dependencies. In English medical texts, surface structures cannot be radically rearranged without causing disturbances. Specific morpho-syntactic features, such as foreign plurals, simple, past and perfect tenses, the passive voice, and adverbs, supply the grammatical forms and conventions for the

surface components. “Obviously, the grammatical dependencies in the surface text are major signals for sorting out meanings and uses” (Beaugrande, Dressler, 1996: 11).

Coherence is illustrated particularly by the relations subsumed under causality. In the following sample sentence:

“Abigail Dailey, a 27-year-old woman, was treated for injuries suffered in a train derailment accident” (Janson Cohen, 2003: 12).

the “derailment accident” is the cause for “Abigail’s injuries”, since it created the necessary conditions for the latter.

As for the user-centered notions, intentionality and acceptability, inference and explicit sentences function altogether to ease communication among health care providers. With regard to the fifth standard of textuality, informativity, medical occurrences are highly informative, which, on the one hand, avoids boredom or rejection of the text, but, on the other hand, may cause stress and difficulty in understanding for non-specialists. A stretch of a medical textbook starts like that:

“High-penetrance monogenic or chromosomal disorders are the disorders that most clinicians think of as “genetic conditions.” They include rare but familiar single gene disorders, such as neurofibromatosis, Marfan syndrome, and cystic fibrosis, and chromosomal abnormalities, such as trisomy 21 (Down syndrome). (Cecil, 2004: 191)”

Symbols, drawings, diagrams, and images can impair communication, as they give insufficient and encrypted information (Figure 2).

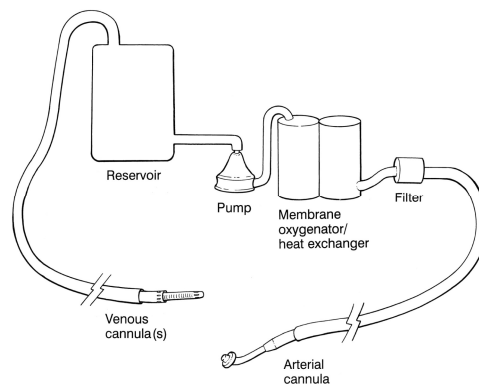


Figure 2 Basic cardiopulmonary bypass circuit with membrane oxygenator and centrifugal pump (Cohn, Edmunds, 2003)

The following figure (Figure 3), taken from a medical treatise, is likely to remain obscure in the eyes of non-specialists, as it displays no words, only its name. That leads us to another important feature of medical texts, in particular, and of scientific texts, in general, namely the fact that symbols, diagrams, and images, may play the role of linguistic signs in the specialized communication:

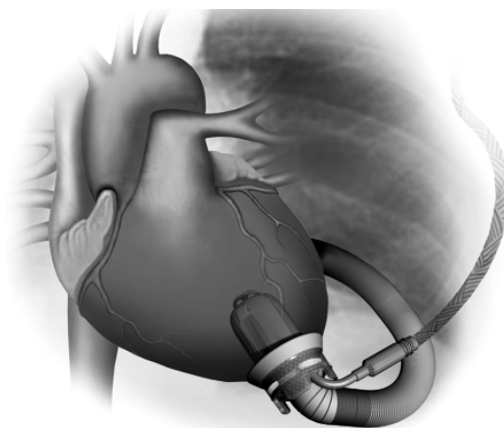


Figure 3 The Jarvik 2000 axial flow pump (Cohn, Edmunds, 2003)

Situationality is also to be taken into consideration, as a text presented at a medical conference or printed out in a textbook has a different relevance than a text used in the patient-physician dialogue.

And finally, intertextuality, concerning “the factors which make the utilization of one text dependent upon the knowledge of one or more previously encountered texts” (Beaugrande, Dressler, 1996: 10) is of paramount importance in the medical field. One cannot understand heart disorders if they do not have basic notions of anatomy and physiology of the heart, outlines of semiology, or principles of physical examination.

Though brief, the previously sketched overview of medical language, should draw attention to the fact that, in order to uncover the mystery of the medical domain, in which thinking and reasoning seem to advance full speed ahead, one should make sure that the medical language doesn't lag behind.

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SPECIFICITÉS TEXTUELLES DANS LE DOMAINE JURIDIQUE

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Résumé: Aujourd'hui, selon les nouveaux courants terminologiques, les termes juridiques ne sont plus étudiés d'un point de vue exclusivement cognitif, mais également linguistique et communicationnel. Des travaux qui développent cette nouvelle approche de la terminologie juridique, il résulte une importante avancée dans la compréhension du phénomène terminologique au niveau de ses aspects les plus divers, telles que la variation et la synonymie. Cela montre que le terme juridique, à la différence des croyances antérieures, est une unité linguistique qui se conduit de manière semblable aux unités du lexique général en ce qui concerne les processus de production de signification. D'un autre côté, les configurations morphologiques des unités lexicales spécialisées des champs du droit montrent qu'elles ressemblent, voire se confondent, aux mots de la langue générale, à la différence des nomenclatures classiques, constituées de formants grecs et latins. Les termes ne sont donc pas des étiquettes et ils révèlent leur appartenance aux systèmes linguistiques de plusieurs manières par la consonance aux modèles morphosyntaxiques des langues qui les véhiculent ou par leur comportement dans les contextes discursifs spécifiques.

Mots-clés: Termes juridiques, textualité, discursivité.

Pour déceler les spécificités textuelles d'un domaine il est nécessaire de saisir la particularité d'un texte représentatif et d'élucider le sens qu'il construit à la croisée des trois dimensions de la signifiante : la référence, la combinaison des matériaux signifiants et la communicabilité. (cf. F. Jacques, 1987) Telles sont les catégories communes de la textualité à l'intérieur desquelles chaque grande textualité (littéraire, mathématique, historique, médiatique, juridique, etc.) ou domaine disciplinaire va décliner ses spécificités. Comme le texte de la loi est le plus représentatif du domaine juridique, nous prenons comme échantillon un fragment du *Code civil Dalloz* (voir ci-après) pour mieux saisir les mécanismes linguistiques qui gouvernent le fonctionnement du discours législatif en tant que type de discours normatif.

Le texte de loi englobe des éléments qui tendent à faire ressortir l'importance exceptionnelle du message qu'il comporte. Les premiers qui se présentent au lecteur sont les éléments qui contribuent à imprimer au texte légal le caractère d'une *norme*. Les composantes de la norme y sont marquées plus ou moins manifestement de façon à signaler que l'on se trouve en présence d'une communication linguistique d'un genre particulier. L'*autorité*, le *caractère*, le *contenu*, les *sujets* de la norme s'y retrouvent exprimés par des moyens linguistiques, pour indiquer la *fonction législative* de ce texte. Selon le rôle qu'elles jouent, on peut parler de *marques fonctionnelles*. Selon la forme, ce sont des *marques extrinsèques* et *marques intrinsèques* de la norme juridique.

1. Les marques d'autorité servent à signaler linguistiquement la composante la plus importante de la relation normative : l'*autorité*. Elles sont les plus évidentes au moment de la lecture du texte (voire avant la lecture, au premier regard).

La présentation concrète, physique, typographique du texte est soumise aux coutumes de la *codification* et de l'*articulation*. Ces opérations se font avec le respect de certaines *contraintes formelles* et, au point de vue linguistique, celui des *conventions de langage*. Les contraintes et les conventions linguistiques sont établies par l'autorité

législative même, ce qui illustre le caractère *autorégulateur* de la norme juridique. *Les normes règlent leur propre production* (Kelsen, 1962: 14), non seulement sous l'aspect de la procédure juridique à suivre mais aussi à l'égard de la structure linguistique employée pour exprimer cette procédure. Cette discipline textuelle stricte (organisation et structuration rigoureuses) permettent au texte de se présenter comme un ensemble systématiquement divisé. L'*articulation* intérieure du dispositif légal peut contenir des *titres* et des *chapitres* qui règlent, après l'avoir énoncé par un intitulé autant d'aspects divers de la matière constituant l'objet de la loi. Chaque division y est désignée par une référence numérique (article 1742 du Chapitre II du Titre VIII du Livre IV du Code civil) ou bien par la désignation de son contenu synthétiquement énoncé : *du contrat de louage, du louage des choses* etc.

Toutes les divisions (sauf l'article) sont accompagnées d'un *titre*: à chaque livre, à chaque section et même à chaque paragraphe est accolé un énoncé qui se rapporte à la matière contenue dans la division. La structure de cet énoncé est celle d'un syntagme nominal défini, comportant des expansions plus ou moins développées du type: *Des différentes manières dont on acquiert la propriété, Des conditions essentielles pour la validité des conventions* ou *Des dommages et intérêts résultant de l'inexécution*. On remarque la polysémie du mot *titre*: Il désigne une division du code (un Livre contient plusieurs Titres). Il y a ensuite le *titre* sous lequel toute loi est identifiée. Pour les *titres* accompagnant les divisions, il y a aussi le mot *intitulé*. C'est en fonction de ces acceptions du *titre* que s'organise la structure du SN qui l'exprime.

Le *titre* de la loi est une *expression définie* (ayant toujours *loi* comme nom - centre) dont le contenu qualifiant est introduit à l'aide des structures adjectivales spécialisées comportant:

- l'adjectif *relatif* (*à*) accordé au féminin suivi de nominalisations, groupes nominaux étendus, propositions subordonnées relatives dont le rôle est de délimiter le référent (*Loi ... Relative à la francisation des noms et prénoms des personnes qui acquièrent ou recouvrent...etc.*);

- un participe présent qui exprime la finalité, la visée de la loi (*modifiant, perpétuant, portant sur...*) et un complément ou une complétive qui a toujours la fonction de délimiter le référent.

Vu la structure variable et diversifiée du SN qui représente *le titre d'une loi*, pour des raisons de concision de l'expression et de rapidité dans l'identification, le législateur préfère employer la date de la promulgation comme titre d'une loi.

Le *titre* d'une grande division (livre, titre, chapitre, section) est toujours accompagné d'un numéral ordinal et d'un *intitulé*. L'*intitulé* exprime de façon synthétique le contenu de la division: **Livre Deuxième** *Des biens et des différentes modifications*, **Titre Premier** *De la distinction des biens*.

Ces énoncés n'ont pas une forme phrastique comme les titres littéraires ou ceux de la presse. Pour le lecteur, ce sont des contenus nouveaux et ils sont formulés comme "posés" par l'autorité. La division *traite de* et, par conséquent, l'*intitulé* est un GN précédé de la préposition *de* qui contracte avec l'article défini. La division *traite de* d'une chose/situation juridiquement nommée par un terme (*du divorce*, par exemple) et de ses *effets*, de ses *conséquences* pour les sujets de droit. L'*intitulé* a pour nom - centre un mot qui obéit à la relation lexicale implicite hypéronyme/hyponyme : le *contrat* est une *convention*, la *convention* est une *obligation* etc. Ce n'est que très rarement que les intitulés se présentent sous une forme phrastique: *Comment s'établissent les servitudes*,

Comment les servitudes s'éteignent. Les divisions plus réduites, tels les paragraphes ont, d'habitude, comme titre le nom seul précédé de l'article défini : *Le Préjudice, La Faute*, ou le nom déterminé par un adjectif qualificatif : *Préjudice moral, Préjudice pécuniaire*. Si la division comprend des notions de base, des principes fondamentaux, l'intitulé s'appelle *Dispositions générales* ou *préliminaires*.

On rencontre aussi le G prép *en général* qui détermine le nom - centre de la structure d'un intitulé, par exemple : *Des contrats ou des obligations conventionnelles en général*. Ce type de déterminant indique une démarche classificatoire qui s'applique à un ensemble de cas en vue d'un regroupement par genre et espèces de la matière juridique. Les aspects particuliers de ces cas seront traités par les articles.

Par rapport à d'autres types de textes, les *titres* et les *intitulés* n'ont pas uniquement une fonction épistémique (informer sur le contenu de la division textuelle à venir) mais aussi une fonction de "signalisation". Les divisions et les titres (*intitulés*) sont des repères permettant au lecteur de reconnaître la présence d'un discours législatif.

Ces particularités formelles de l'expression législative sont autant de signes de reconnaissance et d'identification qui indiquent sans ambiguïté l'on se trouve en présence d'un fait juridique. Les titres et les sous-titres, la mise en page qui recourt à différents corps de caractères (pour les lettres et pour les chiffres), les structures alphanumériques ainsi qu'une distribution spatiale particulière rendent chaque unité *visible* et soulignent la nature spécifique de ce texte. (Adam, 1990)

Le texte légal ne constitue pas un "bloc". Il se présente "morcelé" en unités reconnaissables. Les phrases ne sont pas écrites à la suite et ne s'organisent pas en paragraphes successifs, comme dans les autres types de textes. Elles sont présentées par articles. Considéré isolément, l'**article** représente l'unité de base du texte légal, étant le plus facilement reconnaissable. Formellement, l'article est le lieu destiné à recevoir la prescription légale énoncée en une seule phrase. Tout ce dont traite l'article ne concerne qu'une seule question juridique. Même voisins, les autres articles traitent d'autres questions. Ils forment un contexte qui contribue à éclairer l'ensemble. Le mot *article* (en abréviation *art.*) suivi d'un numéro propre qui sert à l'identifier est aussi un signe de reconnaissance. Dans la page qui reçoit le texte, chaque article se détache par un blanc de celui qui le suit et tous forment une série verticale. Cette technique rédactionnelle spécifique à la communication législative est appelée dans la linguistique juridique *le procédé de l'articulat*. (Cornu, 1990: 292)

Le découpage article par article du contenu est une solution qui assure une meilleure cohésion au sein d'un corpus législatif. La codification favorise l'unité de l'ensemble car les articles s'emboîtent soit suivant un rapport du genre à l'espèce soit suivant un ordre décroissant de généralité. Par exemple : *De la filiation; De la filiation naturelle; De la filiation adoptive; De l'adoption plénière* etc.

L'énoncé article par article remplit quelques fonctions :

- une fonction mnémotechnique largement exploitée par les spécialistes (il est plus commode de se référer aux prescriptions légales en citant les numéros des articles) ;
- une fonction didactique permettant de distinguer les espèces et de regrouper la matière juridique en question sous un terme générique ou sous le numéro de l'article ;
- une fonction créatrice basée sur la caractéristique d'entité distincte de l'article.

Grâce à cette dernière fonction, on peut supprimer un article à l'intérieur d'une division plus grande sans que la numérotation des autres articles change, ou bien on peut lui ajouter des compléments juridiques en indiquant seulement la nature et la date

de ces ajouts. L'unité du chapitre ou de la section reste ainsi intacte. Par exemple, l'article 1714, qui avait probablement à l'origine une autre teneur, a été complété ou même remplacé par deux autres textes normatifs: l'*Ordonnance du 17 oct. 1945* et la *Loi du 13 avril 1946*. Souvent, à cause du système de codification officielle adoptée par la France depuis deux siècles, les lois viennent elles-mêmes modifier les codes en vigueur. De telles modifications sont enregistrées par les moyens techniques modernes de publication législative. Pour les textes plus anciens, de telles mentions sont rares. La continuité de la numérotation des articles connaît, en général, des ruptures, des hiatus ou bien des ajouts, des compléments dus à l'évolution du processus législatif. Les informations concernant telle question juridique sont sélectionnées et intégrées dans tel code alors que d'autres informations touchant une question contiguë ou rapprochée sont intégrées dans un autre code. Par exemple, les questions concernant le bail commercial et le loyer, qui pourraient se rapporter à la matière du *Chapitre II* que nous analysons, font l'objet d'un *Appendice* intégré au *Code de commerce : Livre Quatrième, Titre V* comme résultat d'un autre principe d'articulation. On constate un certain syncrétisme des marques de l'autorité et du contenu qui rend leur appréhension globale et diffuse au niveau de tout le texte. Cela pourrait justifier la discussion sur les dimensions *perceptible* et *non perceptible* de la norme. Pour les *titres* et les *intitulés*, la fonction de signalisation de l'autorité et la fonction épistémique vont de paire. Elles sont orientées vers les sujets de la norme séparés par le temps et par l'espace de l'autorité normative.

En revenant à l'article 1714, nous pouvons constater la présence d'un autre type de références qui portent sur la nature de l'énoncé législatif (*ordonnance, décret* ou *loi*) et la *date* de son entrée en vigueur. Ces références se constituent à elles seules en *marques d'autorité*. Par la date, l'autorité actualise la composante *occasion* et marque ainsi l'**événement**, le seul élément apte à déclencher et à produire le changement. Cet article atteste des changements intervenus au fil des époques dans la réglementation juridique des rapports du *louage*.

De telles marques attestent que le texte a fait l'objet d'une **promulgation**, donc il est produit par une **autorité**. L'autorité fait ainsi connaître la norme aux sujets de droit. Le respect des sujets est déclenché par la perception de ces *marques d'autorité* exprimant la *nature* de l'énoncé législatif ("loi", "ordonnance") et la *date* de sa promulgation. La date peut également marquer les modifications ultérieures d'une loi entrées en vigueur par une nouvelle promulgation. Les marques d'autorité attestent ainsi la validité temporelle et la validité procédurale de la norme. Il est indispensable que l'autorité apparaisse toute-puissante et détentrice d'un pouvoir socialement et unanimement reconnu appuyé sur une institution. La *codification* et les diverses *références* du texte représentent les marques spécifiques de l'autorité juridique car toutes les autorités ne sont pas investies du pouvoir de promulguer leurs messages sous cette forme. Pour que la caractérisation soit complète, il faut préciser qu'il s'agit d'une autorité institutionnalisée se manifestant temps surtout par les aspects formels de son message, facilement reconnaissables par les destinataires potentiels, les sujets de droit.

Les marques extrinsèques de l'autorité prouvent que le droit peut être défini aussi comme un système de signes. Cette perspective sémiotique a conduit à la création d'une nouvelle discipline, la *sémiotique juridique* et à la définition de la théorie du droit comme une sémiotique particulière. (Rossignol, 1996: 119) On considère que l'ordre juridique est un système de significations traduites par des rites symboliques, des codes iconologiques ainsi que par le langage verbal. Pour pouvoir comprendre toutes ces

significations on se sert de règles et de conventions. *Les signes, même s'ils peuvent être doués d'une certaine expressivité naturelle, n'en sont pas moins fixés par une règle; c'est cette règle qui oblige à les employer, non leur valeur intrinsèque.* (Idem: 203) La définition du signe est donc la même pour les domaines juridique et linguistique. Il en est de même de la définition du code conçu comme un *système de règles relatif à une matière particulière.* (Cornu, 1987: 24), plus exactement relatif à l'organisation et la structuration formelles des contenus.

Dans cette perspective, la norme représente un schéma d'interprétation et, durant le processus interprétatif, à côté du système linguistique, d'autres systèmes de signification viennent intervenir sur les sujets récepteurs. Les autres composantes de la norme sont également marquées par des moyens linguistiques, dans le texte législatif.

2. Les marques du contenu

Les marques relevant du contenu sont inséparables des marques de l'autorité dans la mesure où celle-ci régit l'organisation des contenus à l'intérieur d'un code ou d'une loi. Ce contrôle de l'autorité est plus évident dans le cas des titres/intitulés qui sont des *indices* de contenu. Dans le *Chapitre II* ci-dessus, on constate que les contenus annoncés sont organisés sous des formes plus élaborées : *règles juridiques, définitions, déclarations normatives*, toutes englobées dans des articles.

La *règle juridique* a une fonction descriptive: elle décrit la norme et fait parvenir aux sujets son contenu épistémologique. C'est à l'aide des *définitions* que cela se réalise. Les premiers articles qui ouvrent un chapitre sont toujours des *définitions*. Les phrases analytiques (les tautologies) (Martin, 1983: 24) sont des phrases liées au contenu définitionnel. Les traits que la définition comporte peuvent constituer des prédications universelles permettant de créer des énoncés analytiques. L'article 1709 représente un exemple d'énoncé définitoire au sens strict dont les phrases sont caractérisées par analytisme. Les relations entre les phrases n'ont pas à être vérifiées par l'expérience, elles sont valables pour tout locuteur, à tout moment, en tout lieu car il s'agit d'une prédication générique instaurée par les emplois génériques des articles indéfinis et par la présence de l'indéfini *certain* à l'intérieur des SN: *un contrat, une chose, un certain temps, un certain prix*. La relative déterminative *par lequel l'une des parties s'oblige...* introduit la caractérisation de la sous-classe et a le rôle de restreindre et de circonscrire la variété de *contrat* annoncée par le *Titre: contrat de louage* (la doctrine énumère une vingtaine de types).

Nous retrouvons tout d'abord la définition du terme de base: *le louage*. C'est un terme construit, un nom d'action: *action de donner ou de prendre en location* (cf P. Robert, p. 1009). La nominalisation permet de définir la notion juridique à traiter. L'action juridique s'applique sur un objet. La *chose* est l'objet du *louage* au sens du code civil. Mais le terme *chose* ne doit pas être pris dans son sens courant. Au point de vue juridique, il ne désigne pas seulement une chose matérielle, corporelle. *Il s'applique aussi à une chose incorporelle - telle la propriété dite «intellectuelle»: un droit de propriété littéraire ou artistique, un brevet d'invention -, et plus généralement à un droit.* (Weil, Terré, 1986: 236). Cette nature diversifiée des espèces de la *chose* s'exprime, de façon implicite, par l'emploi du pluriel dans le SN défini *le louage des choses*, dont la lecture exacte, pour le spécialiste, est "le louage de n'importe quelle chose, sans distinction de nature".

La phrase s'organise autour du verbe *être* et prend la forme d'une équation. Le nom *contrat* placé à la droite du verbe est un hypéronyme du GN sujet (*le louage des*

choses) ayant le rôle de regrouper la matière juridique à savoir encadrer *le louage* parmi les divers types de contrat. L'hypéronyme est suivi d'une relative qui restreint la sphère de la notion de *contrat* par les indications sur le temps/la durée et la manière dont cette espèce de contrat est mis en oeuvre (*par écrit* ou *verbalement*). Les groupes prépositionnels contiennent des déterminants circonstanciels ayant la fonction de restreindre et de circonscrire le domaine de la notion que l'on veut définir. La quantité d'information s'accroît progressivement vers la fin de la phrase. A l'intérieur des groupes circonstanciels, l'indéfini *certain* fonctionne comme un caractérisant du nom qui en réduit l'extension: *le temps* et *le prix* ne peuvent varier à l'infini. *Certain* oppose un point de vue relatif à un point de vue absolu. Cela a des conséquences juridiques: le contrat en question prévoit nécessairement un prix. Un contrat qui prévoirait qu'un propriétaire met son bien à la disposition d'une autre personne gratuitement ne serait pas un *bail* mais un *prêt à usage gratuit*. Le terme du contrat doit aussi être précisé. S'il est à durée indéterminée, le texte du contrat doit l'indiquer. Dans le cadre de la relation normative, *certain* exprime la possibilité d'actualiser *l'occasion* (composante de la norme) par des coordonnées spatio-temporelles et quantitatives précises.

Les raisons du choix lexical opéré par le législateur dans ce chapitre : Le terme consacré par le discours doctrinal ainsi que par la langue courante est *bail*. Mais il est un terme polysémique qui signifie un genre de contrat et, par métonymie, la somme due en vertu de ce contrat. En tant que contrat, il est le résultat de l'action de *louer* (cf. P. Robert, p. 1009 et Larousse LEXIS, p. 1067). Or ce qui compte en droit est l'action créatrice de rapports juridiques. Le choix des termes est régi par les fins juridiques. Dans un manuel de droit, par exemple, on a la définition suivante: *Le bail, ou louage de choses, est un contrat par lequel une personne, le bailleur ou loueur, donne l'usage d'une chose à une autre personne, le locataire ou preneur, moyennant une rémunération appelée loyer.* (Bordenave, Berho, 1990: 72) Si l'on compare cette définition à celle du code, on constate que l'élément fondamental est le nom d'action (*le louage*) et que ce n'est qu'à base d'inférences logiques répétées que l'on arrive à appréhender le contenu définitionnel des articles 1713, 1714 et 1719. La définition du code est obtenue par le procédé de la *référentialisation interne* et s'appuie sur l'*isotopie sémantique* du texte entier. Les récurrences de certains sèmes dépassent les limites de la phrase (Rastier, 1996: 103). Même résultée des lectures partielles des énoncés qui constituent les articles, la lecture "unique" (Greimas, Courtes, 1979: 197) est assurée par la récurrence de la catégorie sémique [*action de louer*]: le verbe qui l'exprime (*louer*), le nom (*le louage*), l'objet de l'action (*la chose louée*), les participants (*le bailleur, le preneur*), le document enregistrant l'action (*le bail* avec son hyperonyme *le contrat*).

Le texte législatif englobé dans ces articles ne revêt plus la forme d'une définition mais celle d'une *déclaration normative* construite à l'aide de l'indéfini *on*. Le rôle de la *déclaration normative* est toujours celui d'informer les sujets sur le contenu de la norme. Le degré de généralité des termes se réduit par rapport à *choses* mais il reste pourtant encore assez élevé car la séquence *toutes sortes de* exprime la multiplicité catégorique. La conséquence juridique qui en découle est l'obligation de préciser (dans le discours juridictionnel) la nature du bien/ de la chose constituant l'objet du contrat. L'obligation est exprimée de façon implicite dans le discours législatif et va être explicitée dans le discours juridictionnel qui enregistrera l'événement.

Les relations juridiques s'instaurent entre les catégories de sujets désignés de façon générique. La nominalisation des agents du processus établit en même temps leur

statut: le *bailleur* et le *preneur* sont les parties du contrat. Le législateur n'a pas eu la possibilité d'opérer un autre choix lexical. *Donateur* et *donataire*, par exemple, signifiant "personne qui donne"/"fait un don", respectivement "personne à qui l'on donne"/"à qui le don est fait" ne sont pas adéquats parce que leur relation juridique n'implique pas le caractère pécuniaire. D'autres termes tels *vendeur* et *acheteur/acquéreur*, bien que plus aptes à traduire l'intérêt pécuniaire de la relation juridique, ne peuvent pas exprimer le caractère temporaire de celle-ci. Seuls les noms *bailleur* et *preneur* sont des noms spécialisés qui, par leur sèmes, possèdent l'adéquation référentielle. Ce sont des noms de notions désignant uniquement les personnes impliquées dans ce type de contrat. Les termes ne sont pas définis de façon explicite en tant qu'entités juridiques. C'est par la nature des obligations qui leur incombent que s'opère la définition de leur statut. Il s'agit d'une définition implicite résultée de l'interprétation des droits et des obligations stipulés dans les autres articles du chapitre. *Bailleur* et *preneur* sont des mots possédant des traits sortaux qui exigent l'explicitation de la relation temporelle car une relation contractuelle se caractérise, en général, par une durée limitée. (Cela pourrait constituer une raison de la fréquence des G prép circonstants temporels: *pendant la durée du bail*, *durant le bail*, *à l'expiration du terme fixé* etc.) Ces noms "spécialisés" sont choisis justement pour la relation réciproque qui les unit. Les présupposés existentiels attestent l'existence des êtres et des objets dans le monde réel. Le *bailleur* et le *preneur* ne peuvent apparaître que dans un contrat appelé *bail*. La définition du *bail* semble superflue au législateur qui soumet son expression aux exigences de l'économie et de la concision. Les noms d'agent employés au masculin (pour *preneur* le féminin est impossible) renvoient à la classe tout entière de l'être évoqué par le nom (extensité maximale), ce qui permet l'interprétation générique de l'énoncé. Au lieu de donner une définition, le législateur préfère énoncer directement les obligations qui incombent à chaque partie et présenter les cas d'application. Les cas particuliers d'application sont en réalité en nombre infini ce qui fait que la règle ne les envisage que de façon hypothétique et en nombre limité. Les systèmes conditionnels et hypothétiques occupent une place importante dans l'économie du chapitre: les articles 1721, 1722, 1724, 1729, 1730, 1731, 1736 et 1738 sont rédigés sous cette forme. Ces articles contiennent les deux éléments constitutifs de la règle juridique: le *présupposé législatif* et l'*effet de droit*. On remarque le grand nombre d'hypothèses formulées au présent de l'indicatif: *s'il résulte de ces vices quelque perte pour le preneur, le bailleur est tenu de l'indemniser* (art. 1721); *si...la chose louée a besoin de réparations urgentes..., le preneur doit les souffrir* (art. 1724); *si le preneur emploie la chose à un autre usage ... le bailleur...peut faire résilier le bail* (art. 1729); *si...le preneur reste et est laissé en possession, il s'opère un nouveau bail...*(art. 1738).

Dans le présupposé législatif, le législateur a parfois besoin de présenter non seulement la simple éventualité mais aussi d'autres situations qui, à un moment donné, par leurs conséquences, auraient pu entraîner des effets de droit. Il s'agit d'énoncés à caractère contrefactuel présentant l'idée de ce qui auraient pu arriver si les choses avaient pris un autre cours que celui qu'elles prennent en général: ... *quand même le bailleur ne les aurait pas connus lors du bail* (art. 1721). L'expression linguistique des éléments contrefactuels se réalise par le conditionnel passé. Dans tout fait juridique il y a toujours impliqué un élément contrefactuel (Von Wright, 1963: 72) ou bien un élément virtuel: *un autre usage... dont il puisse résulter un dommage.* (art. 1729). Le conditionnel passé et le subjonctif employés dans les subordinées relatives et

circonstanciennes formant le présupposé législatif traduisent linguistiquement les aspects contrefactuel, virtuel, éventuel que la loi se propose d'englober. Le législateur envisage comme virtuelles *les réparations urgentes et qui ne puissent être différées...* (art. 1724) et la potentialité que *le preneur soit privé, pendant qu'elles se font, d'une partie de la chose louée*. Le *ne* explétif marque la négation de l'éventualité. (Martin, 1983 : 96)

Le fond sur lequel se détachent les valeurs de ces formes modales est constitué par le présent de l'indicatif. La plupart des articles du chapitre sont énoncés au présent (1713, 1714, 1720, 1732, 1738). Les oppositions *réel/irréel* et *réel/virtuel* qui régissent l'emploi des formes verbales dans le discours législatif permettent de délimiter le présent comme un espace de stabilité dans lequel le procès est vrai. L'optique référentielle dénotative attribue aux temps verbaux le rôle de positionner le procès par rapport au temps "objectif" du monde. Par le présent de la loi, le temps du législateur tend à s'identifier au temps objectif du monde.

En même temps, c'est un *présent générique, omnitemporel* permettant de construire un univers de définitions, de propriétés et de relations placé en dehors de la temporalité et cherchant à se poser comme tel. La théorie véri-conditionnelle semble adéquate à l'interprétation du contenu des lois : la vérité vaut à l'intérieur d'un univers de croyance. (Idem) Dans le domaine législatif, il est important que cet univers soit identique au législateur et aux sujets de la norme. Tout l'effort du législateur consiste à faire admettre la vérité véhiculée par ses assertions. Celles-ci sont formulées comme des propositions nécessairement vraies, considérées *intemporelles*, dans le sens que le présent grammatical qu'elles englobent exprime "durablement" un fait présent pris en charge (*de dicto*) en tant que fait présent aussi longtemps qu'il est vérifié *de re*.

Le présent omnitemporel et les termes spécialisés des nominalisations, désignant les partenaires du contrat, *le bailleur* et *le preneur*, sont les éléments stables, constants, qui, figurant dans tous les articles assurent la cohésion de l'ensemble. En fonction de leur présence, les actions/situations juridiques sont envisagées à l'intérieur de l'univers de la loi comme virtuelles/éventuelles/contrefactuelles dans les articles.

On peut comparer les termes *bailleur* et *preneur* à ceux de *prêteur* et *emprunteur* employés dans les opérations de crédit ou à ceux de *vendeur* et d'*acheteur* impliqués uniquement dans l'action de *vente*. La *vente* fait l'objet d'une autre division du Code (*Livre Troisième, Titre Sixième, Chapitre Premier*) mais la structuration du Chapitre obéit aux mêmes exigences.

Lors de la lecture d'un article, il faut tenir compte des déterminants facultatifs (les subordinées et les G prép circonstanciels) qui s'avèrent d'une importance capitale parce que ce sont eux qui fixent les circonstances de la validité de la règle. Dans les définitions implicites surtout, les déterminants facultatifs acquièrent un autre statut: ils deviennent des éléments obligatoires pour délimiter la sphère notionnelle des noms spécialisés. Par les procédés de la thématization, les informations qu'ils contiennent sont rendues évidentes, visibles. La dislocation en tête ou en fin de phrase des expansions est fréquente. Par exemple, l'article 1738 du chapitre que nous analysons contient la définition implicite du *bail sans écrit*. L'article commence par une subordinée conditionnelle à l'intérieur de laquelle le circonstant temporel est le plus évident parce que la structure syntaxique de la phrase doit valoriser les circonstances qui forment les situations juridiques présuppositionnelles. A la fin de l'article, la relative déterminative a le rôle de préciser la signification du terme *bail sans écrit* (par référentialisation interne) mais aussi d'attirer l'attention sur d'autres aspects juridiques régis par une

autre règle que l'on doit étudier séparément. La règle en présence exerce de façon autonome sa fonction législative mais sert aussi d'élément introducteur pour une matière juridique nouvelle contenue dans une autre division du code. Nous pouvons constater l'interdépendance du contenu juridique et de la forme syntaxique qui l'exprime et la difficulté de tracer une limite nette entre le droit et la grammaire.

Les éléments linguistiques qui apparaissent constamment dans le texte législatif sont les phrases analytiques et équatives, les énoncés génériques, les expressions anacastiques, les déclarations normatives imbriqués selon les exigences du canon législatif. Ils attestent la présence d'une structure profonde sous-jacente qui préside à l'organisation et à la structuration internes du contenu des normes juridiques. Les marques du contenu de la norme juridique sont plutôt des marques intrinsèques relevant de la nature des termes employés (termes techniques spécialisés) et de l'organisation syntaxique de l'énoncé normatif.

Si l'on considère le *Chapitre II* uniquement dans la perspective des connaissances transmises à n'importe quel lecteur (la loi est un message à tout entendeur), on voit que la configuration des contenus à l'intérieur du chapitre suit un ordre logique. On peut y distinguer deux grandes unités:

- la partie qui concerne l'action du contrat comprenant ses éléments constitutifs: *l'objet* (art. 1713), *la modalité* (art. 1714), *les parties et leurs droits et obligations* (les articles 1719, 1720, 1721, 1722, 1724, 1728, 1731 et 1732) ;

- la partie concernant la fin du bail qui précise les conditions d'arrêt et de continuation de la relation contractuelle.

Les énoncés de ces unités de connaissance sont repris, cités, reformulés, paraphrasés dans d'autres variantes de discours juridique: le discours doctrinal et le discours procédural. Leur visée scientifique et didactique vaut pour la science du droit. Par exemple, les articles 1720 et 1730 sont reformulés dans un manuel de droit sous cette forme: *La bailleur est tenu de faire toutes les réparations dont la chose a besoin pour être utilisable. Lorsque la chose louée est un immeuble, le propriétaire est tenu d'assurer les grosses réparations, c'est-à-dire celles qui sont nécessaires pour que le local soit habitable. Il doit également assurer toutes les réparations occasionnées par la vétusté et la force majeure.* (Bordenave, Berho, 1990: 73)

Les formulations linguistiques sont presque les mêmes que celles du code mais la fonction législative y est absente. Il n'y a pas de marques d'autorité et les contenus ne sont pas englobés dans des articles. Ces phrases n'ont pas la qualité de règles juridiques même si leur signification est la même que celle des règles contenues dans les articles respectifs. C'est un discours "sur la norme" dont les phrases s'appellent *déclarations normatives*. La déclaration normative devient une règle à l'intérieur du discours législatif. Dans tout autre discours, la déclaration normative n'a pas de force législative.

La règle juridique semble formulée de la même manière que les règles utilisées par les autres domaines normatifs (l'éthique, la morale) ou par les autres sciences (la grammaire, les mathématiques). Mais ce qui est spécifique à la règle juridique est la dimension des contenus implicites. Le nombre des indications non exprimées (implicites) nécessaires à l'appréhension et à l'interprétation de la signification d'une règle juridique est considérablement plus grand par rapport aux autres types de règles ou définitions. L'implicite du discours législatif est codé selon des conventions et des modèles propres relevant toujours du canon législatif. La formalisation ne concerne pas uniquement les contenus explicites mais régit surtout la structuration des contenus

implicites. Le principal souci du législateur (auto-imposé et reconnu) est la concision de l'expression par l'économie des moyens. Mais l'économie des moyens linguistiques qu'il utilise aboutit, au fait, à dire moins qu'il ne veut laisser entendre. Pour la règle juridique, l'action des principes d'informativité et d'exhaustivité semble doublée en permanence de l'action de la litote. Aux effets conjugués de ces trois lois du discours s'ajoute la spécialisation des termes techniques propres aux domaines du droit, ce qui fait que le travail d'interprétation implique des risques pour les destinataires.

3. Les marques du caractère de la norme

En formulant les règles juridiques, l'autorité législative transmet à ses sujets, à côté du contenu, des messages sur le caractère de la norme. Le *caractère* est la composante de la relation normative qui exprime l'*obligation* ou la *permission* que la norme fait parvenir à ses sujets par rapport à un contenu. Dans le fragment que nous analysons, il y a des normes qui possèdent soit l'un soit l'autre de ces deux caractères fondamentaux exprimés par divers moyens linguistiques.

L'autorité exprime des permissions générales sous forme de déclarations normatives, dans les articles 1713 et 1714. Les déclarations normatives visent tous les justiciables à qui la loi accorde le droit (la permission) *de louer*. C'est pourquoi l'énoncé est formulé à l'aide du sujet *on*. *On* ou "tout le monde" a pour fonction d'être offert au destinataire de la norme comme une sorte de miroir idéal dans lequel celui-ci est disposé à se reconnaître. (Berrendonner, 1982: 43). L'évidence implicitement admise est que chacun se sent obligé d'être conforme à tous, se trouve disposé à ressembler au miroir, à l'image idéale de comportement. Les déclarations normatives sont, dans la plupart des articles où elles apparaissent, formulées à l'aide de ce pronom indéfini. Cela pourrait avoir des raisons psychologiques mais aussi des raisons juridiques et grammaticales.

Au point de vue juridique, la déclaration normative formulée avec l'opérateur modal *pouvoir* et le sujet indéfini *on* exprime la liberté de *louer* ou de s'en abstenir. Il n'y a pas d'obligation juridique de *louer*. Au point de vue grammatical, le pronom *on* renvoie à un ensemble de personnes d'extension variable (Riegel *et al.*, 1994: 197), que l'autorité ne se propose pas d'identifier de façon précise en tant qu'agents de l'action de louer. L'identification s'opère au moment où l'action juridique est accomplie et les sujets de la norme acquièrent les statuts distincts de *bailleur* et de *preneur*. Ils sont marqués par la dénomination et par les obligations qui leur incombent réparties par l'autorité de façon presque symétrique à chacun d'eux: *le bailleur est obligé à...*(art. 1719), *le bailleur est tenu de...*(art. 1720 et 1721), *il doit ...*(art. 1720) et *le preneur doit...*(art. 1724, 1730, 1731), *le preneur est tenu de...*(art. 1728). On constate que les obligations ne sont plus exprimées de façon générale à l'aide de l'indéfini *on*, comme dans le cas des permissions, mais qu'elles sont établies de façon exacte et avec rigueur.

Le domaine déontique de l'obligation est exprimé par des moyens linguistiques spécifiques à ce discours. Les verbes *obliger*, *tenir* sont employés dans la construction personnelle passive à la III^e personne du singulier, avec les sujets génériques *le bailleur* et *le preneur*. Le législateur n'emploie pas les verbes du type *forcer*, *contraindre*, *astreindre* qui semblent plus aptes à imposer le respect de l'obligation. Ces verbes expriment, à différents degrés, l'intervention d'une force extérieure dans l'action: *contraindre* signifie « forcer à agir contre son gré » (cf. P. Robert, p. 342) et *forcer*, « obliger à agir contre son gré par force » (Idem, p. 728). Le contrat est le résultat d'un accord entre deux partenaires (appelés *parties* par la loi), ce qui implique deux volontés

communes, mutuelles et juridiquement égales. Les sèmes [*contre son gré*] et [*par force*] contrediraient la nature de l'obligation qui découle, selon l'article 1719, seulement de *la nature du contrat*. Les *parties* sont mentionnées ensemble, se rapportant toujours l'une à l'autre (*le bailleur et le preneur* dans les articles 1729, 1730, 1741, 1742) et sont regardées comme égales devant la loi qui les désigne, même sans faire la distinction, par le SN défini *l'une des parties*. Dans l'article 1736, par exemple, les deux parties sont considérées égales quant à l'obligation de donner congé l'une à l'autre.

Le choix des termes est ainsi limité car chaque verbe correspond à une opération distincte. Les verbes sélectionnés pour communiquer les obligations sont pour la plupart du domaine juridique: *user de la chose, payer le prix, délivrer la chose, jouir de la chose*. Le législateur emploie l'infinitif des verbes placés (par la thématization) en tête de phrase pour former des alinéas distincts: 1°, 2°, 3° dans l'article 1719 ou 1°, 2° dans l'article 1728. L'organisation systématique des phrases numérotées suit l'ordre chronologique des opérations juridiques soumises à l'attention des parties qui doivent les observer. Dans l'expression des obligations principales, l'autorité est toujours exacte, systématique et explicite. Si l'on veut extraire une définition de ces obligations, dans le texte d'un manuel ou dans un texte doctrinal, cette systématisation permet de prendre en compte tous les détails. Les infinitifs seront actualisés par des formes personnelles et temporelles distinctes au moment où le contrat sera rédigé et la composante *occasion* prendra une forme concrète. Dans la rédaction du contrat, le discours mobilisé est le discours juridictionnel qui possède d'autres traits caractéristiques. Les partenaires s'actualisent nommés par leurs noms et qualités juridiques respectifs. Le discours législatif détermine l'organisation et le fonctionnement du discours juridictionnel.

La fonction législative (de réglementation) et la fonction cognitive (de transmission de connaissances) vont de paire et sont linguistiquement rendues par les mêmes moyens. Le contenu et le caractère de la norme sont inséparables des sujets visés par l'autorité. On constate de nouveau le syncrétisme des marques, cette fois-ci pour le contenu, le caractère et les sujets de la norme.

Les normes établissent des modèles de comportement humain que l'autorité propose à la société. *Norme* signifie aussi "idéal" (P. Robert, p. 1160). L'autorité législative décrit cet idéal que l'ordre juridique en place vise à atteindre. Comme tout comportement implique des actions ou des façons d'agir, les marques du *caractère* de la norme se retrouvent en nombre plus grand dans le groupe verbal de la phrase. Cela implique une "spécialisation" des moyens morphosyntaxiques utilisés dans le texte législatif: les GN, les nominalisations pour exprimer le *contenu* des règles juridiques, alors que les GV et les modalisateurs employés comme marques du caractère de la norme. Les déterminants circonstanciels changent de statut grammatical, dans le texte législatif, car ils se transforment en éléments indispensables à la validité de la norme. Ils forment la présupposition législative qui entraîne l'effet de droit. Ces groupes circonstanciels qui n'ont pas d'ancrage spatio-temporel dans la réalité (car il s'agit d'un modèle idéal) seront eux aussi actualisés par l'action de l'*occasion* ou l'*événement* dans la terminologie wrightienne. Ce sera l'élément de la norme qui déclenchera la transformation de l'état de choses, le changement.

Le texte législatif représente un modèle d'expression normative. D'autres autorités choisissent d'autres moyens linguistiques pour faire parvenir la norme à leurs sujets. Les commandements religieux, les règles morales ou celles de la grammaire

emploient d'autres expressions normatives, plus ou moins formalisées, qui sont, à leur tour, reconnaissables par leurs sujets. Les règles d'un jeu sportif ou les règles de la grammaire peuvent contenir des foncteurs déontiques mais elles ne déclenchent pas le respect même si certaines sanctions sont mentionnées explicitement ou implicitement. La dimension symbolique de l'autorité n'a pas la même importance aux yeux des sujets de ces normes que dans le cas de l'autorité législative. Le degré de formalisation de l'expression linguistique y contribue de façon décisive.

TITRE HUITIÈME
Du contrat de louage.
CHAPITRE PREMIER
Dispositions générales.

Art. 1709. Le louage des choses est un contrat par lequel l'une des parties s'oblige à faire jouir l'autre d'une chose pendant un certain temps, et moyennant un certain prix que celle-ci s'oblige de lui payer.

CHAPITRE II
Du louage des choses.

Art. 1713. On peut louer toutes sortes de biens meubles ou immeubles.

Art. 1714. (*Ord. 17 oct. 1945; L. 13 avr. 1946.*) on peut louer ou par écrit ou verbalement ...

Art. 1719. Le bailleur est obligé, par la nature du contrat, et sans qu'il soit besoin d'aucune stipulation particulière:

- 1° De délivrer au preneur la chose louée;
- 2° D'entretenir cette chose en état de servir à l'usage pour lequel elle a été louée;
- 3° D'en faire jouir paisiblement le preneur pendant la durée du bail;

Art. 1720. Le bailleur est tenu de délivrer la chose en bon état de réparations de toute espèce.

Il doit y faire, pendant la durée du bail, toutes les réparations qui peuvent devenir nécessaires.

Art. 1721. Il est dû garantie au preneur pour tous les vices ou défauts de la chose louée qui en empêchent l'usage, quand même le bailleur ne les aurait pas connus lors du bail.

S'il résulte de ces vices ou défauts quelque perte pour le preneur, le bailleur est tenu de l'indemniser.

Art. 1722. Si, pendant la durée du bail, la chose louée est détruite en totalité par cas fortuit, le bail est résilié de plein droit; si elle n'est détruite qu'en partie, le preneur peut, suivant les circonstances, demander ou une diminution du prix, ou la résiliation même du bail. Dans l'un et l'autre cas, il n'y a lieu à aucun dédommagement.

Art. 1724. Si, durant le bail, la chose louée a besoin de réparations urgentes et qui ne puissent être différées jusqu'à sa fin, le preneur doit les souffrir, quelque incommodité qu'elles lui causent, et quoiqu'il soit privé, pendant qu'elles se font, d'une partie de la chose louée.

Art. 1728. Le preneur est tenu de deux obligations principales:

- 1° D'user de la chose louée en bon père de famille, et suivant la destination qui lui a été donnée par le bail, ou suivant celle présumée d'après les circonstances, à défaut de convention;
- 2° De payer le prix du bail aux termes convenus.

Art. 1729. Si le preneur emploie la chose louée à un autre usage que celui auquel elle a été destinée, ou dont il puisse résulter un dommage pour le bailleur, celui-ci peut, suivant les circonstances, faire résilier le bail.

Art. 1730. S'il a été fait un état des lieux entre le bailleur et le preneur, celui-ci doit rendre la chose telle qu'il l'a reçue, suivant cet état, excepté ce qui a péri ou a été dégradé par vétusté ou force majeure.

Art. 1731. S'il n'a pas été fait d'état des lieux, le preneur est présumé les avoir reçus en bon état de réparations locatives, et doit les rendre tels, sauf la preuve contraire.

Art. 1732. Il répond des dégradations ou des pertes qui arrivent pendant sa jouissance, à moins qu'il ne prouve qu'elles aient eu lieu sans sa faute.

Art. 1736. Si le bail a été fait sans écrit, l'une des parties ne pourra donner congé à l'autre qu'en observant les délais fixés par l'usage des lieux.

Art. 1737. Le bail cesse de plein droit à l'expiration du terme fixé, lorsqu'il a été fait par écrit, sans qu'il soit nécessaire de donner congé.

Art. 1738. Si, à l'expiration des baux écrits, le preneur reste et est laissé en possession, il s'opère un nouveau bail dont l'effet est réglé par l'article relatif aux locations faites sans écrit.

Art. 1741. Le contrat de louage se résout par la perte de la chose louée, et par le défaut respectif du bailleur et du preneur de remplir leurs engagements.

Art. 1742. Le contrat de louage n'est point résolu par la mort du bailleur ni par celle du preneur. (Extraits du *Code civil Dalloz*)

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ARTS IN BUSINESS ENGLISH METAPHORS

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Abstract: *How are the conceptual domains of arts, dancing, music, theatre connected to the conceptual domain of economics? Via metaphorical correspondences, which, the present study asserts, are surprisingly not scarce in the discourse of business English. The article shows how exactly these correspondences function in contemporary English journals and it provides insights into their cognitive and ideological significance.*

Keywords: *conceptual metaphor, business English, arts.*

Metaphor permeates economic commentary and thought. This is the main premise which the present article is built on. Conceived as the main mechanism that enables people to comprehend abstract concepts and manipulate abstract reasoning, metaphor understandably plays a crucial part in the discourse for specific purposes, the language of business and economics included. Current cognitive linguistics views acknowledge this role and would certainly benefit from multifarious contextualized evidence extracted from authentic usage that points to this cognitive weight of metaphorical correspondences.

In what follows we plan to restrain the field of investigation to a secondary discourse of business and economics, i.e. business journalese. This strand of discourse may reasonably be assumed to take over some of the metaphorical networks on which scientific discourse relies in economics. In Boyd's terms (Boyd, 1996: 481-532), metaphors in economics as a science may be either theory constitutive (the stepping stones in the development of new concepts, theses or theories, bridging the gap between the old and the new), terminological metaphors (instrumental in creating new terminology, therefore evolving into dead metaphors that become lexicalized) and pseudo-scientific metaphors (manifest in popularizing literature). As the ratio of the ones in the latter category will predictably be noteworthy in journalistic business discourse, we have chosen them to be the target of our linguistic inquiry. They also evince, as can be noted, higher novelty, being akin to literary ones, since the articles published in newspapers and magazines address non-expert, semi-expert and expert readership alike. Such pseudo-scientific metaphors may thus represent one of the true tokens of the secondary discourse under investigation. Our insight into how familiar knowledge about arts is metaphorically mapped in business journalese in English is meant to allow us to check some of the cognitive linguistic applications and implications of the metaphorical phenomenon.

The collection of linguistic data originates in a prestigious online database called *Business Source Complete*. It offers full text for more than 8,500 scholarly business journals and other sources, including full text for more than 1,100 peer-reviewed business publications. Coverage includes virtually all subject areas related to business. This database provides in full more than 350 of the top scholarly journals dating as far back as 1922 and is updated on a daily basis. The search for metaphorical expressions was intuition-based, starting from lists of lemmas belonging to the semantic

field of arts which have been put together with the help of glossaries, dictionaries, lexicons and thesauri.

The first artistic domain which was found to be metaphorically exploited in business journals is that of music.

Two key entities have been inserted in the role of the agent playing some instrument or producing music, namely ECONOMY or A COMPANY IS A MUSICIAN. As such, the options include playing the same tune (agreeing or generating harmony) or a different one (suggestive for disagreeing). Novelty of products or economic strategies is metaphorically labelled as *a new tune*:

- (1) '*Duet in tune* with sub-Saharan growth with first index fund'
- (2) '*Orchestrating* six companies to *play one tune*'
- (3) 'Invesco and JO Hambro *tune* European strategies'
- (4) 'Asian Budget Sector *Sings Different Tune*'
- (5) 'Most IT Plans and Business Plans *Sing Different Tunes*'
- (6) 'Grocer *sings new tune* in community involvement.'
- (7) 'AOL *Sings New Tune*: Web Store for Videos'
- (8) 'A *New Tune* for High-End Audio'

The class of the most frequent pre-modifiers for the lexeme *tune* was found to include *sponsorship*, *partner* and genitive constructions, while adjectives as pre-modifiers (such as *sweet*, *happy*, *sad*) reflect positive or negative intention or effect:

- (9) 'Smirnoff's *sings sponsorship tune* on Blue Note tour'
- (10) 'Tomlin *sings partner tune* for EMI unit'
- (11) 'Will GM once again *sing* Elmer's *tune*?'
- (12) 'Memphis Music *Sings Sweet Tunes* to Local Economy'
- (13) 'Crossing new borders: Taco Bell *sings happy tune* at the Grammys'
- (14) 'Restaurateurs *sing sad tune* about Branson'

The genitive construction is by far the most pervasive both for singing and playing tunes; it is forceful in that it suggests accompaniment or agreement with the entity embedded in the synthetic genitive:

- (15) 'Nokia Won't *Play* iPhone's *Tune*'
- (16) 'Microsoft *Plays* Real's *Tune*'

Additionally, the result of the economic move implied by the dynamic verb *to play* is transferred to the premodifier (*sponsorship*, *acquisitive*, *international*, etc):

- (17) 'Molson *plays* sponsorship *tune*'
- (18) 'MTVi *plays* acquisitive *tune*'
- (19) 'UCI 5 *plays* international *tune*'
- (20) 'Linux vendors *play* Windows *tune*'

A COMPANY IS A MUSICAL INSTRUMENT and MONEY IS A MUSICAL INSTRUMENT are two other persistent correspondences that use the musical instrument script to reach out to typical activities such as *fine-tuning*, *self-tuning*, *tuning up*, *tuning in*; money as a musical instrument features highly conventionalized expressions such as *to the tune of (a sum)*:

- (21) 'Ford *fine-tunes* Verve for North American tastes'
- (22) 'Is It Time for a Company Car *Tune-Up*?'
- (23) 'Marketers and content providers *tune in* to podcasting's potential'
- (24) 'IBM said it chose XIV and its Nextra architecture as it addresses the new requirements associated with next generation digital content, its ability to scale

dynamically, heal itself in the event of failure, *self-tune* for optimum performance and eliminate the management burden.'

(25) 'REVShare's Growth Spurs Investors to the *Tune* of \$20M'

(26) 'Columbs, Ga., Starts Triple Play to *Tune* of \$80 Million '

A third significant scenario in music is that of the conductor orchestrating; it is relevant in business by the amplitude of the coordination, the joint effort and the harmony of the result it generally supposes; these aspects get highlighted by means of the metaphors A COMPANY IS A CONDUCTOR (27-32) or A BUSINESS LEADER IS A CONDUCTOR (33-34):

(27) 'Microsoft *orchestrates* an enterprise-ready BizTalk RFID platform.'

(28) 'The company *orchestrates* sales events, either in anticipation of a store closure or to help a retailer better position themselves for growth.'

(29) 'Success is partly due to the fact that Hong Kong is home to firms that *orchestrate* the production and flow of goods supplied by factories in the developing world to multinational retailers.'

(30) 'Amadeus *orchestrates* sale of Comtec'

(31) 'We compare two approaches the buyer could use to *orchestrate* this competition [...]'

(32) 'The article reports on the problems facing the Organization of Petroleum Exporting Countries with its attempt to *orchestrate* an oil output reduction.'

(33) 'No matter where your title appears on the org chart, transformational change is usually difficult and often disruptive. But if organizational change is to take root, corresponding change of the organization's leaders must also take place. As leaders, we must *orchestrate* and embody such change efforts. '

(34) 'Amid the uncertainty of those first hours, the leadership team must make a range of decisions to *orchestrate* the company's response and manage the rest of its business.'

Economic agents may acquire a double status – that of musician, on the one hand, and that of dancer, on the other hand (COUNTRIES ARE MUSICIANS/ DANCERS); there is an implication of subordination of the latter to the former, suggested by the common practice of the musician imposing the rhythm and music in:

(35) 'Why should Europe *dance to* Germany's Economic *Tune*?'

The previous metaphoric instantiation provides us with the opportunity of moving on to the second major set of correspondences, that which concerns the domain of dancing. The complexity, skills and rule-governed nature of doing business are metaphorically matched by the ones involved in dancing (DOING BUSINESS IS DANCING):

(36) 'In Deal *Dance*, BHP and Rio Trip Over 'Shared' Partners'

(37) 'Recent Deals *Dance* On A Libor Floor'

(38) 'Learn the liability *dance*'

(39) 'Latin American trusts *dance to different beat*'

(40) 'Oncogene's Full *Dance* Card Oncogene's Full Dance Card'

(41) 'Orion still *dances* with bankruptcy'

In particular, MERGERS AND ACQUISITIONS ARE DANCING:

(42) 'Nominating Yahoo directors is likely to be Microsoft's next step in its takeover *dance*.'

In her analysis of mergers and acquisitions-related metaphors, Koller (Koller, 2004: 114) concludes that even though the DANCING scenario could be an alternative

to the FIGHTING metaphor (statistically demonstrated to be prevalent in her corpus of business articles), it actually supports the dominant cluster metaphor.

Although DANCING has been considered a complex and eclectic conceptual domain, its usage may also be attributed to its potential integration into a larger cognitive framework, that of the evolutionary struggle, which combines a series of metaphorically rendered aspects – fighting, mating and feeding (Koller, 2004: 48). Dancing ties in with romance in a mating ritual. This supposition may be inferred from the overt textual co-existence of lemmas pointing to mating and dancing scenarios:

(43) ‘Microsoft’s Mating *Dance*.’

(44) ‘The Microsoft-Yahoo! Mating *Dance*’

(45) ‘Microsoft said as much, however politely, on Feb. 11 when it called the offer, extended on Jan. 31, "full and fair." The remarks came in response to Yahoo's earlier statement that Microsoft's bid "substantially undervalues" the company. The interchange is part of a delicate *dance* that, while cordial now, could soon turn hostile. "The process is following a reasonably well-known mating ritual," says Joseph Grundfest, a Stanford Law School professor and former commissioner of the Securities & Exchange Commission.’

(46) ‘Will anyone dance with Qwest? With its bid for MCI rebuffed, despite being higher than Verizon's, telecom's *wallflower* may have to look for a new partner.’

(47) ‘Once a *hot date* in the telecom world, Qwest has been a *wallflower* since this market began to slide four years ago.’

(48) ‘The awkward mating *dance* of Corroon and Willis’

(49) ‘Which of Lone star’s suitors will *get the dance*?’

The mating frame, projected against the journalistic background, allows the writer to expand the metaphor to some conventionally unused parts of the dancing scenario – notice *the hot date* or *the wallflower* elements. We cannot but support the conclusion already expressed by Koller (Koller, 2004: 126) that one of the dancing partners is constructed as a feminized and static entity. The examples above assist and even collapse with the MATING metaphor, raising the central issue of gendering.

The gender aspect prevails over the motion aspects incumbent in dancing as a human activity; occurrences of metaphorical expressions where motion in dancing is emphasized were found to be rather rare:

(50) ‘Trying to *dance away* from default’

(51) ‘*Dances* with debts: why Orion is *reeling*’

(52) ‘Salinas’ flashy *new step* in the Mexican debt *dance*’

It is the type of dance that may be occasionally stressed so as to clarify the reason, purpose or circumstances of the respective economic activity; *dicey* or *daring* could signal risk, while *precarious* and *death* point out dark prospects:

(53) ‘Google's Dicey *Dance* in China’

(54) ‘Supply and demand do a precarious *dance*’

(55) ‘Africa: from heady hopes to a *dance* of death’

(56) ‘A Cable mogul’s daring *dance* on the high wire’

The animizing metaphor A COMPANY IS AN ANIMAL turns out to yield repeated blends with the dancing scenario (A COMPANY IS A DANCING ANIMAL):

(57) ‘*Dances* with *wolves*’ (the article presents the author's views on the impact of Retail Delivery Report on insurers.)

(58) 'Making the *Elephant Dance*' (the article profiles Lewis B. Campbell, CEO of Textron Inc. Campbell turned around Textron's finances after an economic downturn between 1999 and 2001 by changing the decentralized company into one with a single strategic vision, winning over managers and skeptical Wall Street analysts in the process)

(59) 'Nestle: *An Elephant Dances*'

(60) '*Slow dance* with the *dragon*'

(61) 'Getting two big *elephants to dance*'

Although, as Eubanks noted (in Koller, 2004: 127), the attributive qualities of dance such as grace or rhythm are systematically disregarded, they are indirectly accentuated by means of the choice of large, awkward, ungraceful animals (such as *wolves, elephants, dragons*) seeming to suggest that dancing or business in this case is a remarkable success.

Last, but not least, a third metaphorical dimension seems to interconnect money and theatre. MONEY IS AN ACTOR whose performance is of interest to the audience:

(62) 'The euro has finally turned the corner. After *a miserable performance* in the first two years, at least in terms of the exchange rate, the single European currency seems to have confirmed its year-end recovery against the dollar.'

(63) 'The Romanian economic story is positive and the *leu* is one of the best if not the *best performing* currency in the region against the euro.'

(64) '[The article] examines the *performance* of the United States dollar in relation to the 'Japanese yen and the German mark, for January 14th, 1997. Strong *performance* of dollar over yen and the mark; Factors influencing strong performance of dollar.'

(65) 'According to the author, the region's issuers are keeping away from the euro due to the currency's volatile *performance*, lack of familiarity by Asian issuers with the currency and a corresponding ignorance of Asian credit by European investors.'

The mapping MONEY IS AN ACTOR proved particularly fertile when the euro was introduced as the single European currency in a series of countries, so that the *debut* parallel was often resorted to in the press at that time:

(66) 'The *much anticipated* euro *debuted* last Monday as Europe's common currency for 11 European nations.'

(67) 'Euro finally *makes its debut*.'

(68) 'Ukraine to launch euro *debut* next week.'

(69) 'Euro *Debuts*, Debate Continues.'

(70) 'Euro's *Debut* Has Little Impact on U.S., for Now.'

(71) 'Behind the Scenes With The *Euro*.'

The same ground-breaking event was alternatively depicted by means of MONEY IS A SHOW or A THEATRE HALL metaphors:

(72) 'Academic research, in turn, developed its own views, which turned out to be critical of some orientations, yet it generally recognizes that, in the end, the launch of the euro has been *a major success*.'

(73) 'The euro *opened with great fanfare* in January, rising 5% on the first day of trading.'

To round up, we should mention that money itself oscillates between various identities which it acquires metaphorically, one of which underscores it as a work of art, but something beyond its artefact nature (MONEY IS A WORK OF ART):

(74) 'I intend to focus my remarks on the challenges presented by the *creation* of the euro and the execution of monetary policy in a rapidly changing world.'

As these insights have not been integrated into a quantitative analysis, we shall only formulate a few conclusions that are related to the qualitative side of the linguistic data presented so far.

Arts (music, dancing and theatre) are a typically non-violent, non-competitive form of expression. The anchoring of business into such a domain may have two implications. On the one hand, some of the metaphorical parallelisms, despite their peaceful undercurrents, are cunningly meant to underlie opposite correspondences; it happens so with the dancing scenario, incorporable in the mating ritual, itself a manifestation of the evolutionary struggle. The dominant usage of the metaphor DOING BUSINESS IS WAGING WAR is therefore reinforced rather than undermined. On the other hand, the arts metaphors supply exposure to a discourse that challenges the dominant cognitive model, aiming at reconfiguring the readers' conceptual landscape. This has already been asserted by Fairclough (Fairclough, 1995:30), who noticed that 'reporters bring [particular metaphoric models] to bear in interpreting events and source texts, models which [they] try to convey to audiences in the way they write'.

While processing the text, the ideal reader may come to share the alternative mental model based on non-aggressiveness and creativity, or at least become aware of parallel conceptualizations. Alternative metaphors like the arts-related ones could therefore make a difference by virtue of their counter-discursive power.

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ASSESSING LANGUAGE FOR SPECIFIC PURPOSES

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***Abstract:** The last decade's major socio-economic and political changes affecting the more and more mobile workforce have led to an increased amount of interest in Language for Specific Purposes materials and (internationally recognised) tests. The free movement of workforce involving more and more countries, the continuously growing number of professions which start being recognised at an international level have triggered an equally increased need of testing and certifying language competence. What this paper tries to do is to prove that Language for Specific Purposes needs highly specialised tests, constructed according to test takers' specific (professional) needs.*

***Keywords:** LSP, assessment, specific language tests.*

There has been lately an increased amount of interest in the vast and relatively new area of Language for Specific Purposes (LSP), interest manifested especially at the level of materials development and courses organisation. There is an abundance of materials on language for business communication, language for law, language for computing, language for tourism, language for medical profession and so on. All these courses tend to become now more and more specialised, aiming at increasingly specialised target groups (such as, for instance, language for hotel personnel, language for nurses, language for business negotiation, language for peacekeeping etc). These specialised courses need equally specialised tests, which makes the process of assessing language for specific purposes an important part of applied language research. Dwelling mainly on the studies of Dan Douglas, Tim McNamara and Tony Dudley-Evans & Maggie Jo St John, this paper tries to prove that "specific purpose language tests are indeed necessary, reliable and theoretically well-motivated" (Douglas, 2000: 2).

There are researchers within the area of applied linguistics who claim that general language tests are valid for all fields of expertise, the development of LSP tests being therefore unnecessary. The only difference between general language tests and language for specific purposes tests they acknowledge is one of lexic, which is not worth, in their opinion, the effort of creating new (specialised) tests. The first argument I will bring against their claim (in accordance with Dan Douglas' and Tony Dudley Evans & Maggie Jo St John's arguments) is that there is no such thing as pure general language test or pure LSP test. All tests have a (clearly defined) purpose and they are in fact organised on a continuum which runs from clearly definable General Language tests through to very specific LSP tests. Dan Douglas speaks about a "continuum of specificity from very general to very specific", being thus possible for a given test "to fall at any point on the continuum" (Douglas, 2000: 1). One cannot speak therefore of pure General Language tests; one has to consider - when using or creating a language test - where exactly it is situated on the continuum of specificity.

Recent research seems to point to the fact that (highly) specialised tests are indeed necessary for assessing the language knowledge of those test takers who are specialists (or try to specialise) in various areas of expertise (such as, for instance, in business, law, tourism, medicine, engineering etc). It has been proven that even if a test

taker has good knowledge of General Language, this does not help him in coping with the professional environment he is (or becomes) part of. This not being able to communicate successfully in a certain professional environment or in a certain professional situation shows that the test taker needs more than General Language knowledge. He needs to know how to communicate in certain (clearly defined) situations which are strictly related to his field of expertise. He needs to get familiarised (during the language course as well as during the language test) with some of the authentic situations he is likely to encounter in his future (professional) activity. It is not therefore sufficient to use texts and tasks belonging to the general register of language. If we want to assess a test taker's ability to use language within a specific vocation, profession, or academic field, then specific texts and tasks will be needed.

Dan Douglas offers two main reasons for creating specific purpose language tests instead of using the already existing, general purpose tests: he argues first of all that language performances vary with context and test tasks, and secondly – that specific language is precise. Context and precision would be therefore the first two main concepts to be considered when trying to develop an LSP test. The context of the test should be as similar to the target language use situation as possible. The test tasks should be therefore authentic, that is they should represent the best they can the way language is used in non-pedagogic, non-test, natural communication. The LSP tests have to use field specific content in tasks which might be plausibly carried out in those fields. In order to do that the test developer has to carry out first of all a needs analysis of the target language use situation. He has to analyse the communication situations the test taker is likely to encounter in his professional activity. Needs analysis is an essential step in the development of both LSP materials and LSP tests. The test developer has to know exactly what is the context in which the test taker will have to use the language in order to create test tasks which are authentically representative of that context. And there are many features of the context that have to be taken into consideration: the physical and temporal setting (there certainly are variations between communication taking place in an office and communication taking place in a noisy factory), the roles of the test taker and the interlocutors (one has to determine which are the roles the test taker will most probably have to play), the purposes of the communication (one has to establish whether the test taker has to negotiate something, to persuade somebody to do something, to inform the audience on a certain subject etc), the topic and content of the message, its tone and manner.

If, for instance, one has to test a lawyer's control of a foreign language, it is definitely not sufficient to use texts and tasks which are not specific to the legal profession. The test developer has to study first of all the (professional) situations the lawyer is likely to encounter during his activity. He/she will most probably have to present a case in a court of law, to conduct somebody's defence, to negotiate a contract between two companies and so on. The same when one wants to test a manager's command of a foreign language. He/she will probably have to negotiate a contract, to find new clients, to persuade prospective clients, to organise and run a team of employees etc. All these target language use situations require much more than just good knowledge of legal or economic lexic. They require, according to Dan Douglas, grammatical knowledge (knowledge of vocabulary, morphology, syntax and phonology), textual knowledge (knowledge of how to structure and organise language into larger units = rhetorical organisation; and how to mark such organisation =

cohesion), functional knowledge (knowledge of the ideational, manipulative, and imaginative functions of language) and sociolinguistic knowledge (sensitivity to dialects, registers, naturalness, and cultural references) (Douglas, 2000: 28). Not to mention a good command of the specific content, that is the specific field of expertise for each test taker (law and management in our examples). Subject knowledge always interferes with linguistic competence in the case of LSP tests and it appears that, under some conditions at least, background knowledge makes a difference to language test performance. "The very essence of specific purpose tests is that they require the test takers to engage themselves authentically in test tasks that are demonstrably related to the target language use situation, and, therefore, relevant background knowledge will necessarily be called upon in the interpretation of the communicative situation and in the formulation of a response" (Douglas, 2000: 39). Research has shown that test takers whose language tests were strictly related to their expertise field obtained considerably better results (especially in the reading part) than those who had to deal with General Language tests or with tests related to other expertise fields. Good knowledge of their subject seems to help them do better in language tests, especially when they are at an intermediate level. For those having low language competence background knowledge does not seem to make a difference, neither for those having high level competence, who can compensate for a certain lack of background knowledge by making fuller use of their language resources. According to Dan Douglas subject knowledge is impossible to separate from linguistic competence, that is why LSP test developers must consider it when assessing a test taker's linguistic competence. In order to do that the test developer has two possibilities: subject specialist informant procedure and grounded ethnography.

Grounded ethnography has been defined as being an approach to describing and understanding a target language use situation using the perspective of the language users involved in that particular situation. Its main goal is to "produce an account of the principles which guide participants in cultural activities in behaving the way they do, interacting with each other, and interpreting each other's utterances and behaviors" (Douglas, 2000: 93). But grounded ethnography seems to be requiring too much time, too many human resources and financial resources to be regarded by test developers as an acceptable solution for analysing the target language use situation. Subject specialist informant procedure seems to be therefore the most appropriate solution for understanding input data in LSP disciplines with which the test developers have little or no expertise. There are several areas that specialist informants can help the LSP tester with: technical terminology, common language words used technically, contextual paraphrases, grammatical choice, rhetorical structure, punctuation structure, connectives. It is essential therefore that LSP test developers make use of the subject specialist informant in a principled way for analysing the target language use situation during the LSP test development process. Seeing the diversity of areas in which a LSP test developer may need the help of a subject specialist informant, one could conclude that the test developer can understand the target language use situation and the problems that need to be addressed in the test only through a detailed analysis of both the content and the language in the special purpose domain.

After having analysed the test taker's communicative needs and established the target language use situation(s), after having consulted a subject specialist informant and analysed the linguistic peculiarities related to the target language use situation, the

test taker has to proceed to the next important step: the development proper of the LSP test. He has to create and organise the input, that is the specific purpose material in the target language use situation that language users process and respond to. When creating the testing material, the test developer has to focus on two main aspects: the prompt and the input data. The prompt refers to specific purpose contextual information necessary for the test taker to engage in a communicative task: establishing the setting (by mentioning the spacial and temporal setting of the target language use situation), the participants and their roles (by offering information on their profession/social position, age, gender, personality, behaviour), the purpose of communication (the reason for carrying out the task), its form and content, the tone (implicit or explicit referring to irony, humour, sarcasm) and norms of interaction (which may be derived from the choice of setting and participants or may be directly specified). Genre has also to be specified, since the material may be a monologue, an interview, a lecture, an advertisement, a panel discussion etc. The input data comprise the authentic aural and visual material which the test taker must process in performing the task, such as text and visuals (video, print, computer screen, photographs, charts, diagrams, drawings, gestures, live actions and so on), as well as physical objects (tools and equipment that the test taker is to describe or manipulate in some way to demonstrate communicative language ability). A very important characteristic of the input data for an LSP test is the degree of authenticity and specificity of the material. When taken out of its (situational and interactional) context and incorporated into a language test, the material may lose its authenticity. The test developer has to make sure to create the appropriate context for each part of the language test, by giving all the necessary information in the prompt. The prompt is used therefore to set up a specific purpose situation and it is nearly always produced by the test developers specifically for the test itself, whereas input data always represent genuine material imported from the target language use situation. Hence, in considering the authenticity of input data the test developer has to evaluate both the situational characteristics and the interactional characteristics of the material.

LSP tests are by definition – Dan Douglas argues - communicative tests, being aimed mainly at adult test takers. Both Dan Douglas and Tim McNamara ground their discussion of communicative competence on Hymes' theory, which greatly expanded the scope of what was covered by an understanding of language and the ability to use language in context, particularly in terms of the social demands of performance. For Hymes knowing a language is more than knowing its rules of grammar, or its lexic. He argues that there are culturally specific rules of use which relate the language used to features of the communicative context. For Hymes communicative competence involves judgements about what is systematically possible (in other words, what the grammar will allow), psycholinguistically feasible (what the mind will allow), and socioculturally appropriate (what society will allow), and about the probability of occurrence of a linguistic event and what is entailed in the actual accomplishment of it (Douglas, 2000: 26). "Competence is dependent upon both [tacit] knowledge and [ability for] use". (Hymes 1972: 282 – quoted by Douglas, 2000: 26)

Communicative language tests are characterised by two main features: they are performance tests, requiring assessment to be carried out when the learner or candidate is engaged in an extended act of communication; they pay attention to the social roles candidates are likely to assume in real world settings (Tim McNamara, 2000: 16-17). Performance, social roles, real world settings – three essential concepts for

communicative language tests which characterise LSP tests as well. LSP testing is aimed first of all at assessing a test taker's communicative competence in a given target language use situation. Hence all features characterising communicative language tests will characterise LSP tests as well.

The analysis conducted so far allows us to present a comprehensive definition of a specific purpose test, as being "one in which test content and methods are derived from an analysis of a specific purpose target language use situation, so that test tasks and content are authentically representative of tasks in the target situation, allowing for an interaction between the test taker's language ability and specific purpose content knowledge, on the one hand, and the test tasks on the other. Such a test allows one to make inferences about a test taker's level of language ability with reference to a specific purpose domain." (Douglas, 2000: 88)

When looking back at the 'history' of specific purpose language tests one can see that they are relatively new comers in the field of language testing. In spite of some earlier attempts at assessing professional language, the true LSP testing seems to have begun in 1975 with the Temporary Registration Assessment Board (TRAB) examination, a test introduced by the British General Medical Council for the purpose of evaluating the professional and language abilities of physicians trained outside the UK applying for temporary registration to practice medicine in Britain. Both professional competence and ability to communicate in English were assessed during the examination. The language component comprised a taped listening test, a written essay and an oral interview in which both professional knowledge and language ability were assessed. This component was based on an analysis of the (spoken and written) language used by physicians, nurses and patients in UK hospitals. Subject knowledge and linguistic competence seem thus to have been strongly related and collaboration with practitioners in the specialist area has been a pre-requisite for the design of an LSP test ever since the beginning of LSP testing.

The socio-economic and political changes of the last decade, with the more and more flexible and mobile workforce have led to an increasing amount of interest in LSP testing and internationally recognised LSP certificates. I will briefly present here, by way of concluding, the most well-known such tests: BEC (Business English Certificates), ILEC (International Legal Certificates), ICFE (International Certificate in Financial English), all of them organised by University of Cambridge ESOL Examinations. All these LSP tests are recently created tests, unlike the traditional (General English) Cambridge tests, which have been provided by University of Cambridge since 1913 (called then Certificates of Proficiency in English) .

All these tests address professionals within various fields: business people, lawyers and other legal practitioners, accountants and financiers. They all require good subject knowledge, which cannot be separated from language knowledge. All materials are strictly related to test takers' professional competence, as can be seen in the several examples presented below. The 2007 ILEC Reading Part, for instance, includes the following titles/sub-titles: *Third Party Rights // Liquidated Damages // Commercial Paper – A Negotiable Document // Self-Help Remedies // Canadian Real-Estate Cases // Protecting Stories: Borrowed Elements or Stolen Ideas? // Appearance and Finish and Freedom from Minor Defects*. The 2007 ICFE Reading Part includes: *Travel Firm's Debt Costs Rise // Market Report // Financial Shared Services Centres // Notice of Annual General Meeting of Shareholders // Social Responsibility Accounting //*

Analytical Financial Skills for Tomorrow's Accountants // Disclosure in Company Reports. All tests use authentic materials taken from the target language use situation(s). To give only one example, the authors and publishers of *Cambridge BEC Higher 2, Past Papers*, 2004 mention, in the 'Thanks and Acknowledgements' section the following sources for the testing materials: specialised newspapers and magazines (*The Observer, The Guardian, The Times*), specialised books (*The Intelligent Organisation, Teach Yourself: Getting a Payrise*), web resources ([www. bkconnection.com](http://www.bkconnection.com)). The test developers acknowledge the help received from subject specialist informants: ILEC is a Cambridge ESOL examination, developed in co-operation with TransLegal – Europe's leading firm of lawyer-linguists; ICFE is developed by University of Cambridge ESOL Examinations and ACCA (the Association of Chartered Certified Accountants). All the tests analysed so far assess the four language skills (reading, listening, writing, speaking) and address test takers who have at least a pre-intermediate level of language competence; their assessment grid starts from level B1 (BEC) or B2 (ILEC, ICFE). They are all communicative tests, which try to assess the test taker's communicative competence within a given target language use situation. The prompts (especially for the speaking and writing parts) offer clear clues for creating an authentic context, giving information on setting, participants and their roles, purpose of the communication, sometimes the tone or cultural peculiarities.

What this (very short and very general) analysis of some of the widely known LSP tests tried to do was to show that they all respect the same structure, the same starting point and the same purpose, that is assessing language competence for professionals in various fields. LSP materials and LSP tests are characterised by three critical features: analysis of the target language use situation, authenticity of task and interaction between language and content knowledge. Those working in this vast area of Language for Specific Purposes (teachers, materials developers, test users, test developers) should all be aware that professionals need highly specialised language tests which can provide real information on their language competence.

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