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ANALELE UNIVERSITĂȚII DIN CRAIOVA

SERIA ŞTIINȚE FILOLOGICE

LIMBI STRĂINE APLICATE

❖

ANUL VI, Nr. 1-2/2010

EUC

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ISSN: 1841-8074

Actele Colocviului Internațional
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Actes du Colloque International
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Enhancing Coherence in ESP Classes

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ABSTRACT

Perhaps one of the most important issues when talking about effective ESL teaching is how to determine students become fluent both in writing and speaking. No doubt grammar knowledge as well as vocabulary acquisition are essential in a foreign language (especially in ESP classes where besides general vocabulary we also have to deal with specific vocabulary) but they are absolutely worthless if the student cannot make use of them in a coherent way. That is why the teacher has to identify means of generating and improving communication in order to make students become successful interlocutors in a media governed society.

KEYWORDS: *coherence, fluency, cohesion, oral and written communication*

Expressing fluently in a foreign language is probably one of the most important aims any learner wants to accomplish but it is a difficult mission which requires much attention and preparation from both teachers and students. Fluency and coherence are two essential elements that have to be part of the teaching process. Although they may appear to be similar in meaning, there is an important distinction between them. In the *New Webster's Encyclopedic Dictionary of the English Language,* to cohere or cohering is defined as "to stick together; hold fast, as parts of the same mass (…); to be logically connected", while to be fluent is "to be able to speak or write smoothly, easily or readily." (1997: 131, 259)

The two concepts, coherency and fluency, are strongly connected to each other, being part of the act of speaking both in one's native language and in foreign language. Compared to the ability of being coherent in one's own language, which is easier to be acquired due to the environment a person functions within, coherence in a foreign language should be perceived as a distinct aspect to be emphasized upon. At the same time, a distinction may be drawn between "coherence" and "cohesion," since, even if a text includes several cohesion items, it doesn't mean that it is coherent, and, on the other hand, a coherent text needs cohesion elements in order to bond or to relate ideas and fragments one to another.

> It is generally accepted, however, that cohesion refers to the grammatical and lexical elements on the surface of a text which can form connections between parts of the text. Coherence, on the other hand, resides not in the text, but is rather the outcome of a dialogue between the text and its listener reader. (Tanskanen, 2006: 7)

When we say "coherence," we refer not only to the coherence in speaking, but also in writing, two skills of high importance in the acquisition of any foreign language. Thus, linking words or ideas together is a task that a teacher needs to include in the process of teaching speaking and writing skills. In ESP classes, what should be taken into consideration is the fact that students will use English in their future professional environments.

When trying to form coherency in speaking and writing, teachers need to emphasize upon language in use, upon language as discourse and the genre of the written text or of the spoken situation.

> The concern has been not so much to study the bits of language (words and grammar, for example) but to see how they are used in discourse (language used in context over an extended period), since it is at this level of discourse that we can really see how people operate. (Harmer, 2001: 25)

Coherence in speaking and writing is connected to the discourse competence of the learner, and that is the ability to sustain coherent discourse with another speaker or reader. In order to talk about a degree of communicative competence, students need to acquire not only discourse competence but also grammatical and sociolinguistic competence.

There is a general misconception with any person who begins to study a foreign language, namely that mastering the rules of the English grammar as well as some basic vocabulary automatically leads to fluent communication. As an ESP teacher in the business field I have noticed that students, who possess a satisfactory level of the English language, expect to make use of their knowledge in a coherent way in a very short period of time. Unfortunately, achieving proficiency in communication may be considered one of the most difficult tasks they have to carry on requiring special training, patience and time. Being able to decode a message listened on a recording or having good vocabulary and grammar knowledge do not necessarily lead to an accurate speech.

> However good a student may be at listening and understanding, it need not follow that he will speak well. A discriminating ear does not always produce a fluent tongue. There has to be training in the productive skill or speech as well. (Broughton *et alii*, 1980: 76)

Thus, oral fluency may be achieved only by means of massive practice. The teacher plays the most essential role in developing speech competence by carefully choosing the materials and guiding the lesson in accordance with the students' level of the English language and their ability to talk. Still, the authors of the book *Teaching English as a Second Language* draw attention on the problems that may appear when teaching oral communication, problems that can seriously affect the teaching act:

> However, conversation classes often do not do as much as they might, and of all classes seem to lead most quickly to boredom and a high dropout rate. The reason is usually that not enough thought on the part of the teacher goes into them and the student's own expectations are often wrong. The moderately experienced teacher feels that a conversation class is a soft option and that he will have no problem filling an hour with chat and talk. The student expects to do far more for him than it is capable of doing. The best approach is to give as much attention and preparation time to conversation classes as to any other lesson. (Broughton *et alii*, 1980: 84)

Speaking about conversational coherence, Stephen Littlejohn reminds some of the theories taken into consideration. The Sequencing Approach is based on the fact that "a conversation consists of a series of rule-governed speech acts, and coherence is achieved by making sure that each act is an appropriate response to the previous act." (Littlejohn, 2002: 83)

Based on this definition, teachers may think of activities that may help students become aware of the rules of conversations. Thus, during English classes, teachers may come up with models of dialogues between different persons on different subjects. To be more specific, during a Business class in English, teachers may offer students the possibility of both reading and listening to telephone dialogues on making, changing or postponing appointments. After the acquisition of some standard phrases used in telephone conversations, after a discussion upon the appropriateness of the language used, students are asked to participate in their own telephone conversations. It is a great opportunity for them to practice not only the standard language used in such conversations but also to become competent in communication.

Role-plays are a great opportunity for students to interact with one another, to anticipate the response of the interlocutor and to choose the right words depending on the situation. Thus, teachers may offer students cards with their roles to be played. For example, the students are divided into pairs and are asked to role-play a refusal situation. The choice they make influences the success of the conversation.

Teaching conversation is therefore beneficial providing that the English teacher pays much attention to the preparation of the lesson stages and guides the practice activities with confidence and flexibility. He/she should also be primarily interested in searching for attractive materials that include topics which can be easily interpreted or expanded. Vivid pictures may also be highly suggestive for inventing a story or producing short talks and comments (for instance, in the case of business students, pictures may represent business partners that shake hands or attending a meeting, students being asked to imagine the conversations they bear or the negotiations they take part at, etc.). A less serious attitude on the part of the teacher may also be of great help in provoking eager involvement in conversation as well as in creating the impression of an entertaining activity.

Writing in ESP classes is connected to the genre approach of the speech act. Students in Economics are mainly interested in the business correspondence, in economic articles; those in Tourism are interested in travel journals and so on.

> In a genre approach to writing, students study texts in the genre they are going to be writing before they embark on their own writing. Thus, if we want them to write business letters of various kinds we let them look at typical models of such letters before starting to compose their own. If we want them to write newspaper articles we have them study real examples to discover facts about construction and specific language use which is common in that genre. This forms part of the pre-writing phase. (Harmer, 2001: 258-259)

Another way of becoming competent in discourse is the research article. The teacher may ask students in Economics to work in groups and elaborate an article on successful businesses. But this task needs a preparatory phase when both teacher and students discuss the rules and strategy of a written text. First, students need to become aware of the importance of cohesion elements in their writing. The teacher needs to explain to his/her students the importance of using transition markers (such as *and, but, thus*), of frame markers (*first, next, in conclusion*), as well as endophoric markers (*as previously mentioned, as noted above*). When elaborating their own articles, students may also use quotations.

The idea of simply presenting these items to the students brings no evidence that the students have understood when and how to use the above-specified items. Thus, teachers may provide specific exercises that ensure the practice of the presented items. The students are given a text and are asked to remove the linkers from it and see if the text preserves its original meaning anymore. At the same time, the students may be given paragraphs that they need to put in order, paying attention to link words as well.

Not only cohesion is important but also the message that their writing offers. Students need to be aware that their text has to achieve a powerful communicative effect that is a response from the part of the reader or listener.

Paying attention to coherence in English classes does not mean passing over the stages of a typical lesson; on the contrary, during the Presentation stage, teachers offer examples of written or spoken messages to their students; during the Practice stage, students are usually asked to place in order lines of conversations or paragraphs in a written text; during the Production stage of the lesson, the students are asked, in the end, to produce their own speaking or writing acts.

Just like oral fluency, written fluency may also produce anxiety if the teacher doesn't try to create a comfortable and enthusiastic environment in the class. Organizing the writing course may be as difficult as the approach of an oral session. The main issue in both cases is whether accuracy should precede fluency or the other way round. Opinions vary a lot among methodologists, some being in favour of the traditional premise which promotes accuracy before fluency or both of them at the same time:

> In the early stages, there is a tendency to emphasize accuracy at the expense of fluency which can add genuine pleasure to the process of composition, particularly for the able student, I a foreign language. In practice it may be sensible at the early stages to divide the aims and to tell students that the purpose of main writing course

> is to develop accuracy in the first instance, but the teacher will be delighted to look at – for example – a diary or anything else written solely for pleasure in English. (Broughton *et alii*, 1980: 129-130)

Others pleading for fluency in the first place since only this way students can put their ideas on paper without constantly thinking of the correctness of what they writes. Being no longer focused on the linguistic rules, students can rely on their spontaneity:

> Indeed, I maintain that only by fostering fluency along with and even ahead of accuracy in composition courses can the ESL student develop linguistic self confidence and lose his linguistic self-consciousness. However, this does not mean that compositions should be accepted with numerous mechanical inaccuracies; but fostering fluency to accuracy, however, does encourage the ESL student to focus on the meaning of what he wants to write about, not how he must write it and creates an atmosphere where the student can express in writing all of his ideas on the topic. (Wedel, Di Pietro, & Frawley, 1983: 317)

Developing fluency and coherence in a foreign language is thus a complex issue which needs to be seriously taken into consideration by all teachers. Besides this, they also have to be aware of the meaning, definition as well as of the difference between "coherence", "cohesion", "fluency", and "accuracy" in order to be able to turn the communicative activities into successful ones.

In conclusion, while teaching productive skills, teachers should always remember to draw attention upon the items that form the coherency of a written or spoken text. If the teacher deals with an ESP class, then this task becomes a "must" of the lesson, since, in their future careers, students will face different situations they will have to professionally function within.

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Coding and Decoding Nonverbal Communication

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ABSTRACT

Little attention has been given to Nonverbal Communication's importance in communication over periods of time, or through objects that involve nonverbal codes, despite major differences in cultural use and interpretation thereof. Moreover, there are nonverbal differences across cultures that may be a source of confusion for foreigners. Nonverbal communication can be specific to a particular culture and may not have the same meaning in other cultures, thus leading to misunderstandings. They can use not just body language but artefacts to send a message. The use of time and space for messages also means to use signs and symbols to be understood by others.

KEYWORDS: *communication, specific, behaviour, education*

Sending and receiving messages through body language or objects is regarded as nonverbal communication. Research shows that the majority of our communication is nonverbal. All of our nonverbal behaviours, the body language, that includes the gestures we make, the way we sit, how fast or how loud we talk, how close we stand, how much eye contact we make , then clothes, dance, silence and even smell send, consciously or unconsciously, strong messages. Nonverbal communication expresses meaning or feeling without words. Universal emotions, such as happiness, fear, sadness, are expressed in a similar nonverbal way throughout the world.

The first scientific study of nonverbal communication was published in 1872, by Charles Darwin in his book, *The Expression of the Emotions in Man and Animals*. Since the mid-1800s thousands of research projects in archaeology, biology, cultural and physical anthropology, linguistics, primate behaviour, psychology, psychiatry, and zoology have been completed, establishing a generally recognized corpus of cues. Scientists in neurology have provided a clearer picture of what the unspoken signs in this corpus mean. Because we now know how the brain processes nonverbal cues, body language came of age in the 1990s as a science. Centers for nonverbal studies have been founded to help understand human behaviour. Desmond Morris[1] is one of the scientists that studied the human animal to discover how our instincts and behaviour, including body language, are rooted in our animal past, giving us a new understanding of the way we live. Nonverbal communication has received much attention in the areas of business

presentation, sales and marketing, and the development of social skills, thousands of books helping people to deal with such means of communication in a conscious way. All these are taken into consideration in a face to face communication, where the functions of nonverbal messages are to reinforce the verbal messages, to contradict them, or to replace the verbal messages. Intentionally or unintentionally people all over the world used and still use nonverbal communication through their body language.

In 1989 an International conference held in Utrecht, Holland gathered historians, specialists in art history, philologists, anthropologists and folklorists to debate on History of Gestures. They considered that gestures are the result of social and cultural differences. (Bremmer & Roodenburg, 2000: 13). In every country there is a code of manners intended to teach youngsters how to behave in certain circumstances, how to control their body movements. (*Ibidem:* 15) The importance of human manners in different societies was stressed by Peter Collett in his book *A guide to European Mannerism*, published in 1993.[2]

Little attention, however, has been given to NVC's importance in communication over periods of time, or through objects that involve nonverbal codes, despite major differences in cultural use and interpretation thereof. Moreover, there are nonverbal differences across cultures that may be a source of confusion for foreigners. Nonverbal communication can be specific to a particular culture and may not have the same meaning in other cultures, thus leading to misunderstandings. They can use not just body language but artefacts to send a message. The use of time and space for messages also means to use signs and symbols to be understood by others.

In Romanian culture for example, a certain object may tell you that a specific ritual had been taken place, the purpose of that object being to transmit a message, to communicate that a certain act had been fulfilled. When somebody sees on a grave, near the cross, a wooden stick striped with 40 stripes, called "răboj," that is a message that a special ritual has been done for the soul of the deceased; it means that 40 buckets of water had been carried out to 40 people as a symbolic offering. Such means of communication can be found in every culture, from the so called wampum used by the American Indians (Stanciu, 1970: 11), to audible and visual signals as the sound of church bells that communicate some events, the bugle call, or the fires lit on top of the hills during certain ceremonies.

In modern times the signs used by the coach to transmit messages to his team members, the signs made by policemen at crossroads, the signs made on airports to control the planes on tarmac, can be considered means of nonverbal communication.

Messages and emotions can be sent also through art, dance being one of them, in countries as Japan or India for example, as such performances are highly appreciated. Pantomiming is another way to transmit messages and emotions to an audience in special performances or even on streets. Some sculptures and paintings need to be decoded by art critics in order to be understood by common people. Others "speak" an international language through emotions and messages. The

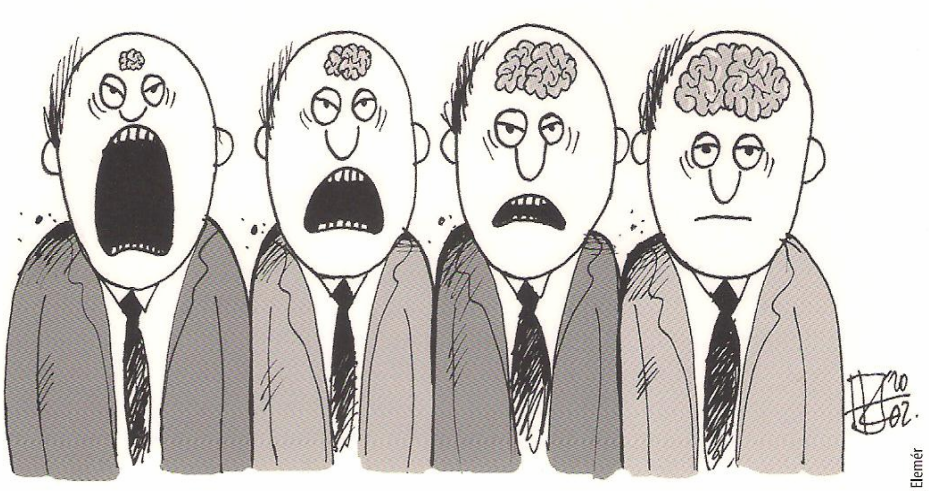
human body, as a whole can be seen as a symbol: to understand the others you should first understand yourself, to judge and understand the others with your brain and heart. (Souzenelle, 1996). Clothes also give hints about one's age, interests, and attitudes. Information about one's status can be judged from the clothes' age, condition, and fashion. Clothing also indicates about a person's confidence, character, and sociability.

In politics nonverbal communication can be done even through caricatures, which transmit strong messages and emotions. This form of art has been used not just in exhibitions and papers but also on the Internet, leading sometimes to controversies, violent reactions or approvals. Not just politicians are caricatured, but sacred symbols of other countries too, the notorious caricature of the Prophet Mohamed in some European newspapers generating rage and violent responses, the Muslims world considering that people who disrespect the Prophet have to pay for their acts.

Some caricatures can be decoded in a different way by different people according to the relevance to their culture, or to the level of understanding of each viewer. Political caricatures are very common as they are used to portray the shortcomings of the individuals or the system in a way that attracts the attention of the general public. Such caricatures may be considered as a safety valve being used to deflect social tensions. By ridiculing authority in this symbolic form and publicly expressing their views, without threatening the political status quo, the artists send messages easy to be understood by common people. The people will lighten up the mood, to break away from the more serious issues out there in the world.

One of these artists is Könczey Elemér, a Hungarian Romanian, born in 1969 in Odorheiu Secuiesc. He graduated Visual Arts Academy in Cluj-Napoca, Romania in 2001, and as an illustrator he had many exhibitions in Romania, Hungary and Croatia. His first volume entitled *Szöveg nélkül* ('No comment') was printed in 2002 in three languages (Hungarian, Romanian and English) and contained 222 caricatures.

The second volume contains 365 caricatures, being a selection of drawings published between 2002 and 2008. Most of 'No Comment' caricatures send messages that can be interpreted from different perspectives. One of them for example shows 3 people with the mouth open and one with the mouth shut. The wider the mouth, the smaller the brain they had. Most people asked, interpreted it as a caricature of politicians, even if the artist might or might not intend to send this message. The political circumstances in nowadays Romania led the audience to that conclusion.

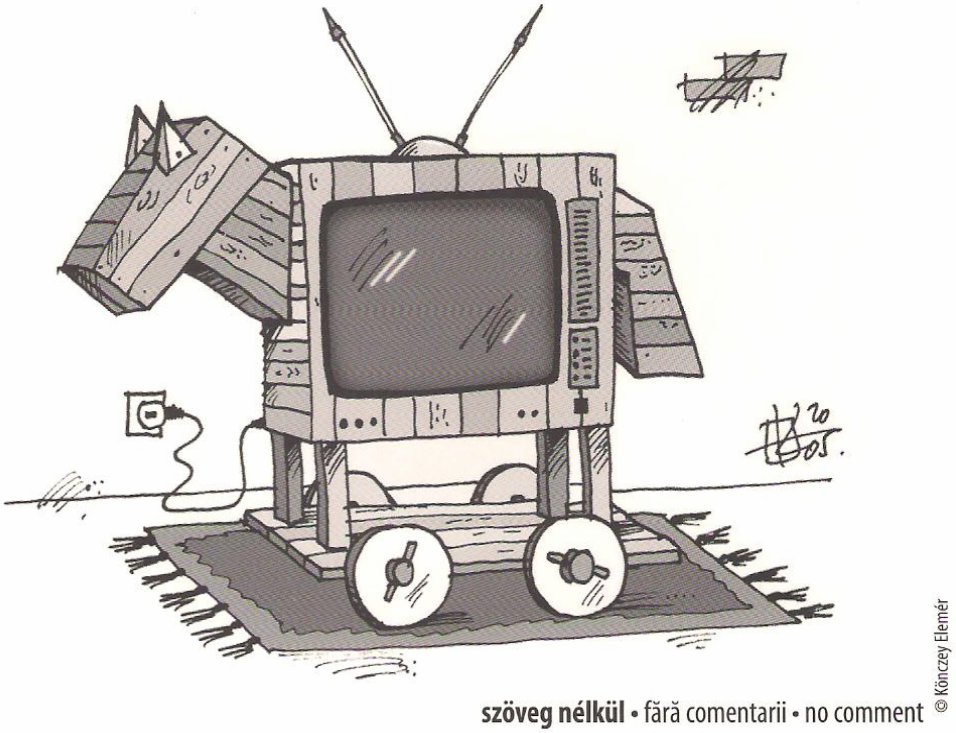


arányok • proporții • proportions © Könczey Elemér

Another caricature presents a man with a flag, a small piece of the cloth of the flag being sewn on his mouth. It may be decoded as a lack of liberty, resignation, or even cowardice, as he continues to hoist the flag unwillingly.

szöveg nélkül • fără comentarii • no comment © Könczey Elemér

Finally another caricature presents the TV set in the form of a Trojan horse; that caricature could be interpreted according to the level of knowledge of the viewer, as a poisoned gift, a tentative to manipulate TV programs, or a toy.



Silence can be used as a form of nonverbal communication, too, as a form of respect in the memory of someone deceased, as a form of protest in Silence marches, or as a form of mourning in some cultures. It can send strong messages and despite some wrong perceptions it does not always mean approval to the questions asked by the interlocutor.

A sign of protest in nonverbal communication is the go-slow strike. Instead of striking, workers with demands that the bosses are unwilling to meet can collectively decide to start a go-slow, by deliberately slowing the rate of work. It is a message that may cost the employer a lot. In Romania workers generally choose the so called Japanese strike, wearing a white banderol on their arms as a sign of their protest, without stopping work. It is a message to their employers that they have certain demands, or a threat that they will go on a real strike if their requests continue to be disregarded.

Nonverbal communication is found in every society under one form or another, but some people choose to use it, others are forced to use it. Unfortunately, there

are people who are disregarded, ignored or patronized, simply because they use a sign language, due to a physical disability. People who are deaf-and-mute/dumb are sometimes considered "idiots", despite their level of intelligence. The language they use is not understood by the hearing people and they are taught to read lips in order to understand what they are told. Their complex spatial grammars are markedly different from the grammars of spoken languages, and there are hundreds of sign languages in use in the world.

Education reduces cross-cultural misunderstanding of nonverbal behaviour. Children are taught to decipher some messages by their parents, and then in schools they may discover the importance of nonverbal communication and how to send correct signals to the others. Nonverbal communication can be improved by special courses taken especially by those who want to work in public relations, business or other fields that involve understanding behind words.

We like it or not, consciously or unconsciously, Nonverbal communication will continue to be a very important part of our lives.

NOTES

[1] Desmond Morris, zoologist, author of *The Naked Ape* and *The Human Animal*, studied for 8 years in more than 60 countries the 'human behaviour' versus 'animal behaviour'; Desmond Morris, Peter Collett, Peter Marsh, Marie O'Shaughnessy, *Gestures: Their Origins and Distribution,* Stein and Day, New York, 1979.

[2] Romanian translation by Alexandra Borş: Peter Collett, *Cartea gesturilor europene,* Bucureşti, Editura Trei, 2006.

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The Staircase in a Block of Flats – a Vertical Rural Alley. Past *vs.* Present[1]. (A Case Study: the Craiovița Nouă District, Craiova)

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ABSTRACT

The building staircase of a neighbourhood in the suburbs of Craiova (Craiovița Nouă neighbourhood), represents for our research a well-defined space that can be compared to an alley in the traditional Romanian village. Moving to a block of flats since 1970-1975 of a population mostly relocated from the rural area, caused relationships of socializing and co-living and developed neighbouring relationships among these who share a staircase. In a flat, 2 or 3 generations can live and the inhabitants are mostly characters that can lead to the creation of typologies that can become generic names.

KEYWORDS: *building staircase, vertical rural alley, generic names*

The forced industrialization during the instauration of communism between 1960-1975 led to a more pronounced increase of population attracted by the new jobs. Due to the industrial development the city of Craiova needed the building of collective houses[2] where the city party peasants could move to, peasants that were working on the enterprises' great platforms from that time.

If, generally, in big urban cities, the accommodation of manpower was solved by the massive destroying of the individual houses and their replacement with collective houses thickly build and without needed conveniences. Craiovița Nouă district had its own destiny.

The building of the first blocks in the workers' district in the suburbs of Craiova that was lying on 160 hectares full of weeds, started in 1971 and followed the Georgeta and Viorel Voia architects' plans then, employed by the District Institute of designing IPJ. The scale model of the district, finished the same year when the building started and laurelled in 1970 with the National Prize of urbanism predicted the building of overlapped houses for almost 120,000 people who profited by schools, high schools, hotels, shops, general hospital, even a park with swimming-pool where people could practice swimming sports, namely everything that is necessary for a true city included in another city. The building of a block was taking about three months (people were working during the day and also during the

night at lamps), people being moved to their flats sometimes even before finishing the construction.

If on paper, the district promised to be one of the most succeeded from Craiova, in reality things proved to be different from what the family Voia planned. Works in the district began from its suburbs, area which was predicted to have only blocks and during the years the project for the civic centre of the district which included the store, the general hospital schools and high schools was abandoned. Georgeta Voia remembered that from the beginning of 70s until December 1989 authorities always postponed the working in the central area preferring to increase the frequency of blocks around it.

Neither were the inhabitants from the working class too delighted by the result of the great plans from the beginning of 70s nor has the district been avoided for a long time. From data offered by the Regional Direction of Statistics Dolj results the fact that nowadays not even half of the number of inhabitants written in initial plans doesn't populate the District Craiovița Nouă.

Living in a flat in the district Craiovița Nouă during the socialism continued the clearly rural lifestyle of its inhabitants. Due to a very reduced mobility (flats being almost entirely the state property, the possibility of moving to another place was restrained to a change of flats, change that may or may not be approved), neighbourhood relations become very strong. People were almost blocked in distributed flats, so the building of such interhuman vertical relations was natural.

The individual enter an urban space partly inappropriate and forced by the situations with his own cultural stock that he tries to keep but which despite his will, deteriorates. The district is made up of two categories of blocks, on the one hand, the houses in system of location distributed to those originated from the destroyed houses or those who were working in the great enterprises of the time and were running to and fro the flats were bought by instalments.

Moving to the blocks of flats personal property had individual motivation namely it was generated by what Pierre Merlin calls "demographic events that mark out the life cycle" (1998: 94).

Beyond the rural cultural features, practical necessities of daily life led to straighten these relationships through which a great variety of needs were covered: socialization, taking care of babies, information, and mutual change of food.

People from the block staircase visited each other (fact that today rarely happen, appearing a major element: isolation, lack of communication due to social elements) without a previous schedule people were having fun in common they were supporting each other when suffering, were the becoming relatives. In other word living in a block that time supposed a maximum transparency of private life determined both by the common cultural stock and by an identical lack of chances concerning the social or economical rising.

There is no doubt that the development of neighbourhood relationships wasn't specific to the district of Craiovița Nouă where an urban style of living didn't appear but a little (and, by extending, to the working districts similar to this one).

The lifestyle based on the transparent neighbourhood wasn't only necessary but also enough. Visible fact during the period by the way in which the public space around the blocks was appropriated. Social changing that took place after 1990 didn't solve too much among the problems of the biggest district of Craiova. In the period after December, due to a lack of a civic centre that district inhabitant could enjoy had disastrous effects on the general aspect of the district. By lack of anything else Craioviţa citizens began to improvise everything. In this way, shops full of Chinese things in the bus stations and the ground floor flats were transformed little by little in medical cabinets, beauty salons, and anything else that man needed so it wasn't necessary for him to go to the neighbouring districts. The nowadays problems of the district are the same as in the other city areas build in the last 50 years.

The block staircase is a micro universe situated on the limit of including and excluding it' a world that wants to prove its own identity. Being a typical form o urban association it hasn't urban personality it is a serial position, it is included and excluded at the same time (Panea, 2001: 218-232).

Generally in many blocks of Craioviţa Nouă we meet three generations that live in the same flat. The first generation, the emigrant generation left the village for the city. As a rule, they would have to abandon the cultural stock to adopt a new cultural model. It appears the phenomenon of acculturation, this time between the urban culture and the rural one. These cultural systems in contact led to a coming out of an interference culture a hybrid culture generally named the neighbourhood culture (Fifor, 1999: 18) specific to the new space developed in the city suburbs.

The first generation is today maladjusted it feels urbanized but the city didn't fully adopt them. They feel like suffering a social evolution but they hardly adapted to the determined and very narrow space of the flat where they compressed their entire rural universe. The first generation individuals were forced to adapt.

The second generation grew up in a total urban environment and space. They were grown up and educated depending on many elements: financial possibilities, social and intellectual level of the family. Today the second generation is mature they grew up their own families but they live together with their families in a space where the universe and the intimacy of the couple are affected. Some try to detach themselves from the neighbourhood band that they grew up with. The second generation integrates in no system which represents the reference framework of their existence. He now becomes the block inhabitant and the district inhabitant too that he feels like a unique guide of identification with the others (*Ibidem*).

The last generation are the children grown up in a minimalized universe, who go out daily in front of the block to make up for the lack of space and not only. This generation tends to mark the limits of the area the territory becomes closed and the identity is build by a reference to, sometimes violent, the reality of a social system in chaos. As a part of this generation we meet the neighbourhood boy as a social representant of the neighbourhood culture.

The block inhabitants are mainly characters that can lead to the creation of typologies. So, by their behaviour and by their actions we can distinguish general

names of a block staircase. All these people who identify themselves with a staircase characters have specific features everybody's profile is met mainly in every block of the district Craiovița Nouă.

We meet authorized persons that may be:

- *Indicator landmarks:* the manager, the staircase boss, the woman on duty the postman or the postwoman;

- *Behaviour landmarks:* animal lover, the redeemer, the alcoholic, the housekeeper, the slanderers (old ladies called gossips) the sentinel;

- *Social landmarks:* the retired man, the widows, the house women, the tenants, the staircase children.

The structure of the typologies has a pronounced rural feature the citizens' urban education being little adopted. The epitome of the block staircase is the bench. This means the only link with the world beyond the concrete and the window. If they are sick of soap-operas matches or interactive games the good citizen sits down on the bench in font of the block where he creates social relationships. The talk's subject is generally sterile and without meaning but it helps to the interhuman communication of those who live in an imposed determined space that they try to substitute (especially those from the first generation) to the rural liberty of space.

This space of living together is constituted at the same time as a surveillance space: even the person who wanted to escape it had to cross it at least being noticed, analyzed, and judged. All these landmarks characters are caught in a thick network of relationships and collective representations wanted or not which to a certain extent force the behaviour and push to the conformism. Whatever the social origin the working district inhabitants from Craiovița Nouă share the same experience of life and the multiple forms of sociability of living together and helping each other make possible the community life in a staircase block.

NOTES

[1] The current study is based on a direct research, founded on interviews, which allowed the formation of a typology of those who live in the flats of the district Craiovița Nouă.

[2] European fashion is actually after the Second World War has been applied in Romania.

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Mais où sont les jurons d'antan ? Brassens, le nostalgique

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ABSTRACT: ***But Where Are the Swears of Yester-Year? Brassens, the Nostalgic Poet***

Basing its approach on George Brassens' song *A Round of Swears* that he recorded in 1958, this presentation tries to explore the so-called 'happy swearwords' which go like 'the beads of a rosary,' as Brassens himself said. He considered himself 'a damned medieval man' thus revealing his admiration for his great predecessor, François Villon's poetry. He implicitly expressed his regret of 'having been born five hundred years later'.

KEYWORDS: *Georges Brassens*, *swears*, *archaic words*

Il y a plusieurs façons de dire des gros mots. J'aime assez ça quand même, il faut dire les choses comme elles sont[1].
Georges Brassens

Partout dans l'œuvre poétique de Georges Brassens on rencontre des mots anciens ou vieillis, des mots populaires ou bien argotiques, des mots crus et des mots inventés, ce qui fait du poète sétois un grand orfèvre des mots, un artisan de la parole.

Mais parmi ses textes il en existe un où les mots anciens, inconnus ou seulement oubliés, les expressions difficiles à comprendre ou voire sibyllines pullulent : il s'agit de *La ronde des jurons*. Cette chanson – sur laquelle nous allons nous arrêter afin de déchiffrer les sens de toutes ces constructions –, prouve le penchant de Brassens pour le français ancien, sa nostalgie pour une époque où le langage des gens était beaucoup plus proche de leur pensée qu'au temps du poète.

Voilà le texte de la chanson :

Georges Brassens, *La ronde des jurons*[2]

Voici la ron-
de des jurons
Qui chantaient clair, qui dansaient rond,
Quand les Gaulois
De bon aloi (a)[3]
Du **franc-parler** (b) suivaient la loi,

Jurant par-là,
Jurant par-ci,
Jurant **à langue raccourci'** (c),
Comme des grains de chapelet
Les joyeux jurons défilaient :

Refrain

Tous les **morbleus** (1), tous les **ventrebleus** (2),
Les **sacrebleus** (3) et les **cornegidouilles** (4),
Ainsi, **parbleu** (5), que les **jarnibleus** (6)
Et les **palsambleus** (7),
Tous les **cristis** (8), les **ventres saint-gris** (9),
Les **par ma barbe** (10) et les **noms d'une pipe** (11),
Ainsi, **pardi** (12), que les **sapristis** (13)
Et les **sacristis** (14),
Sans oublier les **jarnicotons** (15),
Les **scrogneugneus** (16) et les **bigre'** (17) et les **bougre'** (18),
Les **saperlott's** (19), les **cré nom de nom** (20)
Les **pestes** (21), et **pouah** (22), **diantre** (23), **fichtre** (24) et **foutre** (25),
Tous les **Bon Dieu** (26),
Tous les **vertudieux** (27),
Tonnerr' de Brest (28) et **saperlipopette** (29),
Ainsi, **pardieu** (30), que les **jarnidieux** (31)
Et les **pasquedieux** (32).

Quelle pitié !
Les charretiers
Ont un langage châtié !
Les **harengères** (d)
Et les **mégères** (e)
Ne parlent plus **à la légère** (f) !
Le vieux **catéchisme poissard** (g)
N'a guèr' plus cours chez les **hussards** (h)…
Ils ont vécu, ***de profundis*** (i)
Les joyeux jurons de jadis :

Refrain

(a) **de bon aloi**. Locution qui signifie « de bonne qualité ». Ce mot est dérivé, au XIII^{e} siècle, du verbe « aloier », forme ancienne du verbe « allier ». Il s'applique donc à l'alliage des métaux précieux et aux monnaies. Il existe aussi la locution *de mauvais aloi* qui signifie, évidemment, « de mauvaise qualité ».

(b) **franc-parler**. Nom masculin qui signifie « liberté de langage ; absence de contrainte et de réserve dans ses propos ». Notion apparue quelques années avant la Révolution. Une remarque intéressante : le portail de la communauté mondiale des professeurs de français porte ce nom (www.francparler.org) !

(c) **à langue raccourcie**. C'est une expression très suggestive que Brassens dérive de *tomber sur qqn* ou *frapper* **à bras raccourcis** (c'est-à-dire « avec les bras pliés pour frapper »), en changeant… l'instrument !

(1) **morbleu**. La terminaison **-bleu**, est un euphémisme qui évite la prononciation du nom de « Dieu », et donc de blasphémer. Dire **mordieu** ! signifiait jurer « par la mort de Dieu ! ». Ce juron a connu différentes évolutions : « morbieu », « morbeuf », puis « morbleu » au XVII^{e} siècle.

(2) **ventrebleu**. C'est un juron qui vient de « ventre dieu », au XV^{e} siècle, puis il connaît les variantes « ventredies », « ventregné », « ventreguienne » et « ventrebille », étant utilisé jusqu'au XVII^{e} siècle.

(3) **sacrebleu**. Signifie « Sacré Dieu » au XVI^{e} siècle, « par la sacrebleu », un siècle plus tard, et « sacrebleu » au XVIII^{e} siècle.

(4) **cornegidouille**. C'est le juron préféré d'Ubu, le célèbre personnage d'Alfred Jarry. De « corne » et de « gidouille », qui signifie 'bedaine'.

(5) **parbleu**. « par Dieu » sous la plume de Rabelais. Utilisé aujourd'hui pour marquer ironiquement une évidence.

(6) **jarnibleu**. Déformation de « jarnidieu », c'est-à-dire « je renie Dieu ».

(7) **palsambleu**. Signifie « par le sang de Dieu » (XVII^{e} siècle).

(8) **cristi**. Abrégé de « sacristi » (XIX^{e} siècle).

(9) **ventre saint-gris**. Héritier, au XVI^{e} siècle, de « ventredieu » en passant par « ventrebleu ».

(10) **par ma barbe**. Tiré de « faire la barbe à quelqu'un » (se moquer de lui).

(11) **nom d'une pipe**. Euphémisme qui remplace « nom de Dieu » (XVIII^{e} siècle).

(12) **pardi**. C'est aussi un juron édulcoré, signifiant « par Dieu ». Bizarrement, il s'est spécialisé dans le sens de « évidemment » !

(13) **sapristi**. Dérivé de « sacré », évoluant en « sapristie », « sacristi », puis « cristi ». Comme « saperlotte » et « saperlipopette », « sapristi » commence par « sapré », déformation de « sacré ». Le jeu de mots avec « sacristie », la pièce où le prêtre s'habille avant la messe, n'est sans doute pas entièrement dû au hasard.

(14) **sacristi**. Ce juron represente l'ancêtre de « sapristi ».

(15) **jarnicoton**. L'histoire de ce juron est très intéressante : lorsqu'Henri de Navarre devint roi de France (sous le nom d'Henri IV), en prononçant (ou non !) la célèbre phrase *Paris vaut bien une messe* (c'est-à-dire, être roi de France valait le sacrifice de se convertir au catholicisme), il eut besoin d'un confesseur. Et ce fut un Jésuite, le père Coton qui reçut cette lourde tâche… Et cela parce qu'Henri jurait *à langue raccourcie* (comme chante Brassens), à grands coups de « jarnidieu » ou autre « jarnibleu »… Le père Coton suggéra au roi de substituer son propre nom… à celui de Dieu dans ses jurons, donc « jarnicoton » vient de « je renie Coton » !

(16) **scrogneugneu**. Altération de « sacré nom de dieu », le juron prend naissance, vers la fin du XIX^{e} siècle (1884, plus exactement), dans la bouche du colonel Ronchonnat, personnage décrit par un certain Gustave Frison dans toute

une série de brochures intitulée *Les Aventures du colonel Ronchonnat*. D'après Romain Vaisserman, l'évolution de ce juron serait la suivante :

> « sacré nom de Dieu » > « sacrégnongnieu » [1884] > « scrongneugneu » [1884] > « scrogneugneu » [1884 ; nom en 1933, à pluriel en « -x »] > « grogneugneu » > « rogneugneu »[4]

(17) **bigre**. C'est une interjection qui date du milieu du XVIII[e] siècle, une transformation euphémique de « bougre ».

(18) **bougre**. Datant de 1172, le mot « bougre » signifie à l'origine « Bulgare ». L'hérésie des Albigeois, ou Cathares, avait été en effet importée de Bulgarie. Leurs « prêtres » allaient par deux (on les appelait les Parfaits) et certains en avaient conclu qu'ils s'adonnaient à la sodomie. « Bougre » était donc à l'origine une dénomination péjorative signifiant « hérétique, sodomite ». Au temps de Rabelais, le mot désignait un hérétique à mœurs homosexuelles. « Bougre » a été longtemps marqué comme injure à caractère sexuel, notamment dans l'expression, archaïque aujourd'hui, « les bougre et les foutre ».

(19) **saperlotte,** on écrivait également « sacrelotte » puis « saprelotte » (milieu du XVIIIe siècle).

(20) **cré nom de nom**. Évolution récente (milieu du XIX[e] siècle) du juron « sacré nom », sous-entendu, « sacré nom de Dieu ».

(21) **peste,** exclamation fort en vogue au XVII[e] siècle.

(22) **pouah,** marque de dégoût et s'écrivait « pouac » ou « poac » au XV[e] siècle.

(23) **diantre,** avant que Rabelais n'en fasse une interjection, le mot désignait, par déformation, le « diable ». Comme pour Dieu, on évitait de prononcer directement son nom par crainte d'ennuis graves.

(24) **fichtre,** produit de la rencontre de « fiche » et « foutre » pour exprimer un étonnement empreint de contrariété (début du XIX[e] siècle). C'est la version… *soft* de « foutre ».

(25) **foutre,** utilisé depuis le début du XVII[e] siècle. À partir de la Révolution, l'interjection marque l'étonnement à la place du caractère sexuel qui lui était attaché jusque-là. « Foutre » est un vieux verbe qui signifie simplement « baiser », mais qui a perdu beaucoup de sa virulence depuis un demi-siècle (c'est le « fuck » qui est resté beaucoup plus longtemps tabou chez les Anglo-Saxons, mais se répand aujourd'hui partout). « Va te faire foutre ! » est on ne peut plus clair. Accessoirement, le « foutre », substantif, signifie le « sperme ».

(26) **Bon Dieu,** juron probablement utilisé depuis que certains doutent de son existence.

(27) **vertudieu**. Signifie : (par la) « vertu de Dieu » (XVI[e] siècle). Rabelais utilise lui aussi cette construction dans *Le quart livre des faicts et dicts heroiques du bon Pantagruel*, chapitre LXVII :

> Je suys **par la vertus Dieu** plus couraigeux, que si j'eusse autant de mousches avallé, qu'il en est mis en paste dedans Paris, depuys la feste sainct Jan jusques a la Toussains. [Rabelais, 1971 [1552] : 233]

Mais dans « Briefve declaration d'aucunes dictions plus obscures contenues on quatriesme livre des faicts et dicts heroicques de Pantagruel », qui finit *Le quart livre*, il précise :

> *Par la vertus Dieu.* Ce n'est jurement ; c'est assertion : moyennante la vertus de Dieu. Ainsi est il en plusieurs lieux de ce livre. Comme a Tholose preschoit frere Quambouis : « Par le sang Dieu nous feusmes rachetez. Par la vertus Dieu nous serons saulvez. » (*Ibidem* : 262)

(28) **tonnerre de Brest**. De temps à autre, un détenu s'évadait du bagne de Brest. Pour alerter la population, les chasseurs de prime et les sycophantes, on tirait un coup de canon… Ici, juron dérivé de « tonnerre de Dieu » et de « mille tonnerres » (fin du XVIII^{e} siècle).

(29) **saperlipopette,** Arthur Rimbaud tira de « saperlotte », « saperlipouille », « saperpouillette » et… « saperlipopette ».

> Ah ! saperlipotte de saperlipopette ! sapristi ! moi je serai rentier; il ne fait pas si bon de s'user les culottes sur les bancs, saperlipopettouille ! (…) Dieu merci, je n'en veux pas, moi, saperlipouille ! (…) Ah ! Saperpouillotte !...
>
> (*Premières proses – Récit*)

(30) **pardieu**. Signifie « par Dieu » et sert à renforcer une affirmation ou une négation (XII^{e} siècle).

(31) **jarnidieu**. De « je renie Dieu ». À propos de ce juron qui finit une série de trois mots assez proches du point de vue phonétique (voir au-dessus *jarnibleu* et *jarnicoton*), il faut remarquer que dans son roman *La Tour des miracles* des constructions semblables abondent. Louis-Jean Calvet (2001 : 128) en donne la liste :

> Jarniprobité, jarnicoutume, jarnimuraille, jarnibougnat, jarnicorne, jarnicomestible, jarnifesse, jarnipoubelle, jarnifleurdelis, jarnilibitine, jarnipute, jarnilistenoire, jarnifigue, jarnidieu, jarnicordon, jarniconjugo, jarnireve, jarniroutine, jarnirevenant, jarnimuraille, jarniclochedebois, jarnimatrice…

Et il observe que « Chaque fois, le 'juron' vient ponctuer un passage qu'il résume sur le modèle plaisant : on parle de cocu et c'est *jarnicorne*, de bordel et c'est *jarnipute*, de mariage et c'est *jarniconjugo*. »

(32) **pasquedieu**. Juron qui vient de « par la pâque Dieu » (XV^{e} siècle).

(d) **harengère**. Nom féminin. Ici, femme criarde et grossière (XVII^{e} siècle), vendeuse de harengs présumés avec odeur(s)...

(e) **mégère**. Un autre nom féminin qui signifie « femme hargneuse » (XVII^{e} siècle). À l'origine, c'est le nom de l'une des divinités des Enfers.

(f) **à la légère**. Locution qui signifie « de façon peu pesante, sans réfléchir » (XVI^{e} siècle).

(g) **catéchisme poissard**. Le syntagme *catéchisme poissard*, utilisée par Georges Brassens dans ce texte nous met sur la piste d'un personnage hors du commun… Né en 1720 à Ham (Somme), Jean-Joseph Vadé est le créateur du *langage poissard*, littéralement populaire et réaliste reproduisant le truculent langage des Halles, en réaction à la fadeur mondaine des poètes et romanciers à la mode à son époque. Il fit représenter vingt opéras-comiques et comédies. Sa pièce maîtresse est un recueil, publié en 1758 (un an après sa mort), *Le catéchisme poissard*[5], sorte d'arsenal d'injures à l'usage des femmes de la Halle et, particulièrement, des marchandes de poissons. Une ordonnance du 10 février 1830 en a interdit la vente.

(h) **à la hussarde**. Locution qui signifie « brutalement, sans délicatesse » et qualifie, généralement, le comportement érotique d'un homme brutal.

(i) **de profundis**. C'est le début d'un psaume exprimant le deuil, la tristesse de la disparition de quelqu'un, tiré du latin ecclésiastique : « De profundis, clamavi at te Domine » ('Du fond de l'abîme où je suis plongé, Seigneur, j'ai crié vers vous.')

Conclusions

Tous ces jurons ont vieilli, c'est vrai, mais non pas pour Brassens, qui aimait tant les archaïsmes, « les mots qui veulent dire quelque chose ». Pour lui « Aujourd'hui, on est en pleine confusion et en pleine inflation du langage. » Il considérait les mots nouveaux « Terminologie à la con ! » et il ajoutait : « J'ai horreur des mots nouveaux. » (Monestier et Barlatier, 2006 : 161).

Presque tous ses exegètes s'accordent à reconnaître en lui un vrai génie du mot. Agnès Tytgat, par exemple, observe que :

> Le langage même de Brassens l'isole du « commun des mortels » car il n'appartient qu'à lui : « foutremnet moyennâgeux », nostalgique d'un art du dire plus encore que d'un art de vivre, Brassens, s'il puise à de multiples sources langagières – ancien ou vieux français, langue classique, argot ancien et contemporain – opère un constant télescopage entre elles et les fait fusionner dans un verbe unique dont il est le seul grammairien. (2004 : 28)

tandis que René Fallet – l'auteur des uns des plus avisés commentaires sur l'œuvre de Brassens –, dit, en parlant de la chanson que nous avons essayé de déchiffrer, qu'elle « sort tout droit du Pont-Neuf et des *Trois Mousquetaires* (…) En fait de *Gaulois de bon aloi*, il ne demeure que Brassens, admirable marchand de quatre-saisons. (2001)

NOTES

[1] *Apud* Martin Monestier, Pierre Barlatier (2006). *Brassens – le livre du souvenir*. Paris : Tchou, 160.

[2] Chanson enregistrée le 13 octobre 1958. Elle figure sur le CD 5 de l'*Intégrale 2006*. Le texte ci-dessus reproduit la variante du volume Georges Brassens (2007). *Œuvres complètes*. Chansons, poèmes, romans, préfaces, écrits libertaires, correspondance, Édition établie, présentée et annotée par Jean-Paul Liégeois, Prologue de Jacques Prévert, Collection « Voix publiques » dirigée par

Jean-Paul Liégeois. Paris : Éditions « Le Cherche Midi », 116-117. Dans l'interprétation de Brassens, le refrain est repris encore une fois.

[3] Afin de retrouver plus facilement les constructions analysées, nous avons noté avec (a), (b), etc. les expressions et les vocables plus ou moins vieillies, ou bien plus ou moins difficiles à comprendre. Les chiffres ont été employés pour noter les jurons avec lesquels Brassens a parsemé le texte de cette chanson, ou plus exactement son refrain.

[4] Cf. Romain Vaissermann, « La famille de 'sacré' : analyses formelles et sémantiques ». URL : <http://romain.vaissermann.free.fr/08/sacre.htm>.

[5] Voir à ce sujet *Oeuvres choisies de Vadé et de ses imitateurs, contenant différens sujets pour les Halles, ports, marchés, rencontres de poissardes, couplets grivois, etc.* Paris : Tiger, 18.., disponible sur le site de la Bibliothèque Nationale de France, *Gallica* : <http://gallica.bnf.fr>.

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L'approche des unités phraséologiques dans les manuels de roumain langue étrangère

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ABSTRACT: ***Phrasal Units in Textbooks Teaching Romanian as a Foreign Language***

The theoretical aspects concerning the way a phraseological unit is defined or delimited in relation with expressions, phrases, idioms, etc. still represent a controversial topic for linguists, authors of dictionaries or textbooks. In the absence of solid lexicographic criteria for the validation of phraseological units as dictionary entries, a heterogeneous, non-unitary and unsystematic approach of phraseological units can be noticed in academic textbooks for Romanian as a foreign language. In general the phraseological units are recorded in alphabetical order according to the support verb (*a da, a face, a (-i) fi,* etc.) which is considered to be also their semantic nucleus. This article focuses on corrective proposals for a more efficient approach of phraseological units in academic textbooks for Romanian as L2.

KEYWORDS: *phraseological units, Romanian as L 2, academic textbooks*

Les aspects théoriques liés à la définition et à la délimitation des unités phraséologiques en relation avec les expressions et les locutions continuent à être l'objet de controverses entre linguistes, entre auteurs de dictionnaires ou de manuels de langue roumaine. En l'absence de conventions lexicographiques claires concernant la façon dont sont entrées les unités phraséologiques, ces unités sont traitées de façon non-unitaire et non-systémique dans les manuels de Roumain Langue Etrangère, où le critère prédominant est le regroupement en fonction du verbe support *(a da* / 'donner'*, a (se) face* / '(se) faire', *a se* / *-şi pierde* / '(se) perdre'). Dans cette communication, nous nous proposons de présenter les études internationales les plus récentes dédiées aux unités phraséologiques, en essayant de déceler des critères pertinents de systématisation et d'enseignement aux étudiants étrangers.

Par **unité phraséologique** nous désignerons dans ce communication, les structures lexicales de type collocations, locutions, expressions, tout comme les énoncés phraséologiques. Nous optons pour un terme générique de dénomination des groupes de mots solidaires, puisque c'est la perspective didactique relative à ces derniers qui nous intéresse, au-delà des critères de délimitation et de classification utilisés par les différents auteurs. Tout en adoptant cette option

terminologique, nous avons essayé d'éviter les nombreuses controverses apparues entre linguistes et lexicographes au sujet de la définition et de la classification des groupes de mots solidaires[1].

Le problème de l'approche des UF dans les manuels de langue roumaine pour étrangers (RLS) vise le niveau B2 et les niveaux supérieurs tels que désignés dans les descriptifs européeens[2], dans la mesure où il s'agit d'un critère essentiel dans l'évaluation des compétences linguistiques pour une langue étrangère. Dans les manuels de RLS, les unités phraséologiques (abrégées UF dans le contenu de l'article) sont abordées et sont enseignées dans des listes de mots associées aux leçons, comme des « entrées » par ordre alphabétique, non accompagnées de définitions proprement dites, sans observations concernant leur distribution, leur structure interne, leur fréquence d'usage ou les éventuelles restrictions d'usage. Disposées autour de thèmes généraux (les achats, la famille, chez le docteur), les UF sont un genre de présences accidentelles à côté du **vocabulaire minimum**[3] qu'un étudiant étranger doit s'approprier.

Par la suite, nous illustrerons l'approche des UF par des exemples tirés de deux manuels de RLS utilisés dans l'enseignement supérieur : *Româna de bază* / 'Le roumain essentiel' (Dorobăţ şi Fotea, 1999) et *Limba română: manual pentru studenţii străini* / 'Le roumain pour les étudiants étrangers' (Brâncuş *et alii*, 2003). Dans *Lecţia 16* / 'La leçon 16' du premier manuel on nous propose un texte adapté d'un fragment du roman *Enigma Otiliei* / 'L'Énigme d'Otilia', dans lequel sont introduits les adjectifs qualificatifs utilisés pour décrire le caractère d'une personne, par exemple: *onest* / 'honnête'*, ciudat* / 'étrange'*, înfumurat* / 'infatué', etc. Le texte contient également deux unités phraséologiques: *a-i fi ciudă* / 'être mécontent', 'enrager' et *a-şi strica viitorul* / 'gâcher son avenir', qui sont accompagnées d'une courte définition : « se sentir gêné » dans le cas de la première unité, et d'une traduction en anglais : « ruin one's future » dans le cas de la deuxième unité. Dans un glossaire des verbes utilisés dans le manuel, ces UF manquent, seuls les verbes *a fi* / 'être' et *a strica* / 'gâcher' étant discutés dans leurs sens de base. D'autres unités phraséologiques sont groupées autour des verbes support[4]. Par exemple, comme entrée, le verbe *a petrece* / 'passer' comprend aussi les UF *a-şi petrece timpul* / 'passer son temps', *a-şi petrece vacanţa* / 'passer ses vacances', bien que le polysémantisme du verbe impose des définitions et des explications supplémentaires. Toujours dans *Lecţia 16* / 'La leçon 16' sont introduits également quelques proverbes qui peuvent difficilement être reliés au thème de la leçon : *Apa, vântul şi gura lumii nu le poţi opri* / trad. litt. 'On ne peut pas arrêter l'eau, le vent et les commérages' ; *Apa cât de mare vine, piatra tot în vad rămâne* / trad équiv. 'La lune passe, les étoiles restent'.

Dans le manuel coordonné par Grigore Brâncuş, dans *Lecţia 33* / 'La leçon 33', on nous propose un texte sur le thème de l'enfance, du développement, de la maturation, adapté d'après Lucian Blaga. Sont introduites ici deux unités phraséologiques : *a da lămuriri* / 'faire comprendre' doublée d'une autre unité phraséologique : *a da explicaţii* / 'donner des explications' et *a da de gândit* / 'donner à penser', qui n'est accompagnée d'aucune explication sémantique. Le

glossaire à la fin du manuel inclut la première unité phraséologique tant sous l'entrée *a da* / 'donner' que sous *lămurire* / 'explication', 'éclaircissement', et la deuxième unité phraséologique sous l'entrée *a gândi* / 'penser', 'réfléchir'. Dans *Lecţia 34* / 'La leçon 34', la seule unité phraséologique est *a pune bazele* / 'fonder', 'jeter les fondements', non accompagnée d'explications sémantiques, et incluse dans le glossaire à la fin du manuel tant sous le verbe *a pune* / 'poser' que sous l'entrée *bază* / 'base', 'fondement', où elle bénéficie de la traduction en français et en anglais. Le texte de *Lecţia 35* / 'La leçon 35' : *Brâncuşi* / 'Brancusi', une adaptation d'après Petre Pandrea, contient deux unités phraséologiques: *în exclusivitate* / 'en exclusivité' et *a face parte* / 'faire partie', qui ne sont pas expliquées, mais qui bénéficient d'exemples supplémentaires. En général, le glossaire de ce manuel regroupe les unités phraséologiques autour des verbes-supports :

(se) faire : *a se face bine* / 'guérir', *a se face noapte / frig* / 'la nuit tombe' / 'il fait froid' ;

être : *a fi de acord* / 'être d'accord', *a fi vorba despre* / 's'agir de', *a-i fi foame / sete / somn / frig* / 'avoir faim / soif / sommeil / froid', *a-i fi greu / uşor* / 'être difficile / facile', *a-i fi poftă* / 'avoir envie', *a-i fi ruşine* / 'avoir honte' ;

donner : *a da înapoi* / 'reculer ', *a da în folosinţă* / 'donner en usufruit', *a da voie* / 'donner la permission', *a da o telegramă / un telefon / un exemplu / un examen* / 'envoyer un télégramme / passer un coup de fil / donner un exemple / un examen', *a da dreptate* / 'donner raison', *a da o petrecere* / 'faire une fête', *a da lămuriri* / 'donner des explications', *a-şi da seama* / 'se rendre compte'.

Dans le cas des entrées formées d'éléments nominaux, le regroupement se fait autour d'un élément-clé, par exemple, sous *atenţie* / 'attention' sont également regroupées les UF *în centrul atenţiei* / 'au centre de l'intérêt', *cu atenţie* / 'avec attention', 'attentivement', *a atrage atenţia* / 'attirer l'attention'.

On peut donc observer que le traitement des UF n'est pas unitaire, parfois il est redondant ou circulaire, gouverné par le critère de la forme des mots et par l'ordre alphabétique, sans trop d'explications d'ordre sémantique, pragmatique ou stylistique.

En général, dans le cas des UF, on parle de l'existence d'un **noyau sémantique** et d'un **noyau d'expressivité** (Teodorovici et Pisot, 2008 : 8). Ainsi, dans *a bate măr* / trad. litt. 'battre comme une pomme' ; trad. équiv. 'battre à bras raccourcis' le sens principal est donné par le verbe *a bate* / 'battre', mais l'élément qui transforme le syntagme en expression est *măr* / 'pomme' ; dans quelle mesure cependant le traitement de cette UF dans une leçon sur... les fruits est-il adéquat ? De même dans l'exemple de Stelian Dumistrăcel : *a înghiţi găluşca* / trad. litt. 'avaler la quenelle' ; trad équiv. 'gober l'appât', dans lequel le noyau sémantique est *găluşca* / 'quenelle' (Dumistrăcel, 1980 : 134). En voilà l'origine des difficultés de traitement lexicographique des UF, qui balance entre leur enregistrement selon

des critères formels ou selon des critères sémantiques. Du point de vue d'une L2, le traitement des UF à base métaphorique ou métonymique est tout aussi problématique, pouvant générer chez les étudiants étrangers des difficultés de compréhension et d'appropriation, si l'on propose exclusivement des approches formelles, morphologiques. Quel critère serait plus efficace dans l'apprentissage d'une langue : un enseignement basé sur des substantifs / adjectifs / adverbes / pronoms qui forment les UF, ou des approches selon des critères sémantiques (enseignement du point de vue des noyaux sémantiques des UF) ?

Des solutions de classification et d'approche des UF peuvent être décelées dans des études récentes de neuro- et de psycholinguistique cognitive visant directement ou indirectement la question des UF, par la recherche des mécanismes de compréhension, de mémorisation, de traitement mental des UF, de leur rôle dans la langue, de leur fréquence.

En comparant les métaphores cognitives qui dirigent les UF en polonais et en anglais, on a identifié quatre types de variations :

1. la même métaphore conceptuelle et le même équivalent linguistique,
2. la même métaphore conceptuelle et des expressions linguistiques différentes,
3. des métaphores conceptuelles différentes, 4. des mots et des expressions à la signification littérale similaire mais avec des sens métaphoriques différents (Deignan et Solska, 1997, *apud* Andreous şi Galantomos, 2008 : 16).

Du point de vue conceptuel, la majorité des UF renvoient à des moments de l'expérience humaine, à des universels de connaissance (Coseriu, 1994, *apud* Dumistrăcel, 2009), étant présents dans la majorité des langues. Elles ne soulèvent pas de problèmes au niveau de leur enseignement / de leur compréhension, même si elles ne sont pas utilisées au sens concret : *a strânge cureaua* / 'se serrer la ceinture', *a fi ochi şi urechi* / 'être tout yeux tout oreilles', *a da în clocot* / 'bouillir', etc. En systématisant les unités phraséologiques de la langue anglaise du point de vue de la sémantique cognitive, on a constaté que les domaines source (angl. *source domains*) de celles-ci sont : LE CORPS HUMAIN, LA SANTÉ ET LA MALADIE, LES ANIMAUX, MÉCANISMES ET OUTILS, CONSTRUCTION ET BÂTIMENT, PLANTES, JEUX ET SPORT, NOURRITURE ET CUISINE, ÉCONOMIE, FORCES, LUMIÈRE ET OBSCURITÉ, CHAUD ET FROID, MOUVEMENT ET DIRECTION, tandis que les domaines cible (angl. *target domains*) seraient : L'ÉMOTION, LE DÉSIR, LA MORALITÉ, LA PENSÉE, LA SOCIÉTÉ, LA RELIGION, LA POLITIQUE, L'ÉCONOMIE, RELATIONS HUMAINES, COMMUNICATION, ÉVÉNEMENTS ET ACTIONS, TEMPS, VIE ET MORT. Les métaphores conceptuelles sont ainsi unidirectionnelles, allant du concret à l'abstrait, les domaines source les plus communs étant ceux concrets, tandis que les domaines cible sont abstraits (Kővecses, 2002 : 25). En même temps, les UF ne sont plus regardées comme des « métaphores mortes » aux interprétations figuratives; on considère que celles-ci ont des significations motivées par des métaphores conceptuelles présentes dans la pensée quotidienne (Grant et Bauer, 2004 : 38). L'organisation lexicale en fonction

des thèmes métaphoriques et des domaines source peut donc faciliter la retenue d'expressions figuratives non-familières (Boers, 2000 : 553).

En fonction de l'origine linguistique, les UF peuvent être classifiées en formations indigènes et phraséologismes communs à d'autres langues, apparues en parallèle dans plusieurs langues ou traduites d'une langue dans l'autre, la phraséologie européenne étant pleine de calques. On parle même d'un pan-européenisme, qui s'explique par l'héritage commun des langues classiques. De même, le roumain a un fond de phraséologismes commun avec la région balkanique, plus précisément avec les langues néo-grecques, l'albanais, le bulgare, le serbe, mais aussi avec l'italien ou le français, par contacts livresques et culturels traditionnels (Dimitrescu, 1958 : 145).

Les UF spécifiques à une langue nécessitent, pour être décodées, des connaissances culturelles spécifiques à une communauté de locuteurs, en l'absence desquelles des problèmes de compréhension dans une L2 peuvent apparaître. Une étude comparative des UF basées sur des métaphores en anglais et en chinois a mis évidence des valeurs et des croyances différentes pour les deux cultures: orientation vers le sport et les affaires dans le cas de l'anglais, et vers la famille et la table pour le chinois (Liu, 2008 : 125). Pour l'espagnol on a identifié une *taurine phraseology*, caractéristique du langage figuratif de l'espagnol qui fait siennes environ 500 expressions idiomatiques basées sur le concept de lutte avec les taureaux (Luque et Manjón, 1999, *apud* Piirainen, 2008 : 216). Il existe donc des spécificités culturelles et conceptuelles dans chaque langue, au-delà du fond cognitif commun universel humain des unités phraséologiques.

Le roumain a des UF générées par l'expérience des professions et traditions agricoles ou artisanales, par les éléments traditionnels de l'imaginaire ou du fond ethnologique autochtone, qui posent différents problèmes du point de vue du RLS, tant au niveau grammatical, contenant ainsi des formes sorties de l'usage – le pluriel *roate* / 'roues' : *a merge ca pe roate* / 'aller comme sur des roulettes', *a pune cuiva bețe-n roate* / 'mettre des battons dans les roues', qu'au niveau sémantique, par la conservation d'anciens sens des mots : *rost* / 'bouche' dans *a lua la rost* / 'demander compte à qqn', *pe de rost* / 'par cœur' ou par la présence d'archaïsmes dans leur composante : *a da în* ***vileag*** / 'rendre public', *a da* ***iama*** / 'se ruer', *a nu avea* ***habar*** / 'ne pas s'en faire', etc. En général, les UF indigènes ont une base concrète, sont faciles à capter et nécessitent une lecture presque littérale si l'on détient les connaissances de base dans les domaines énoncés : *a pune boii înaintea carului* / trad. litt. 'mettre les bœufs avant la charrue', *a trage la plug* / 'tirer la charrue', *a o lua la vale* / 'dévaler', etc. Des connaissances encyclopédiques peuvent cependant être inaccessibles à des locuteurs, par exemple celles liées à la transhumance ou celles liées aux anciennes réalités historiques reflétées dans les expressions *a bate câmpii* / 'battre la campagne', *a înțărca bălaia* / trad. équiv. 'je ne mange pas de ce pain-là', *a nu-i fi boii acasă* / trad. équiv. 'ne pas être dans son assiette', *a-şi aprinde paie în cap* / trad. équiv. 'se créer des ennuis', *a-i tăia nasul cuiva* / trad. litt. 'couper le nez à qqn' ; trad. équiv. 'rabattre le cachet', etc. (cf. Dimitrescu, 1958 : 154-155).

Du fait des contacts historiques, le roumain contient aussi des expressions avec des noms de nationalités ou de groupes ethniques, les plus nombreuses comprenant l'ethnonyme *turc / turci* : *a fuma ca un turc* / 'fumer comme un turc' / 'comme un dragon', *a se bate turcii la gura cuiva* / trad. équiv. 'bouffer à en crever', *cum e turcul şi pistolul* / trad. équiv. 'tel maître, tel valet', *turcul plăteşte* / trad. litt. 'c'est le Turc qui paie', *doar nu dau turcii* / trad. équiv. 'le ciel ne tombe pas sur nos têtes'. Leur motivation conceptuelle est transparente pour les Roumains, mais peut sembler contradictoire et même offensante pour les étudiants originaires de la Turquie par exemple. Le problème n'est sans doute pas un problème de nature linguistique, mais un problème de communication interculturelle, l'altérité étant rendue différemment sous le rapport linguistique dans différentes langues européennes. Les unités phraséologiques composées d'ethnonymes ou de noms de langues utilisées dans le même espace culturel dans lequel elles sont nées sont relativement transparentes au niveau du sens, conservant la signification de leurs composantes lexicales. Elles peuvent toutefois poser problème aux locuteurs d'une L2 du fait qu'elles synthétisent un type autoréférentiel de mentalité, une auto-perception parfaitement opaque pour ceux qui proviennent d'autres cultures. Leur définition lexicographique ou l'explication didactique devrait synthétiser aussi le type de mentalité lexicalisé par ces unités phraséologiques. L'altérité est rendue par l'intermédiaire d'ethnonymes motivés par des contacts historiques plus anciens ou des interférences linguistiques et culturelles entre les différentes populations : Roumains et Turcs / Tatars, Espagnols et Arabes / Français, Anglais et Hollandais : *ţara moare de tătari şi el bea cu lăutari* – se dit de quelqu'un qui ne se soucie de rien ; esp. *estar algo en arabigo* – littéralement : 'être en arabe' – *être quelque chose dur à comprendre, a la chinesca* – 'comme en Chine', 'selon l'habitude chinoise' ; *a la francesa*, *despedirse / irse / marcharse a la francesa*, roum. *a o şterge englezeşte* – 'selon les habitudes françaises', 'comme les Français' ; *trabajar para el ingles* – littéralement : 'travailler pour un Anglais', familier, figuré, 'travailler pour rien', roum. *a face muncă patriotică* ; *a la inglesa* – 1. 'selon les habitudes anglaises', 2. familier, 'à parts égales' ; roum. *(a plăti) nemţeşte*, angl. *be in Dutch with sb* – 'avoir des déboires avec quelqu'un' ; *beat the Dutch* – 'être extraordinaire, fantastique', *double Dutch* – 'incompréhensible', roum. *chinezeşte* ; *Dutch courage* – 'courage procuré par l'alcool', roum. *a bea pentru a-şi face curaj* ; *Dutch treat* – 'fête où chacun paie sa part', roum. *a plăti nemţeşte* ; *get in Dutch* – argotique, 'commencer à avoir des ennuis', roum. *a da de dracu'*. Les espaces culturels éloignés, perçus comme « exotiques », sont lexicalisés dans des unités phraséologiques connotées négativement, mais qui ne doivent pas être comprises dans leur sens littéral, puisque les ethnonymes de ces unités ont perdu leur origine sémantique, ne contribuant aucunement au sens général de l'unité phraséologique. En espagnol on dit *agarrar una turca* – 's'enivrer comme un Turc', dur à expliquer de façon conceptuelle étant donné l'affiliation à une religion qui interdit la consommation d'alcool. L'identité des groupes ethniques est lexicalisée tant de façon positive que négative, pouvant être lue aussi littéralement, tout du moins dans le cas de la langue roumaine, parce qu'elle reflète les habitudes

traditionnelles, réelles, plus anciennes de groupes minoritaires, devenues stéréotypes, comme le nomadisme ou le plaisir de chanter et de danser de la population rom : *a cinsti ţigăneşte* – 'inviter tout le monde à une fête', *a mâna caii ţigăneşte* – 'mener les chevaux au galop', *a se muta ca ţiganul cu cortul* – 'déménager d'un endroit à l'autre'. L'enseignement des ces UF doit être accompagné d'explications, d'informations à caractère historique et social, car la connaissance de l'origine d'une UF accroît considérablement les chances de compréhension et de mémorisation du texte (Liu, 2008 : 143).

La façon dont les UF sont analysées mentalement et comprises a conduit à la formulation de nombreuses théories qui ont privilégié, dans l'ordre chronologique, le caractère littéral des expressions, les représentations lexicales, le sens figuratif ou l'analyse des composantes (*Ibid*. : 47). La plus récente hypothèse nommée « modèle de représentation duale » (angl. *dual idiom representation model*) a été émise par Titone et Connine (1994, 1999) et ultérieurement par Abel (2003), et considère que la compréhension des expressions dépend en réalité du fait que celles-ci soient décomposables ou non. Une expression décomposable dont les constituants contribuent à la signification de l'expression sera initialement traitée comme une « entrée » normale, comme tout syntagme non-idiomatique, devenant entrée à part entière si elle est rencontrée de façon répétée. Une expression non-décomposable, dont les constituants ne contribuent pas à la signification idiomatique, sera comprise et représentée comme une entrée dès le début. On accède aux représentations conceptuelles en même temps qu'aux connaissances pragmatiques et qu'à l'information contextuelle (Liu, 2008 : 55) Du point de vue de la neuro-linguistique, Peterson et Burgess (1993) considèrent qu'au cours du processus de compréhension d'une expression, le traitement sémantique peut suspendre le traitement littéral lorsqu'il existe suffisamment d'informations contextuelles indiquant qu'il existe une UF (*Ibid*. : 57). Il en résulte donc que, dans la compréhension et l'apprentissage des UF, le contexte et la fréquence d'utilisation détiennent un rôle essentiel. D'autre part, les UF sont beaucoup plus expressives que les mots simples et plus fréquentes dans le registre de la conversation. Elles seront donc plus souvent rencontrées dans la fiction / littérature et dans les conversations. Ainsi, les contextes utilisés dans l'enseignement des UF seront choisis parmi des textes littéraires et des échantillons de langue parlée.

Les problèmes liés à la didactique des UF sont centrés sur des principes de sélection des unités enseignées, de l'ordre de l'enseignement et du type d'information concernant leur utilisation. On enseignera initialement les structures transparentes sur le plan sémantique, décomposables et à base cognitive universelle. Ainsi s'impose donc la réalisation des manuels centrés sur l'étudiant, sur les principes de mémorisation et d'apprentissage mis en évidence par les études cognitivistes, groupant les UF autour de concepts / métaphores / métonymies universelles ou spécifiques à la langue roumaine, en incluant les éléments morpho-syntaxiques adjacents, les observations relatives aux particularités de style et de fréquence des UF ou des éléments pragmatiques qui peuvent être mis en relation.

Pour rendre les notions de CRAINTE / PEUR / FRAYEUR en roumain on peut grouper, pour les enseigner, les UF du roumain comme *a i se înmuia genunchii* / trad. équiv. 'ses genoux tremblent', *a-i clănţăni dinţii* / 'claquer des dents', *a-i sări inima din piept* / trad. équiv. 'tressaillir de peur', *a i se face inima cât un purice* / 'son cœur se serre de peur', *a-i îngheţa inima (în piept)* / 'se glacer de peur', *a i se face pielea de găină* / 'avoir la chair de poule', *a i se face părul măciucă* / 'sentir dresser les cheveux sur la tête', etc, le concept étant lexicalisé de la même façon en anglais.

Les UF formées avec des parties du corps peuvent constituer une autre catégorie :

YEUX : *a fi ochi şi urechi* / 'être tout yeux tout oreilles', *a nu avea ochi pentru cineva / decât pentru cineva* / 'couver du regard', *a avea ochi buni* / 'avoir de bons yeux' / (fig.) 'voir d'un bon œil', *a creşte în ochii cuiva* / 'apprécier, tenir qqn en estime', etc. ;

MAIN : *a fi mână spartă* / 'avoir la main ouverte', 'être gaspilleur', *a avea mâna lungă* / 'chiper qch. en un tour de main, *a fi strâns la mână* / 'être avare', *pe sub mână* / 'en cachette', *a fi peste mână* / 'être difficile, compliqué', *a avea mână bună* / 'être habile de ses mains', etc. ;

TÊTE : *a se da peste cap* / 'se mettre en quatre', *a-şi pierde capul* / 'perdre la tête', *a-şi lua lumea în cap* / 'prendre le large', *a cădea pe capul cuiva* / 'tomber sur la tête de qqn', etc.

La plupart du temps, comme locuteurs natifs, nous utilisons les UF comme des réponses-type, comme des énoncés prédictibles dans l'exercice de la communication, par lesquels sont transmis des jugements sur la valeur de vérité des propos énoncés par l'interlocuteur ou par lesquels se règle la conversation. Pour exprimer un DÉSACCORD on peut grouper, par niveau, en fonction des connotations supplémentaires, les UF suivantes :

1. le simple désaccord : *Nici vorbă!, Nici pomeneală!* / 'Pas question !'
2. le désaccord et l'irritation : *Asta-i culmea!* / 'C'est le comble !'
3. le désaccord et la résignation : *Asta-i situaţia!* / 'C'est comme ça !'
4. le désaccord et l'interruption de la conversation : *Până aici!* / 'Arrête !', *Şi cu asta basta!, Atât şi la revedere!* / 'En point c'est tout !'
5. le désaccord et l'ironie : *Spune-i-o lui mutu!* / 'À qui le dis-tu ?'

NOTES

[1] Pour une discussion relative aux termes et concepts d'*unité phraséologique, expression, locution*, voir Groza (1994), Bilaucă (2008).

[2] Description des niveaux d'études selon le passeport européen, <http://www.coe.int/portfolio>.

[3] Le concept de *vocabular minimal* a été introduit par Maria Iliescu (1994, 2001).

[4] Le concept de verbe support est utilisé au sens de la linguistique générative.

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Difficulties in Translating Epistemic Modal Verbs from English into Romanian

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ABSTRACT

Considering the crucial differences between the modal systems in English and Romanian, this paper attempts to identify some of the greatest challenges experienced in translation. It is also of the utmost importance to decide what must be sacrificed in order for the translation to work in either of the languages, especially since translation theories seem to avoid this entangled manifestation of social factors reflected in language through modality. Good translation practices can only be acquired by means of establishing a common frame of social, pragmatic, cultural and semantic networks between the two languages eventually resulting in linguistic transparency. After all, the purpose of a good translation is not to merely render meaning from one language to the other but rather to decode meaning from one culture and recode it into the other culture.

KEYWORDS: *epistemic, fidelity, fluency, equivalence, interpretation*

1. An overview of epistemic modality

Epistemic modality is preferred when dealing with sensitive topics such as controversial points of view in potentially dangerous social contexts, speakers speaking about themselves, to engulf the speaker's sensitivity in relation to the addressee, to negotiate sensitive situations and to facilitate social compromise and open discussions. This social dimension of epistemic modality is present in all languages but in quantities and under forms that are culturally bound and socially acceptable for each language in turn.

There are a number of ways in which epistemic modality is realized in English and Romanian and it is generally the case that it is enacted by similar lexical categories in both languages. Since modality is the expression of cultural fact and of cognitive expression, it behaves heterogeneously across languages. Consequently, a modal choice in language A does not necessarily trigger a direct correspondent in language B (for instance, a modal adverb in English may be translated by means of a modal verb in Romanian).

When analyzing epistemic modality in interaction between the two languages, it is evident that despite the fact that lexical categories tend to overlap, i.e. there are

similar modal adverbs, nouns, verbs, there are cases in which translation should not be carried out word for word, but rather use equivalent phrases that best render the various shades of meaning, style and register that may differ between the two languages. After all, the purpose of good translation is to sound perfect to a native speaker in the target language.

Also, languages may differ in the grammatical constructions, prosodic system or the various strings of modal markers they use in order to render epistemic modality. Even within the same language differences may emerge in using a certain lexical category instead of the other:

E.g. He is an idiot, **I suppose**.
'(El) este idiot, presupun.'
- Speaker is committed to his/her personal opinion formulated on known facts.

E.g. He is an idiot, **supposedly**.
'Se presupune că (el) este un idiot.'
- Speaker no longer voices a personal opinion but rather speaks on behalf of the community, on the basis of hearsay.

Linguistic processes and higher cognitive processes have proven to be closely inter-related. As part of higher cognitive functions of the brain humans display the feature of being able to express abstract or hypothetical events or descriptions of state of affairs known as *irrealis*:

> In addition to the lexical and syntactic equipment to formulate simple first-order statements and descriptions of state of affairs, all human languages comprise devices to communicate degrees of reality, possibility, probability, and desirability or to attribute elements or descriptions to another source. (Setton, 2001: 13)

In language, the categories represented as irrealis are manifested under the form of negation, deontic and epistemic modalities, idioms, the conditional, the subjunctive and even verbal tenses.

Research speaks of two traditions regarding the analysis of modals from a semantic point of view: on the one hand there is the view that modals are monosemous or at least displaying a core meaning that is evident in all other uses, according to Ehrman - 1966, Perkins - 1983, Klinge - 1993, Papafragou - 2000. The various interpretations of a modal verb are accounted for, in their view, by interpreting the same unified meaning in various contexts.

A second approach to modality was the polysemous stance taken by Lyons - 1977, Coates - 1983, Palmer - 1990, Huddleston and Pullum *et al*. - 2002, resulting in the view that modals have two or more independent meanings with the possibility of the same modal expressing meanings that are not necessarily distinct.

Cases of ambiguity triggered great debate with the polysemist view claiming that ambiguities emerged independent from the context between root and epistemic meanings.

For example, 'John may visit' is ambiguous if interpreted outside its context, which may even be inexistent and it is difficult to decide whether 'John is allowed to visit' or 'It is possible that John will visit' is the correct interpretation for it.

Similarly 'John can't live here' is either an expression of inability or an expression of impossibility without context binding factors.

The claim of polysemists is that these contexts have distinct syntactic, semantic and periphrastic features, therefore the meanings are clearly distinct and an interlocutor would be unable to decide which meaning the speaker had in mind unless he/she were aware of the intended meaning.

Supporters of monosemy, on the other hand, claimed that "apparent ambiguities are a result of the interpretation of an utterance containing the modal in a particular context" (Groefsema, 1995: 55) thus assigning power to contextual clues and treating ambiguities as accidental and infrequent.

Moreover, resulting from the monosemantic view is the claim that two different modals cannot express the same meaning, thus forcing semantic distinctions in cases where a modal can be used instead of the other with nothing more in mind than varying degrees of formality.

E.g. May I take your car?//Can I take your car?

Bald (1988) noted that modal verbs represent one of the most challenging areas of teaching in an EFL classroom, especially since it has become all too clear in recent years that even native speakers of English are experiencing difficulty in explaining why they use a certain modal or why they interpret a certain context as requiring one modal verb instead of another.

Despite the fact that research has agreed that modals "are used mainly in contexts where the speaker is talking about states of the world which he cannot assert to be true or real" (Mitchell, 1988: 173-4), there is similar agreement on the fact that there are no clear-cut categories into which we can pin down the interpretation of the various modals, especially in language classes.

Teachers in EFL classes tend to use some commonly accepted labels such as e.g. 'possibility', 'necessity', 'intention', 'ability', 'permission', and 'appropriateness' (cf. Hermerén, 1978; Leech, 1971; Palmer, 1990). Nonetheless, Bald (1991: 348) identifies some difficulties in pinning down the precise characteristics of modals. Among these problematic areas he discusses:

1. Setting up a descriptive system for problematic categories,
2. Using a rich terminology,
3. Discussing/negotiating meaning- definitions through paraphrases,
4. Explaining semantic and syntactic indeterminacy of contextual elements,

5. The obvious discrepancy between the use of certain modal verbs or specific modal values in textbooks and their actual occurrence in a corpus of contemporary British English.

Epistemic modality associated with the expression of a proposition, i.e. the speaker's thoughts poses an even greater range of problems in interpretation since this is mainly conditioned by the correct interpretation of contextual clues but also by the linguistic experience of the interlocutor when faced with the challenge of interpreting an epistemically modalized utterances. It has been agreed that speech acts and more precisely their felicity and appropriateness conditions vary from one culture to the other and these differences are considered to correspond to various cultural norms which are mirrored in the language spoken (cf. Wierzbicka, 1985: 145-6).

Some linguists have noticed that speakers of English "prefer agreement and support to dispute and disagreement" (Bald, 1991: 357). Studies on politeness in English (e.g. Brown & Levinson, 1987; Leech, 1983) relate to this state of fact by debating the concepts of 'positive politeness' (approval of the other person) and 'negative politeness' (avoidance of imposition) as Anglo-American cultural values[1].

Therefore, personal opinions and evaluations (referred to as expressions of epistemic modality) and also requests, orders, the granting of permission (representative of deontic modality) are pragmatically speaking expressed in English by formulae which demonstrate the speaker's taking into consideration the "principle of personal autonomy", as discussed by Wierzbicka (1991: 80).

The assumption claims that one can speak of pragmatic unmarked utterances if the verbalization of the speaker's desires and thoughts does not involve uttering what the addressee is supposed to desire or think as a result of this.

Wierzbicka identifies and discusses the dichotomy between the use of predicates based on the semantic primitives **I THINK** (THIS) – epistemic, having to do with the speaker's judgements (also called *propositional*), and the usage of predicates comprising an **I SAY** (YOU DO THIS) component, deontic in nature and referring to the speaker's directives (called illocutionary).

Thus, she proposes that some contexts that had previously been qualified as 'epistemic' vs. 'deontic' be interpreted henceforth in contrast between ***propositional*** and ***illocutionary forms*** in addition to their qualification as epistemic or deontic. Therefore, instead of imposing action, thought or desire on the addressee (illocutionary forms) English speakers prefer to verbalise demands on other people i.e. fulfill deontic functions under the form of expressing that demand as a personal opinion or speculation i.e. using indirectness and suggestive context clues in epistemic form with deontic purposes. It is, therefore, safe to assume that deontic modality based on the illocutionary I SAY predicates is rare in English in comparison to propositional I THINK predicates which occur more frequently and fulfill a function of politeness as well.

Moreover, modal auxiliaries expressing I THINK predicates convey pragmatically unmarked propositions in English (going back to *freedom of self-expression*) and consequently occur more frequently.

Because English language users are unlikely to impose their views on their interlocutors (according to the principle of personal autonomy) one could assume they prefer a propositional I THINK predicate even if they wish to influence the interlocutor's future actions[2] (directive illocution). In other words, it is very common for them to express orders or demands under the form of providing a personal opinion. Simply put, an epistemic form (i.e. "speaker's judgments") is used to replace or to generate a deontic function (i.e. "speaker's directives").

2. Difficulties in translation

This section analyzes some of the epistemic English modals in contexts that may pose some interesting questions when requiring translation into Romanian. These observations are an attempt to explain why the modal system of English is so challenging for teaching or translation. Few languages display modal systems with such heterogeneous behaviour, and Romanian is even more disadvantaged because of the poor modal equivalents it displays. Moreover, the social functions of politeness in Romanian do not stretch so far as their English equivalents, nor do speakers of Romanian use indirectness with epistemic modals as the English do.

Can

The modal auxiliary **can** is used to convey various clusters of meaning:

a) The embodiment of epistemic 'possibility', corresponding to the semantic primitive CAN as in the sentences:

E.g. It **can** happen.
It is possible for it to happen.
'**Se poate** întâmpla.'

If it rains, we **can** hold the meeting indoors.
It is possible to hold the meeting indoors.
'Ședința **se poate** ține înăuntru.'

Translation into Romanian is carried out with the help of the impersonal phrase ***Se poate*** as the preferred option instead of the passive English paraphrase. The passive translation is awkward and most times is avoided:

Este posibil ca asta să se întample// **este posibil** ca ședința să fie ținută înăuntru.

Broadly the same cluster of meaning is rendered by ***could*** but as a weaker expression of possibility. The emergence of epistemic ***could*** introduces a new option and of course weaker for translation: ***(S)-ar putea***.

E.g. It **could** be him.
'**S-ar putea** să fie el.'

Epistemic doubt is very strong in questions and **could** prevail over **can** in this respect:

E.g. **Could** it be true? **Ar putea** fi adevărat?

b) An I THINK predicate corresponding to the speaker's judgment of possibility is exemplified in the following paraphrases:

I think: this can happen
I think: I/you/someone can do it

The epistemic reading is not the most obvious choice, but such contexts do display the notion of possibility despite their evident causative (deontic) value:

E.g. You **can** get them to do it for you.

An alternative view would be to interpret these I THINK predicates as instances of **can** for *ability* in non-1-st person contexts. The notion of epistemic possibility is still there, though, allowing the utterance to be paraphrased as – 'It is possible for you to get them to do it for you.'

Romanian counterparts allow for both a deontic and an epistemic translation:

Tu poţi să îi determini să o facă în locul tău. – deontic
Este posibil să îi determini să o facă în locul tău. – epistemic

Colloquially, epistemic **can** is used as a suggestion for a future course of action:

E.g. We **can** see about that tomorrow- it is possible to discuss that further tomorrow.

In Romanian, a possible translation with the modal counterpart **a putea** is blocked ('*Putem să mai vedem mâine.'). The corresponding adverb is used instead: '**Poate** mai vedem mâine.'

Negative forms also render some epistemic uses in which the speaker is fully committed to the truth of the negated utterance:

E.g. That **can't** be him.
Nu se poate/Nu este posibil să fie el.

Can is also believed to express theoretical possibility, as opposed to **may** which is restricted to factual possibility:

E.g. The road **can** be blocked.
= **It is possible** *for the road to be blocked*/**It is possible** *to block the road.*

The Romanian counterpart with '**Se poate**/**este posibil** ca drumul să fie blocat' vaguely conveys the English intentionality and when translated with a modal in the passive with its own subject, things don't become much clearer: 'Drumul ***poate fi*** blocat.'

Further specifications (How can it be blocked? By using large boulders) may be required in order to clarify what the intention of the speaker was or the explanation of potentiality and theoretical possibility:

E.g. This illness **can** be fatal. It **has the potential** to kill you.

'The road **may** be blocked', on the other hand renders no confusing meanings as to the existence of a possibility that the road could be unusable.

Conventionally, **can** is preferred in generalizing statements, whereas **may** is chosen when particularizing a situation:

E.g. A friend **can** betray you.
'Un prieten **te poate** trăda.'

A friend **may** betray you.
'Un prieten **s-ar putea** să te trădeze.' (warning in a horoscope about a particular person)

May

The modal auxiliary **may** doesn't display a primitive counterpart but can occur both with the propositional and with the illocutionary primitive predicate in the presence of MAYBE and WANT:

The expression of the speaker judgments corresponds to interpreting it as an underlying I THINK predicate, then combined with the primitive MAYBE, which in turn generates the notion of 'possibility' (Wierzbicka, 1996: 106):

I think: maybe X can happen

E.g. It **may** (not) rain tomorrow.

or

I think: maybe you can do X

E.g. You **may** (not) find the love of your life one day.

In both examples, the Romanian equivalent is either the impersonal '**se poate**' or the passive '**Este posibil**' ca with no significant differences in meaning:

Se poate să (nu) plouă mâine/să-ţi găseşti iubirea într-o zi.
Este posibil să (nu) plouă mâine/să-ţi găseşti iubirea într-o zi.

A less formal option functions in both languages equally, i.e. the use of the epistemic adverb '**Perhaps/maybe**' – '**Poate (că)**'.

This use of **may** is restricted to assertions only and some limited negative contexts because in questions, **may** shifts to deontic values.

There is a colloquial concessive use of epistemic **may** that has an interesting and equally colloquial counterpart in Romanian:

E.g. The building **may** be old, but it's an excellent school.
'**O fi** clădirea veche, dar este o şcoală grozavă.'

The epistemic reading is demonstrated by the possible paraphrases showing the speaker's lack of commitment to the truth of the statement: '**I suppose/presume**…'

Written style abounds in phrases containing epistemic **may** the purpose of which is to hide the auctorial personality. Word-for-word translations can prove to be disastrous since similar idiomatic phrases exist in Romanian also and should be employed as equivalents.

E.g. It **may** be *noted*.
'Se poate* *nota* = observa.'

E.g. We **may** now *consider*.
'*Putem acum *considera* = Se poate lua în calcul…'

Another interesting use of **may** is in constructions resembling the archaic use of the subjunctive, i.e. in subordinate clauses beginning with *whatever, whenever, however*:

E.g. Our task is to deal with the customers' complaints, *however unreasonable they **may** be*.

The Romanian modal equivalents are blocked here and are replaced by an odd couple: the conditional with subjunctive value (…*oricât de nerezonabile **ar fi)*** or by a fixed phrase ***(fie** ele cât de nerezonabile).*

Both in English and in Romanian, the speaker refuses to commit to the opinion that any customer complaints are unreasonable. If the indicative were used instead of **may**, the epistemic value would be lost:

E.g. (...) however unreasonable ***they are***.

Must

Must can similarly be decomposed into an I THINK predicate relating more to (logical) reasoning about a past event rather than to an estimate of probability. Its paraphrase will thus include the semantic primitive BECAUSE as in:

I think: something has happened because of this
I think: X cannot not happen

E.g. Somebody **must have been** there.
You **must have put** it in yourself.
You **must have done** it.

Epistemic **must** refers to knowledge that was obtained via inference or reasoning rather than by means of direct experience. The notions of *logical necessity* or the weaker *reasonable assumption* denominate this epistemic usage of **must** where the speaker is fully committed to the truth of the statement since the statement was generated by the speaker's own reasoning system and set of available premises.

Translation into Romanian takes 2 aspects:

- one possible counterpart is the modal equivalent ***'Trebuie să'***:

E.g. Cineva **trebuie să** fi fost acolo.
Trebuie să o fi pus acolo chiar tu.
Trebuie să o fi făcut chiar tu.

- In recent years, Romanian has seen the rise of a new modal construction that works rather well with this intention of the English **must**, i.e. ***'Trebuie că'*** equivalent to '**Probably**' – '**probabil că**'.

As opposed to the already established Romanian phrase ***'trebuie să'***, this recent phrase has not yet earned equal rights since it is not acknowledged as belonging to standard Romanian and it behaves as if it were a modal adverb instead of a verbal form in the sense that it does not interact with the subject but rather is placed in front of it, in adverbial position: '**Trebuie că** cineva a fost acolo.'/'**Trebuie că** tu ai pus-o acolo' etc.

Epistemic **must** refuses negative forms and questions because these structures fulfill deontic functions.

Shall

Shall also displays an I THINK predication employed for predictions as in:

I think: I/you can do X. (and I want to do X/I want you to do X.)

E.g. I know, but you **shall** have to bring it home, won't you?
The Romanian translation is by means of a simple future '**Va trebui să**…'

Will

Will is closely related to **shall**, but shows an almost complementary distribution. Translation is also done by a future simple but the epistemic reading is there: the speaker expresses a high degree of certainty and states this degree of commitment that the action will take place.

The modal ***will*** prevail in I THINK predicates and is used for predictions with high probability rates as in:

I think: at some time after now X will happen.
I think: at some time after now I/you/someone will do X.

E.g. It **will** rain tomorrow.
John **will** come, don't worry.

Apart from mere predictions about the future, **will** displays an interesting contextual ability to shift meaning and be similar to **must** and render logical necessity:

E.g. (On hearing the doorbell): That **will be** the electrician.
'**trebuie să** fie electricianul/**Probabil că** este electricianul.'

Also, in combination with perfect forms, **will** acquires strength and can be equated to **must**:

E.g. They ***will have arrived*** home by now.
'***Trebuie să fi ajuns*** acasa până la ora asta.'

Predictable or characteristic behaviour with **will** can also generate some odd meanings in Romanian but which stand in perfect accordance to the rhetorical style implied by the English counterpart:

E.g. She'**ll** go all day without eating.
'Ea ***poate să*** stea toată ziua nemâncată.' '***Stă*** nemâncată zile întregi.'

Romanian doesn't have as many shades of meaning as to convey the English complexity of modal nuances; therefore, there can be situations when the translation may be unable to render the exact intention of the original text. Finding a descriptive equivalent is particularly difficult with epistemic modal elements and they generally refuse paraphrasing or descriptive approaches since that refer to the speaker's degree of commitment to the truth of the utterance rather than to processes, actions or states.

NOTES

[1] Brown and Levinson (1987), and Leech (1983) consider the concept of 'face' to be of universal validity, whereas Wierzbicka (1991) noticed some Anglo-centric bias in this assumption.

[2] Wierzbicka (1996: 140) proposes that "I" should be the prototypical subject so that constructions such as YOU CAN may be considered to express a proposition/a speculation about the addressee's ability to act.

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L`*Annunciazione* nella pittura dei maestri italiani del Trecento e Quattrocento

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RÉSUMÉ : *L'*Annonciation *dans la peinture des maîtres italiens du* Trecento et Quattrocento

Dans cet ouvrage on présente le motif de l'*Annonciation* dans la peinture des maîtres italiens du *Trecento* et *Quattrocento*. Célébrée par la tradition chrétienne le 25 mars (9 mois avant Noël), *l'Annonciation* correspond aux anniversaires de la mort d'Adam. Mystère central du culte chrétien, c'est le moment où le divin s'incarne en homme: l'archange Gabriel annonce à Marie – selon l'évangéliste Luc – qu'elle portera en son sein le Fils de Dieu, tout en restant vierge. Mais grâce à sa pureté, elle lavera aussi le péché originel d'Adam et Ève. Privilégié dans l'art chrétien, occidental et byzantin, depuis le IV^{e} siècle, ce thème a été particulièrement développé dans l'iconographie du Moyen Âge, en Orient et en Occident, au cours du *Quattrocento* et des siècles suivants. Dans l'art chrétien il y a deux traditions picturales : dans la première et la plus ancienne, illustrée par le Christianisme oriental, Marie est représentée filant de la laine, tandis que dans l'art occidental, elle tient en général un livre ouvert à la main, ce qui traduit son origine lettrée et donc sa connaissance des Saintes Écritures (dans les *Annonciations* de Simone Martini, Filippo Lippi, Fra Angelico, Léonard de Vince, Botticelli, et autres). Dans les peintures le groupe d'*Adam et Ève chassés du Paradis* est souvent représenté en arrière-plan (comme chez Fra Angelico), pour rappeler l'origine de la faute.

MOTS-CLÉS : *volonté divine, cloître, chambre, pieuse contemplation, objet de méditation, peinture, retable, fresque*

L'umanità vive dai cicli naturali che includono anche la morte e sopravvive dagli avventi e personaggi straordinari che i popoli hanno fatto diventare miti ed eroi. Da migliaia d'anni l'esperienza umana si è consolidata in due capitoli dai quali è nata la storia universale: *la mitologia* e *la religione*. Il passaggio dalla prima alla seconda si è prodotto con il cambiamento dei riti e delle pratiche. Così, il 25 dicembre, che a partire dal IV secolo rappresenta la nascita di Gesù, o il Natale, nell'antichità egiziana e siriana era festeggiato come giorno in cui nasceva il Sole[1] e di Mitra, identificato con il Sole invincibile. Ma il sole simboleggiava non solo l'intelligenza degli dei del mondo greco-orientale: Apollo, Giove, Osiris, Orus e Adone, ma anche l'intelligenza degli uomini, nella loro continua lotta contro le tenebre e la morte (Vita, 1995: 11-12).

Nel calendario Giuliano questa data – del solstizio d'inverno – era dedicata al sole, perché da quel momento i giorni cominciavano ad allungarsi e la luce solare ad essere più forte. Nei primi secoli del cristianesimo la nascita del Salvatore (che non è accennata nei Vangeli) si celebrava il 6 gennaio. Per impedire ai popoli di praticare il culto pagano solare, i Padri della chiesa decisero che il 25 dicembre diventasse il giorno del Natale, mentre il 6 gennaio il giorno dell'Epifania. Lo attestano le parole con le quali Sant'Agostino esortava i cristiani a celebrare non il sole, ma Colui che aveva creato il sole e tutto l'universo:

> Il simbolo del Natale è la nascita splendente e miracolosa dell'Uomo, Figlio di Dio, quasi in contrapposizione alla natura che, in questo periodo di freddo e tenebre, è addormentata. Ma le tenebre verranno squarciate dalla nascita di un umile Bambino, piccolo sole, che sconfiggerà il buio facendo trionfare la vita sulla morte. (De Simone, 1979)

Stabilita questa data, il 25 marzo (nove mesi prima del Natale) divenne il giorno dell'Annuncio fatto dall'Arcangelo Gabrielle a Maria, che conformemente all'Evangelista Luca, porterà nel suo grembo il Figlio di Dio, pur essendo vergine. Entrato nella sua stanza, l'angelo la saluta chiamandola "piena di grazia" e le dice: "Il Signore è con te". Quando Maria gli chiede come sarà possibile diventar madre "senza conoscer uomo", l'angelo le spiega: "Lo Spirito Santo scenderà su di te, su te stenderà la sua ombra la potenza dell'Altissimo. Colui che nascerà sarà dunque santo e chiamato Figlio di Dio..." (Luca, I, 26-37). Meravigliata e turbata all'inizio, Maria accetterà, con le mani crociate sul petto, la volontà divina: "Allora Maria disse: «Eccomi, sono la serva del Signore, avvenga di me quello che hai detto." (*Idem*)

Nel Vangelo di Matteo l'arcangelo Gabrielle appare nel sonno a Giuseppe, che non volendo ripudiare sua futura sposa, aveva deciso di licenziarla in segreto per assicurarlo che Maria, per la sua purezza, è stata scelta dal Signore per diventare madre di Suo figlio che salverà il popolo dai peccati: "Ecco, la vergine concepirà e partorirà un figlio che sarà chiamato Emmanuele, che significa «Dio è con noi.»" (Matteo, I, 18-25). Anche i testi apocrifi narrano questo momento che finisce con l'accettazione di Maria: "Ecco l'ancella del Signore davanti a lui. Mi avvenga secondo la tua parola." (Giacomo, 11)

Ignote inizialmente, sia quella dell'Annunciazione, sia quella del Natale, queste date furono legate ai momenti astronomici benefici dell'anno: l'equinozio di primavera e il solstizio invernale. La casa di Maria, in cui avvenne l'incontro con l'angelo, è stata identificata con la grotta che oggi si trova nella cripta della Basilica dell'Annunciazione a Nazaret[2]. Nell'arte cristiana occidentale e bizantina, le prime rappresentazioni di questo momento datano dal sec. IV, nelle catacombe di Priscilla e dei santi Piero e Marcellino a Roma[3]. Sviluppatosi soprattutto nel medio Evo, sia nell'Oriente che nell'Occidente, questo momento ha due tradizioni pittoriche: nella prima, la più antica, del Cristianesimo orientale, Maria è rappresentata filando la lana (Wasowicz, 1990: 163-177), mentre invece, nell'arte occidentale, essa tiene un libro aperto nella mano. Questo libro, che non è altro che

la Santa Scrittura[4], indica la sua istruzione, la sua fede in Dio e la sua devozione, come accenna San Bonaventura, secondo il quale essa stava leggendo il passaggio delle profezie d'Isaia, che annunciavano proprio la venuta di Cristo. Per la mediazione della Vergine sarà possibile il riscatto del peccato originale e per questo la raffigurazione di *Adamo ed Eva cacciati via dal paradiso* che appaiono in molte pitture in un secondo piano, come in alcune *Annunciazioni* di Fra Angelico[5], vuole ricordare l'origine dalla colpa dei primi uomini.

Il tema è stato trattato da molti artisti di varie nazionalità, scuole e correnti, ma nella pittura, i maestri italiani dal Trecento al Cinquecento gli dedicarono famose tele ed affreschi ora presenti nei musei d'Italia e di tutto il mondo. I nomi di questi artisti sono celebri come le loro opere: Giotto, Pietro Lorenzetti, Ambrogio Lorenzetti, Simone Martini, Agnolo Gaddi, Masolino da Panicate, Beato Angelico, Jacopo Bellini, Filippo Lippi, Antonello da Messina, Gentile Bellini, Sandro Botticelli, Pietro Vannucci il Perugino, Leonardo da Vinci, Tiziano Vecellio, Raffaello Sazio, Lorenzo Lotti (Lorenzzetto), Agnolo Bronzino di Cosimo, Tintoretto, Jacopo Robusti, Guido Reni, Michelangelo Merisi detto il Caravaggio, Federico Fiore Barocci ed altri.

L'Annunciazione è stata studiata nella teologia e nell'arte (Colosio, 2003). Per decifrare il mistero del "passaggio dell'Incommensurabile divino nel finito" grazie alla fede, Arasse ha dimostrato che la prospettiva è stata lo strumento perfetto usato dagli artisti. Nell'iconografia occidentale, gli artisti sono riusciti a sorprendere la natura serafica dell'Angelo e l'effetto prodotto dalla Sua notizia sul volto e sull'atteggiamento della Vergine, che turbata prima, accetta poi chinandosi, la volontà divina.

In maniere e stili diversi (dal gotico, all'umanistico-rinascimentale, dal barocco al classicismo ed alle correnti moderne), essi hanno presentato la scena alla quale a volte partecipano anche altri santi (come nell'*Annunciazione* fra Sant'Ansano e Santa Massima, di Simone Martini) o persone (l'ancella, nell'*Annunciazione di Filippo Lippi*, opera custodita dall'Alte Pinakothek di Monaco), e persino Dio (in una tela di Filippo Lippi), prodotta in ambienti diversi: la cella di un monastero, una sala o la stanza da letto della Vergine, un chiostro o un giardino.

L'arredamento, semplice o ricco, i vestiti dell'angelo annunciante e della Vergine alludono alla vita ed alle sofferenze di Gesù. Non mancano dal quadro il giglio che l'arcangelo tiene nella sua mano, come segno della castità di Maria, o i fiori e gli alberi del giardino, nel secondo piano, specialmente l'olivo, che preannunciano la domenica delle palme prima della Crocifissione; il rosso purpureo, che è di solito il colore della veste della Vergine – simboleggia il sangue di Gesù che sarà versato per l'umanità; il rosso è anche il colore del vestito dell'Angelo o delle sue ali. Il blu degli stessi indumenti, come il cielo sereno che si vede nella stanza dalle finestre, esprime la purezza dei due personaggi e del paradiso.

Nell'ambiente è quasi sempre presente la colomba, che incarna lo Spirito Santo. A volte essa gode una posizione speciale, sopra il raggio di sole mandato dal

Signore con il suo messaggero. Le mani dei due interlocutori chinati uno davanti all'altro si trovano in un epicentro che suggerisce la loro intesa.

In molte raffigurazioni sono presenti Adamo ed Eva mentre lasciano il Paradiso, inseguiti da un angelo guardiano, come nell'*Annunciazione* di Beato Angelico, ora al Museo del Prado di Madrid. Gli arcangeli di Beato Angelico, il pittore che "ha fatto piangere santi ed angeli", hanno delle ali di una bellezza straordinaria, di una varietà cromatica indescrivibile.

In fine, la stanza o il giardino chiuso da una palizzata ("hortus conclusus"), o il vaso trasparente e lo stesso giglio, sono tutti simboli della purezza cristallina di Maria e della sua virginità, come nelle pitture non solo di Beato Angelico, ma anche di Ambrogio Lorenzetti, Filippo Lippi, Botticelli, ed altri.

Dopo Giotto[6], che nella Cappella Scrovegni di Padova dipinse scene della vita di Gesù, dalla Sua nascita, fino al Giudizio Universale, comprendendo pure *l'Annunciazione*, Simone Martini[7] fu uno dei più famosi artisti che trattò questo argomento. Lavorando in Francia, egli fu il primo a portare gli stilemi artistici italiani fuori del paese, contribuendo alla nascita di un gotico internazionale, diffusosi grazie all'opera dei miniatori. Egli stesso miniatore[8] compose per la cattedrale di Siena, insieme a Lippo Memmi, l'*Annunciazione fra Sant'Ansano e Santa Massima*[9], che è un capolavoro d'arte gotica.

Le linee e la cromatica del dipinto esprimono con un'eccezionale eleganza la psicologia dei personaggi, che su un fondo d'oro appaiono come figure quasi irreali. La Vergine, timida e schiva, si ritira turbata e quasi spaventata, con un gesto scontroso delle spalle e del braccio destro, dinanzi al fulgido arcangelo Gabriele, con il mantello ancora svolazzante, e con una veste di colore dorato (che spiega il suo appellativo di "messaggero della luce"), e tenendo nelle mani un ramoscello d'ulivo, simbolo della pace universale che sarà portata dalla nascita del Salvatore.

Il volto della Vergine è fine ed aristocratico, mentre sta seduta su un ricco trono con motivi decorativi e con un prezioso drappo ornato con fiori dorati su fondo rosso; accanto c'è un vaso con gigli mentre in alto, in volo, circondata da una corona di cherubini, appare la colomba, simbolo dello Spirito Santo, della grazia divina dispensata sulla terra dall'amore della Vergine[10].

Simone Martini fu molto ammirato dal Petrarca che, come accenna il Vasari nelle sue "Vite", gli dedicò alcuni versi:

> Per mirar Policleto a prova fiso
> con gli altri ch'ebber fama di quell'arte;
> …
> Quando giunse a Simon l'alto concetto
> ch'a mio nome gli pose in man lo stile.
>
> (Vasari, 2002: 120)

Simone Martini e Lippo Memmi*, Annunciazione tra i santi Ansano e Margherita,*
Firenze, Galleria degli Uffizi

Carlo Argan vede definito in questo dipinto il proprio ideale di bello spirituale dell'artista espresso "nelle figure e negli oggetti, nelle stoffe, nei rami e nei serti di fronde e di fiori. Non si tratta di realtà poetizzata, idealizzata, ma di un discendere del bello assoluto, o ideale, fino a precisarsi nella "natura eletta" delle cose: i tipi ideali nascono proprio da quella relazione di linee e di colore." (1995: 28)

L'*Annunciazione* per l'ufficio della Gabella[11] (oggi a Siena, nella Pinacoteca Nazionale) di Ambrogio Lorenzetti[12] è notevole per l'impostazione prospettica. Maria, presentata già come Madonna, con il vestito blu, sopra la sottoveste rossa, con le mani incrociate sul petto e con la corona aurea come i capelli, "non è più storta e turbata davanti all'angelo inginocchiato, con il vestito rosso e giallo, tenendo nella mano sinistra il giglio, simbolo della purezza della bella notizia. Lo sfondo della stanza illumina tutto il quadro con lo stesso colore aureo come nella pittura omonima di Simone Martini, per simboleggiare la stessa atmosfera paradisiaca." (Argan, 1995: 29)

Guido di Pietro Tirosini, detto Beato Angelico[13], che prese, entrato nel convento di San Domenico a Fiesole, il nome di Frà Giovanni da Fiesole, dipinse quadri di un cromatismo delicato e di una grande illuminazione[14]. Per il convento di Firenze, dove la pittura è di una maggiore austerità e misticismo, creò la tavola con il *Giudizio Universale* e gli affreschi del *Crocifisso,* della *Trasfigurazione* e di *San Domenico*. Egli dedicò sei opere al tema dell'Annuncio fatto a Maria[15]. Da queste, forse le più famose sono: l'*Annunciazione* del Museo Prado di Madrid in cui si vede:

> La Nostra Donna Annunziata dall'Angelo Gabrielle" con un profilo di viso tanto devoto, delicato, e ben fatto, che par veramente non da un uomo, ma fatto in paradiso; e nel campo del paese è Adamo ed Eva, che furono cagione che della vergine incarnasse il Redentore. (Vasari, 2002: 293-294)

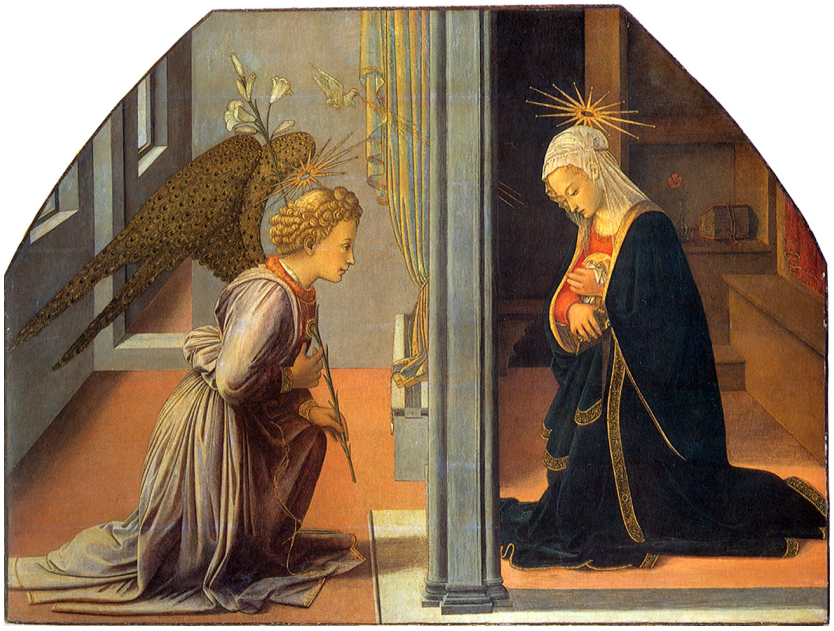
e l'*Annunciazione* del Convento San Marco, nel corridoio settentrionale, che presenta come elemento d'innovazione la disposizione dei protagonisti lungo una diagonale, per partecipare meglio allo spazio. Le parole dell'annuncio divino sono dipinte in basso, vicino alla base della colonna centrale. Sotto si trova un'incitazione alla preghiera: VIRGINIS INTACTAE CUM VENERIS ANTE FIGURAM PRETEREUNDO CAVE NE SILEATUR AVE (*"Quando passerai davanti alla figura della Vergine intatta, stai attento di non dimenticare di dire l'Ave Maria"*). Il pittore vi usò la costosa azzurirte e mise anche inserti in oro.

Beato Angelico, *Annunciazione*, Madrid, Museo del Prado

Come Fra Angelico, Filippo Lippi[16] dipinse molti quadri con questo tema. Quella di San Lorenzo a Firenze è una splendida *Annunciazione* di un fresco naturalismo, ispirata all'Angelico, ma di un colorismo più caldo e vivace. L'artista, dipinse con "fluide eleganze lineari e delicate trasparenze cromatiche"[17] insieme anche a suo figlio, Filippino e a Fra Diamante gli affreschi con le *Storie della Vergine* nell'abside del Duomo di Spoletto.

L'*Annunciazione Doria* è un'altra dalle sette opere dedicate all'annuncio fatto dall'arcangelo Gabrielle a Maria. E' molto originale perché qui, a differenza degli altri quadri, l'angelo giunge da destra, non da sinistra. La scena mostra il momento preciso in cui la Vergine interroga l'Angelo sul come essa possa rimanere incinta, avendo fatto voto di castità; lei ha in mano il libro chiuso e l'altra mano aperta in segno d'interrogazione, e l'Angelo ha una mano sul petto in segno di saluto,

mentre nel cielo si scorgono le mani di Dio che fanno scendere la colomba, simbolo dello Spirito Santo.



Filippo Lippi, *Annunciazione,* Washington, National Gallery of Art

La descrizione che il Vasari fa di Domenico Veneziano – soprannome di Domenico di Bartolomeo[18] si riferisce alla luminosità, alla raffinata eleganza intellettuale delle sue figure, alla fresca atmosfera primaverile in cui le fa vivere. Nella sua *Annunciazione*[19] i due protagonisti occupano ognuno il suo posto, ma vivendo l'evento ognuno per conto suo, ma anche in relazione uno all'altro. Il chiostro, parzialmente aperto, che dà al giardino (dove si vedono le piante e il cielo) fa intuirsi il mondo esterno, al di là del basso muro merlato e della porta chiusa da un paletto.

Sandro Filipepi, detto il Botticelli[20] dipinse nella bottega di Filippo Lippi, le sue prime opere[21]. A Roma affrescò assieme a Cosimo Rosselli, al Ghirlandaio e al Perugino, la cappella Sistina[22] e verso la fine del secolo cambiò il suo stile influenzato dalle predicazioni di Savonarola. Le sue opere a carattere profondamente mistico sono la *Calunnia*, la *Natività*, *La Pietà* e l'*Annunciazione*, che rispecchiano un'alta tensione spirituale in forme arcaicizzanti[23].

L'Annunciazione di Firenze, Galleria degli Uffizi[24], è uno dei suoi capolavori. Maria e l'angelo s'incontrano in uno spazio le cui pareti di pietra grigia contrastano con le lastre rosse accese, del pavimento, separate da strisce chiare. L'abito mosso dell'angelo inginocchiato davanti a Maria rivela lo slancio del suo movimento, mentre la Madonna, eretta, con un atteggiamento di ritrosia, si piega verso l'angelo, il suo corpo, descrivendo, simile ad una scultura gotica, una "S". Ella ha le mani leggermente alzate in un gesto di saluto, come anche l'angelo inginocchiato. Nel

centro del quadro, le loro mani, separate da una distanza che sembra insormontabile, vogliono pure toccarsi.

Sandro Botticelli, *Annunciazione*, Firenze, Galleria degli Uffizi

Negli scritti teologici del XV secolo l'*Annunciazione* di Maria era articolata in diverse situazioni spirituali successive, descrivendo le reazioni sue al messaggio celeste. All'inizio c'era la "conturbatio", cioè il suo turbamento, poi la meditazione, seguita dalle domande fatte all'angelo e dalla sottomissione alla volontà divina. I pittori dell'epoca, nelle loro *Annunciazioni,* erano influenzati da questa sequenza, e anche Botticelli nella sua rappresentazione sembra attenersi al primo stadio, il turbamento della Vergine. Ma non a tutti i pittori piaceva la rappresentazione di una Maria turbata, come a Leonardo, che dichiarava d'aver visto in un quadro un angelo che "nella sua Annunciazione, sembrava trascinare Maria fuori della sua stanza", con certi movimenti che sembravano "un attacco quale si potrebbe fare contro un nemico", mentre Maria sembrava "volersi gettare dalla finestra, come sconvolta". L'artista raccomandava ai pittori di "non cadere in quest'errore."[25]. Nell'*Annunciazione* di Glasgow[26], proveniente dalla chiesa fiorentina di San Barnaba, l'ambiente è scandito dalla successione delle colonne e dei quadri sul pavimento, che servono anche ad evidenziare lo schema prospettico. L'angelo e la Madonna si trovano in due stanze separate dalle colonne, la luce della prima penetrando, con il raggio divino, quella di Maria, che si piega davanti al Messaggero di Dio.

Antonello da Messina (soprannome di Antonio di Giovanni de Antonio)[27] si formò a Napoli, nella bottega di Colantonio e in contatto con esperienze fiamminghe, spagnole e provenzali, raggiunse "il difficile equilibrio di fondere la luce, l'atmosfera e l'attenzione al dettaglio della pittura nordica e della monumentalità e spazialità razionale della scuola italiana. I suoi ritratti sono celebri per vitalità e profondità psicologica."[28]. Nell'*Annunciazione* del Museo Bellomo di

Siracusa lo spazio non è unificato dalla prospettiva, ma dalla sottile graduazione luminosa.

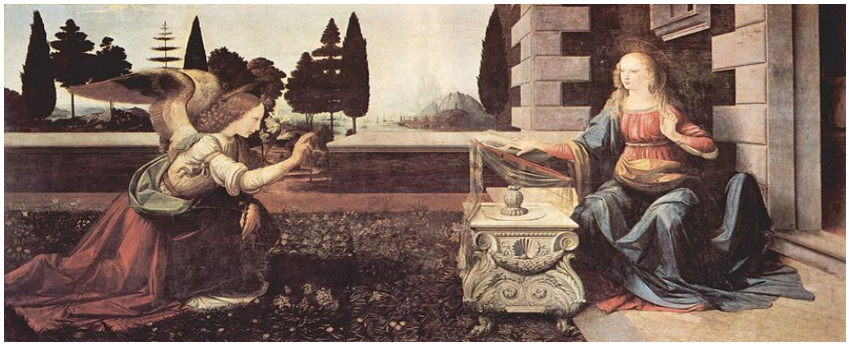
Antonello da Messina, Annunziata di Palermo*, Museo Nazionale di Palermo*

Celebre è la sua *Vergine annunziata*, o l*'Annunziata di Palermo,* siciliana nelle caratteristiche fisiche, nella serietà morale, nella cosciente accettazione del dramma. Il titolo del dipinto è significativo e di un profondo rinnovamento. Il quadro non presenta più la solita scena dell'incontro tra la Vergine e l'arcangelo Gabriele, essendo solo un ritratto di Maria che guarda silenziosa l'immagine prospettica dopo aver ricevuto la notizia. L'espressione psicologica di Maria nasce dalla severità costruttiva della forma, compresa entro la piramide del manto azzurro, che coprendole la testa, le copre forse anche il corpo, che non si vede. Il tavolo e il leggio con il libro appena sono visti, determinando un'impostazione tridimensionale della scena. Il suo viso sembra tagliato verticalmente da una linea ideale che scende dalla piega del manto sulla fronte attraverso il naso, il mento, il collo, fino alla mano. L'ovale perfetto incorniciato dal manto, sottolinea le sopracciglia arcuate, gli occhi con le palpebre ombrate, le narici, le labbra. L'opera rappresenta uno dei traguardi fondamentali della pittura rinascimentale italiana. Lo sguardo magnetico della Vergine e la mano sospesa in una dimensione astratta ne fanno un capolavoro assoluto.

Leonardo da Vinci[29] lavorò, oltre alle pitture, a numerosi disegni. Il suo ingegno lo portava a conoscere profondamente la realtà, dando valore all'esperimento e all'osservazione diretta: "l'esperientia" sola "è madre di ogni certezza" accennava l'artista-scienziato nel suo *Trattato sulla pittura*[30]. Le sue due *Annunciazioni* – la prima, conservata agli Uffizi, e in cui si nota ancora l'influenza della scuola verrocchiana, e l'altra, che faceva parte della predella di un'opera dipinta da Lorenzo di Credi, e che si trova al Louvre – sono ritenute abbastanza tradizionali per l'ambiente fiorentino, come la posizione dell'angelo a sinistra e della Vergine a destra. Una concezione nuova la rappresenta però l'ambientazione in un giardino fiorito in un vasto paesaggio, invece che nell'intimità della camera verginale o,

come nella pittura d'Angelico o di Domenico Veneziano, in un chiostro lontano dalla vita del mondo. La Madonna si trova in un angolo dell'edificio che è alle sue spalle, come il giardino separato da un muretto. Il significato è chiaro: il miracolo che si sta svolgendo (la concezione divina ad opera dello Spirito Santo) nel momento stesso in cui coinvolge la vita futura di Maria, diviene un fatto che trascende la persona di lei, per investire tutto il mondo, redento dalla nascita del figlio. Leonardo, contraddice in parte l'iconografia tradizionale, interpretando in maniera molto più profonda la narrazione evangelica, perché "parla all'intelletto", dimostrando che "la pittura è una poesia che si vede e non sì sente".[31]

La scena dell'*Annunciazione* di Uffizi si svolge davanti ad una villa toscana del tardo Quattrocento, che non è il castello medievale dalle forti mura in pietra, ma una costruzione civile, aperta verso l'esterno, in un mondo in cui tutto è calmo, sereno, perché gli ideali umanistici fanno sì che "la ragione supplisca le grida" (Adorno, 1997: 504). Il prato è ricco di piante e fiori reali, perché tutto deve essere visibile, "certo", come le ali dell'angelo, che, per la prima volta, invece che simboliche, sono "battenti"[32], e restano ancora aperte, colte un attimo prima che si ripieghino in riposo: l'angelo appena giunto, si è inginocchiato, pronunciando fervidamente le parole divine, mentre la Madonna, con la destra appoggiata sul libro per impedire che si richiuda, ascolta e già mostra, alzando la sinistra, la propria consapevole accettazione. Questa poetica leonardiana degli "affetti", vuole rivelare chiaramente "ciò che i personaggi stanno pensando." Altri elementi presenti sono la luce e la prospettiva. La luce non è piena, ma attenuata, per ammorbidire i tratti, e la prospettiva lineare colloca gli oggetti secondo la distanza, facendoli più piccoli. La convergenza delle linee nel «punto di fuga» è geometrica, quindi astratta[33]. Leonardo scopre le prospettive lineare, cromatica ed aerea: i colori diminuiscono d'intensità e i volumi si riducono mentre s'allontanano, perché fra loro e l'occhio dello spettatore s'interpone l'aria in spessore sempre maggiore; in questo modo la luminescenza si diffonde ed appare un "controluce" che avvolge le immagini in modo piacevole. La tavola preannuncia un modo nuovo d'intendere la pittura, se paragonata ad opere pressoché coeve di un pittore come Botticelli, per esempio la *Primavera*, ove predomina la linea. Qui, nell'*Annunciazione* la linea è usata per certi particolari; senza essere protagonista, perché protagonista è "la vastità spaziale."



Leonardo da Vinci - *Annunciazione* – Firenze, Gallerie degli Uffizi

Conclusioni

Il tema dell'*Annunciazion*e ha privilegiato un ampio spazio nelle opere dei pittori di diverse epoche e nazionalità, di varie scuole e correnti artistiche. In Italia gli furono dedicati veri capolavori (in stile gotico, umanistico o rinascimentale) dai maestri del Trecento fino al Cinquecento. Ma non potendo esaurire un argomento così vasto ci siamo limitati a presentare in questo lavoro solo le più note *Annunciazioni* dipinte dai maestri del Trecento e Quattrocento italiano: Simone Martini, Ambrogio Lorenzetti, Beato Angelico, Filippo Lippi, Domenico Veneziano, Sandro Botticelli, Antonello da Messina e Leonardo da Vinci, in un tentativo di decifrare nelle loro pitture gli aspetti comuni e diversi della trattazione cromatica e prospettica, che riesce a sciogliere, grazie al genio di questi autori, le effimere frontiere spazio-temporali, che storicamente le separano.

NOTE

[1] Ritiratisi in certi santuari, a mezzanotte i celebranti ne uscivano gridando: «La Vergine ha partorito!». Per gli egiziani il sole appena nato aveva l'immagine di un infante e la Vergine, che aveva dato alla luce il bambino divino era la gran dea orientale, chiamata dai Semiti "Vergine Celeste" o, semplicemente, "Dea Celeste". In: M. Ruggiero, *Il presepe italiano. Storia di un costume,* Torino, 1988, p. 20.

[2] Questa casa aveva anche una parte costruita in muratura, che fu trasferita alla fine del XIII secolo prima a Tersatto (Trsat, Croazia) e poi a Loreto, nelle Marche, per non essere distrutta durante la rioccupazione della Terrasanta dai mussulmani. Secondo la tradizione, essa fu miracolosamente portata in volo da alcuni angeli (perciò la Madonna di Loreto è venerata come patrona degli aviatori). Dai documenti dell'epoca risulta che in realtà il trasporto, avvenuto per nave tra il 1291 e il 1294, fu opera della famiglia Angeli Comneno, un ramo della famiglia imperiale bizantina. La "Santa Casa", com'è chiamata, si trova tuttora all'interno della Basilica di Loreto, ed è continuamente visitata da numerosi pellegrini, cfr. Vita E., *op. cit*.

[3] La scena appare anche nei mosaici dell'arco di trionfo di Santa Maria Maggiore a Roma, dove la Vergine tesse la porpora destinata al velo del tempio, conformemente ai testi dei vangeli apocrifi. Alla stessa epoca risale anche la sua presenza nelle ampolle di Monza e di Bobbio, cfr. Gaston Duchet-Suchaux, Michel Pastoureau, *La Bible et les saints, guide iconographique* Paris: Flammarion, 1994, 30-32.

[4] «*Combien d'artistes ont représenté l'Annonciation avec Marie tenant un livre, tenant Le Livre?*» Homélie d'Alexandre Guérin: diacre de L'Ile-Bouchard, église paroissiale Saint-Gilles Vêpres de l'Immaculée Conception Vendredi 8 décembre 2006, 59^{e} pèlerinage à Notre-Dame de la Prière.

[5] *Annunciazione di San Giovanni Vladarno*, *Annonciation de Cortone*.

[6] Vespignano, Vicchio di Mugello, Firenze, 1267 – Firenze, 1337.

[7] Siena, 1284 – Avignone, 1344, allievo di Duccio di Buoninsegna, che influenzò gli esordi della sua opera. Autore delle *Maestà* del Duomo e del Palazzo pubblico di Siena, decorò la cappella di San Martino con le *Storie del santo* nella Basilica Inferiore di San Francesco ad Assisi. A Pisa dipinse un polittico per la chiesa del convento di Santa Caterina e poi molti altri politici di pregio, oggi presenti nei musei di numerose città del mondo, da Orvieto a Boston e Cambridge. Tornatosi a Firenze, per creare *l'Annunciazione* (oggi agli Uffizi), si trasferì poi ad Avignone, dove trascorse il resto della vita, lavorando presso la corte papale di Benedetto XII, opere in gran parte perdute, cfr. Le Garzantine, *Enciclopedia dell'Arte,* maggio 2009.

[8] Come lo prova il frontespizio di un manoscritto di Virgilio con note di Petrarca.

[9] Oggi agli Uffizi, fu dipinta nel 1333 insieme a Lippo Memmi per la Cattedrale di Siena; purtroppo, la raffigurazione del Padreterno nel tondo centrale, si è perduta.

[10] Nel medio evo il giglio (che fu anche il simbolo di Firenze, verso la quale Siena nutriva da sempre una grande ostilità) divenne attributo dell'arcangelo, segno di purezza e castità; un altro attributo gli venne dato dalla luna, sulla quale Gabriele esercitava il suo dominio.

[11] Oggi a Siena, nella Pinacoteca Nazionale.

[12] Siena, 1285 – 1348, che dipinse, insieme al fratello Pietro, a Firenze ed a Siena. La più antica opera sua è la *Madonna* della parrocchiale di Vico d'Abate presso Firenze. Insieme a Pietro affrescò poi il chiostro e il capitolo del convento di San Francesco a Siena, di cui restano oggi solo il *Martirio dei Francescani* e *l'Udienza di Bonifacio VIII a Ludovico d'Angiò.* La *Madonna del latte*, il trittico di *san Procuro* (ora agli Uffizi) con *Vergine, san Nicola e san Procuro*, le tavolette con *Storie di san Nicola di Bari* e gli affreschi (purtroppo perduti) con *Storie di Maria*, e tante altre opere (*Allegorie, Effetti del buono e del cattivo governo in città e in campagna, Maestà e Mappamondo, Presentazione al tempio e la splendida Crocifissione),* le varie *Madonne,* dimostrano l'interesse del pittore per la rappresentazione spaziale dei solidi volumi, mediante il chiaroscuro suscitatore di effetti plastici, in larghi piani di puro colore, cfr. G.C. Argan, *op. cit*.

[13] Vicchio, Firenze, 1395 ca – Roma 1455. Della sua formazione e delle sue prime opere di pittura che sono andate perdute, non si conosce niente. Già da miniatore, egli compose la *Madonna dei Domenicani del Messale* e da pittore giovanile, il *Trittico di San Pietro martire* e la *Madonna con Bambino e santi*, tutti al museo di San Marco a Firenze.

[14] Alcuni capolavori nacquero già prima degli affreschi del convento di San Marco: *L'Incoronazione* (oggi al Louvre), la *Deposizione* di Santa Trinità e il *Trittico di Perugina* (al museo di San Marco). A Roma affrescò per Papa Eugenio IV una cappella in Vaticano oggi andata perduta e per Papa Niccolò V la cappella Niccolina, con le *Storie di Santo Stefano e San Lorenzo*. Ad Orvieto decorò la cappella di San Brizio nel Duomo.

[15] *Annunciazione di Cortona*, 1430 circa, tempera su tavola, Museo diocesano, Cortona; *Annunciazione di San Giovanni Valdarno*, 1430-1432, tempera su tavola, Museo della basilica di Santa Maria delle Grazie, San Giovanni Valdarno; *Annunciazione*, 1433-1435, tempera su tavola, Museo del Prado, Madrid; *Annunciazione della cella tre*, 1431 circa, affresco, Museo nazionale di San Marco, Firenze; *Annunciazione e Adorazione di Magi*, 1430-1434, tempera su tavola, Museo nazionale di San Marco, Firenze; *Annunciazione del corridoio Nord*, 1450 circa, affresco, Museo nazionale di San Marco, Firenze; Annunciazione dell'*Armadio degli Argenti*, tempera su tavola, 1451-1453 circa, Museo nazionale di San Marco, Fireze.

[16] Firenze 1406 – Spoleto, Perugina, 1469, subì l'influenza di Masaccio, come attestano le pitture dalla Chiesa del Carmine a Firenze (la *"Conferma della regola dei carmelitani"*).

[17] *"Incoronazione della Vergine"* a Firenze, Uffizi *"Adorazione dei Magi"* a Metropolitan Museum di New York, la *"Madonna"* di Palazzo Medici Riccardi.

[18] Venezia, 1410 – Firenze, 1461.

[19] Nella parte centrale della predella della Pala di Santa Lucia dei Màgnoli.

[20] Firenze, 1445 – 1510.

[21] *La Madonna con Bambino* (nel museo di Capodimonte a Napoli), la *Fortezza* e *San Sebastiano*, ecc.

[22] La *Punizione dei ribelli*, le *Prove di Mosè* e le *Prove di Cristo*

[23] Le sue pitture sono tantissime, dai *Ritratti* di papi e di personaggi illustri (come Dante), ai dipinti con argomenti mitologico (le *Venere* …) o biblico (*Adorazione dei Magi*, Washington, National Gallery of Art, *Sant'Agostino nello studio*, Firenze, Galleria degli Uffizi, *Miracolo di sant'Eligio*, Firenze, Galleria degli Uffizi, ecc.) ed alle *Madonne* (col Bambino e san Giovannino, della Melagrana, con il Bambino e tre angeli) ed *Incoronazioni* (*della Vergine e santi),* ma la sua fame gli venne data dalle bellissime allegorie la *Primavera* e *dalla Nascita di Venere*.

[24] 1489-1490.

[25] *Trattato della pittura*, condotto sul Cod. Vaticano Urbinate, 1270, I, 33-39.

[26] dipinto a tempera su tavola realizzato nel 1490 circa e conservato alla Kelvingrove Art Gallery and Museum di Glasgow.

[27] Messina, 1430 ca – 1479.

[28] Attento alle città che visitava, offrì importanti contributi autonomi, che arricchirono le scuole locali, come quella di Venezia. Dipinse dieci tavolette con *Beati francescani* per la pala della

chiesa di san Lorenzo Maggiore, la cosiddetta *Crocifissione di Sibiu*, conservata al Muzeul de Artă di Bucarest, e tantissime altre; la *Crocifissione* di Anversa (del Musée Royal de Beaux Arts), la *Madonna Salting*, *Abramo servito dagli angeli* e *San Girolamo penitente*, di Reggio Calabria (Pinacoteca civica), *Madonna col Bambino*, il *Ritratto d'uomo di Cefalù* del Museo Mandralisca di Cefalù, Il *Salvator mundi*, l'*Annunciazione* del Museo Bellomo di Siracusa, il *San Girolamo nello studio*, conservato alla National Gallery di Londra e poi *l'Ecce Homo, San Sebastiano,* la *Crocifissione* e varie *Pietà* e *Ritratti* d'Uomo, ecc., cfr. Giorgio Vasari, *op. ci*t., p. 312 e Le Garzantine, *Enciclopedia dell'Arte*.

[29] Vinci, Firenze, 1452 – Amboise, 1519.

[30] Da questo metodo di lavoro nacquero: il paesaggio *l'Arno,* dipinto in collaborazione con il Verrocchio, *il Battesimo di Cristo e* le famosissime tele ora custodite dai più grandi musei del mondo – *Gioconda* e *La Vergine delle Rocce* a Parigi, Louvre, il *Ritratto di Ginevra Benci* a Washington, National Gallery, la *Madonna Benois* a San Pietroburgo, Ermitage, la *Madonna del Garofano* a Monaco, Alte Pinacoteck), *San Girolamo* alla Pinacoteca Vaticana, l'*Adorazione dei Magi* a Firenze, Uffizi ed altre.

[31] *Trattato della pittura*, condotto sul Cod. Vaticano Urbinate, 1270, I, 33-39.

[32] Forse quelle degli uccelli che Leonardo indagava mentre progettava il volo umano, cfr. Pitro Adorno, *op.cit*.

[33] "Il primo principio della scienza della pittura è il punto, il secondo è la linea, il terzo è la superficie, il quarto è il corpo [...] il secondo principio della pittura è l'ombra»; e si estende alla prospettiva, che tratta della diminuzione dei corpi, dei colori e della «perdita della cognizione de' corpi in varie distanze". Dal disegno, che tratta della figurazione dei corpi, deriva la scienza "che si estende in ombra e lume, o vuoi dire chiaro e scuro; la qual scienza è di gran discorso"., cfr. il *Trattato della pittura*, condotto sul Cod. Vaticano Urbinate, 1270, I, 33-39.

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Linguistic Problems in Old English Texts. English – a Changing Language

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ABSTRACT

If we were to go back in time, we would realize that the English language that we know and use in nowadays is different from the English used by Chaucer or even Shakespeare. In the attempt of reading old English texts, we became aware of the fact that over time, every facet of this complex language changed: the morphology, the vocabulary, the syntax, the sounds and the semantics. These changes make us aware of the fact that the Old English should be learned as a foreign language. This bold idea finds its sense in many Old English texts – I will mention only one: Aelfric's Colloquy. This literary work is written in the form of a transcript of an imaginary interview with a hunter. Here is a small sample from the work mentioned above, sample which demonstrates that we as English readers need special studies in order to decode the meaning of this text:

" Teacher: Ne canst thu huntian butan mid nettum?
Not canst thou hunt apart-from with nets?
Hunter: Yea, butan nettum huntian ic mæg
Yea, apart-from nets I can [lit. may]". (Blake, 2008: 205)

KEYWORDS: *Old English, modern English grammar, inflections, spelling*

As readers of English literature and not only, we realize that the English language has suffered a lot of changes. Starting with the literature form the 17th century, continuing with that of the 18th and 19th century, ending with the English literature that is created in nowadays, we notice a permanent changing process. The changes should be seen as a "general trend, the result of thousands of minute shifts in the vocabulary, diction, grammar, sentence structure, word order, idiom, and over-all organization in many kinds of texts over the course of the years." (McIntosh, 1998: 3) All these shifts in the English language resulted from crucial historical or social moments, form cultural transformation in politics, in demography, in clothes, in music, in the ways of production and consumption, etc.

In 1858, the Oxford English Dictionary divided the evolution of English literary language into three periods: the first one dates from 1250 to 1526 and represents the beginning of Middle English, the second one starts from 1526 and ends in 1674 – being known as Early Modern English, and the third starts from 1674 up to the present.

Each of these periods has its own characteristics which can be appreciated for their true value only if they are studied separately. Referring to the complexity of Old English, let us imagine for a second we are transported back in time and set down in Winchester, where we would have the possibility to express ourselves "in a kind of ungrammatical form of Old English." (Blake, *ibidem*)

It is obvious that it would take us more than a few days to master the various inflections and meanings of words; for example the word "hund" (Blake, *ibidem*) refers to dogs and "wil(d)-deor" (Blake, *ibidem*) may look like wild deer but in "Old English it could refer to any animal" (Blake, *ibidem*). These two examples show the drastic changes that occurred in the English language. Some other changes occurred in the inflectional endings of Old English – if in this case there were three vowels, Middle English uses only one. Many of the cases of distinctions from Old English disappeared and the number of endings was reduced. Old English had separate inflections for the singular persons as well as a different form for the plural.

Moreover, Old English had acquired an irregular plural used for the words which had a Greek influence like:

e.g.: sg. – criterion; phenomenon pl. – criteria ; phenomena.

For these examples we must mention that in nowadays the tendency is to keep only the plural form and to consider it the singular form. In fact, this kind of regularization can take place on a larger scale. Old English had two categories of verbs: strong and weak. The strong verbs were the ones that had a vowel alternation in the past participle and past tense. For example the verb *helpan* (to help) had the past tense – healp and past participle – holpen. Most of the three hundred or so strong verbs have been lost, and all new ones entering the language around the 17th century have been passed in the category of weak verbs.

As for the weak verbs which have been the majority throughout the history of English language, they formed the past tense by adding the termination that we also use in the present – that is *ed*. For example, in Old English the past tense for the verb *timbran* (to build) is *timbrede*.

When it comes to word order, those who knew and used Middle English refused to place an object before a verb as it happened in Old English. Therefore, whereas in Old English, word order was fairly flexible, in Middle English, the regular order: subject – verb – object became a rule in most cases. Generally, Old English syntax usually placed the verb as the second constituent or at the end of the sentence – for example:

Verb as a second constituent:

Tha seah Eadrid thæt scip.
Then saw Edric that/ the ship.

Verb at the end of the sentence:

Thæt scip Eadrid, ær he thone cyning sohte.
That ship saw Edric, before he the king visited. (Blake, 2008: 218)

Placing the verb in the second position meant that the first position could be filled by an adverb, the direct object, a noun or a prepositional phrase. Nevertheless, if the sentence order did not survive, there are some words especially articles, prepositions and pronouns which survived and were transferred from Old English into Middle English. For example: "almost, thousand, everyday, middle, but, by, come, more, most, than, such, kingdom, etc." (Baker, 2003: 9) The word *kingdom* can be found in Old English under another form – as a compound word – formed by *cyning* and *dom*. *Dom* meant *judgement* and in nowadays it is strictly used as a suffix, proving itself to be a very productive one. It appears at the end of some modern formations such as: stardom, serfdom or gangsterdom. In fact, old words and old meanings often survive in compounds or in fixed expressions.

The meaning of a word often changes, for example in the past *to want* meant to lack and today it has completely changed its sense, representing a desire or a need. Curiously, the old meaning of this word still lives in something like: *My car wants a wash*. One of the most common ways in which words acquire new senses is through metaphorical extension. This is a normal and natural process through which almost every word from a language acquires different meanings or it is used in another field of activity.

In Modern English, we can find many metaphorical extensions in computer terminology – spam, for instance, formerly referred to canned meat, but now the term is applied to "computer – multiplied junk e-mail." (Blake, 2008: 220)

Another example, although the transformation in the meaning meant the acquisition of a new sense occurs to the word *hit* – it can be used when it comes to the visits made on a web-site. Widening the meaning of a word is a common process and occurs in trivial ways. Take for instance, the word alibi – a Latin word which means elsewhere, while in the law terminology it refers to someone who can testify in your favor.

Unlike Middle English, Old English had distinct parts of speech that were not interchangeable. For example: "… the OE noun drinc has a corresponding verb drincan whereas today 'drink' is both a noun and a verb. Similarly the OE adjective open and the verb openian are both represented by MnE 'open'[…]" (Mitchell, & Robinson, 2007: 136)

All these morphological, syntactic and semantic changes are continuing due to the fact that language updates itself all the time and "…is doing so more quickly now than ever, thanks to the spread of new technologies. Visual media distract us from the written word; advertising bombards us with disjunctive grammar; e-mails threaten the death of spelling and punctuation as we know it." (Russel, 2002: 230) Therefore, Old English could be considered the first step in the evolution of Standard or Modern English. The English vocabulary increased a lot, also with the help of the loan words which entered in the English usage since ancient times.

Loan words in old and middle English

Even if England could be considered an insular country, Europe was always too close, so the English people and their language had to be influenced. This accessible England is situated near the borders that separate the Romanic languages from the Germanic ones. Therefore, England was designated to receive just as well as the Latin and Roman culture messengers, the messengers of the Teutonic culture. This particular feature will help England to combine elements from all these cultures in order to obtain its own geniality.

English language has a myriad of loan words. This transfer was a result of England's tumultuous history. English language is profoundly different from the French, the Italian and the German one. If the French and Italian languages kept their Latin influence, for Germany, the Latin culture was just an ornament, being often rejected.

England had contact with the Latin world during three different circumstances: - through the Roman conquest, through Christianity and then through the Normans. In the year 1066 – the time of the Norman Conquest, the English language began to borrow Latin words. These Latin loans had to do with Christianity, and they were words like: epistle, angelus, disciple or apostle. This process of borrowing Latin words occurred in England between the second half of the 16th century and the first half of the 17th century. Overall, English borrowed over 10.000 words from Latin, some of them directly others through the French affiliation.

English also borrowed words from the Vikings. Although the Vikings settled in the north, they had a huge influence in the everyday English vocabulary. They introduced words like: egg, skirt, kick, sky, bulk, mistake, etc. Despite the fact that Old English had its own words for the referents of these words, the Old English version disappeared in favor of the Viking one.

England came to be ruled by French-speaking Normans after William the Conqueror won the Battle of Hastings. During this period, English language acquired thousands of words from French. These words were related to administration (minister, chancellor, government, administer etc), to the learning process (geometry, epilogue, grammar, archetype), the military activity (battle, aggression, bomb, annihilation, lieutenant etc.), the spiritual life – religion (sanctuary, salvation, insurrection, Jew, cardinal etc), and many other domains. Although French language has been the main source for borrowings, English speakers have been in contact with speakers of numerous other languages since the early 17th century. This means that English has acquired words from more than fifty languages, including Spanish, Italian, Hungarian, Turkish or even Chinese.

Conclusions

Every language is a strong marker of identity, therefore, knowing its essential periods of transformation becomes the key for decoding its grammar, spelling and syntax. Old English is an essential part of the English we use today and moreover

it is the basis of Modern English. Although many of its rules and words disappeared due to several linguistic changes, other rules or words survived, being often modified and transferred in the other stages of the English language.

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On Palimpsestic Culture in *Shakespeare's Memory* by Jorge Luis Borges

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ABSTRACT

Shakespeare's Memory by Borges is an example of *palimpsestic* cultural universe in which the first and the bottom *layers* are deliberately erased. In a Post-modern reconsideration of the short story there is both a reading concerning the authorial dismantled *self* of the discourse (Paul De Man) and a socio-political approach on fiction, along institutions (Michel Foucault). The Argentinean poet gives a text with an artistic representation of language limits in the 20th century, as these would be in Shakespeare's *Hamlet*. The author's weakened subjectivity appears when trying to bridge the truth to writing in the correct *mimesis*. The Borgesean protagonist passes through physical torture and madness like Hamlet, the Prince of Words, whose *memory* is a supreme challenge.

KEYWORDS: *palimpsestic, layers, self, mimesis, memory*

There are lines like monsters […] A singular line has no significance, a second one is required in order to give it expression.
(Eugène Delacroix)

To reconsider *Shakespeare's Memory* by Borges means another line that one wishes to mark in the reading of the famous short story by Borges. The quotation seems appropriate for Borges himself that appears overwhelmed with the memory of the great Elizabethan poet three hundred years past the latter's death. The Argentinean born writer, Jorge Luis Borges belongs to the group of Postmodernist artists whose formation used to be multicultural from the beginning. He would develop his international themes as well as the South American ones on attending school in Europe, by plunging into *languages* and *cultures* in Switzerland or Spain. Later the writer would devote himself to reading and continued to be a bookinist for a lifetime like his father. He also inherited a large collection of world masters' works, classical and modern, which Borges kept translating into Spanish for the emancipation of Argentineans.

An ample reception of Borgesean works came to the readers, to the critics in the end of the 20th century, by which not only his name got validated, but also the mature culture of a vast stretch of South American land uniting the borders of

Argentina, Brazil and Uruguay, that *asked* to be artistically communicated. In that respect Borges had to appear on the writers' map, paving the way for another great South American, Gabriel García Márquez.

For a Post-modern reconsideration of *Shakespeare's Memory* one can apply Paul De Man's *Allegories of Reading* by which along Roland Barthes' concept before him, the critic reinforces the idea of subject decentring from the literary discourse and even the dismantling of the I, the dismembering of the authorial self: "The Self, which was at first the centre of the language, its empirical referent, now becomes the language of the centre as fiction, as metaphor of the self." (De Man, 1996: 4) The fictional representation of such weakened subjectivity that gets spread into the literary composition of the short story by Borges is Herman Sörgel, a Shakespearean critic, later replaced by Daniel Thorpe, a Shakespearean lover. The protagonists meet at a fair first, which is no doubt quite common for hand crafted objects in Latin America. Finding each other for *mediums* of Shakespeare's works, they talk about a ring Thorpe had bought, as they are going to a Shakespeare conference. The ring is but a detail only Sörgel finds it enough for passing Shakespeare's memory to Thorpe. Through the ring energy they seem to have entered into the miraculous world of the great Elizabethan poet, whose memory appears to govern both.

In the end of the 20th century, Post-modernism and Deconstruction become interesting to artists and critics alike. They no longer *split* the Being in their commentaries, to establish the ontology of the work of art and they rather reconsider literatures within refocused language philosophy. Besides close reading practised in the academic critique and along the social interpretation of fiction Michel Foucault comments on the author's biography structuring the literary works through mimesis the works configurating a *life* for the writer. Institutions become highly important in their social activity for the pragmatic concept of post Marxist Foucault.

Coming back to Borges the author, he seems to be aware and knowledgeable in Post-modern critical trends whose implicit poetics he gives with *La memoria de Shakespeare*. One may comment on the language of Post-modern fiction in the writing of texts, by which a few of Borgesean meanings of memory can be revealed, for the theme round which the short story is orbiting. When writing a short story, the artist has a different challenge with the discourse. Why the Argentinean had chosen the genre of short fiction for his creation besides poetry is debatable. Fact is that he polished form so much in that particular work, that one might compare it to a museum manneristic piece.

The older he grew Borges was suffering from a severe eye disease that turned him almost blind. For that *Shakespeare's Memory* has been associated with Hoffman's *The Sandman*. It appears that Shakespeare's memory used to be such challenge for Borges himself that by reading and writing, activities of an accomplished subject in the classical sense, he also got a *monster* affecting his sight. Otherwise the shorter fiction allows the writer to infuse suffering, passion, myth into the story, so that epiphanic values of the text should reach transcendence.

Besides being a stylistic treasure, the Borgesean text becomes an artistic representation of both physical and mental torture that Shakespeare's Hamlet used to have in his sadomasochistic approach on language.

The palimpsestic argument of cultural layers in the fictional universe of the novella unites a much larger cultural background than the European and Latin America of Borges' beginnings to write. There is a combination of worldwide resonance in which Borges lived his mature age of a famous writer when touring other continents, either as a visiting professor, or when his short stories became successful film scripts. In the text proper, the more Thorpe enters Shakespearean technique and poetic achievement, the more he finds himself on the verge of discentering his critical self. The writer establishes a parallel drama for his hero in the 20th century to that of Shakespeare's *Hamlet*.

An exegete of Foucaultian works, Simon During gives a commentary on language vs. memory in the institutional/social/political functioning of the written texts, about which Borges is so intuitive as to create a work of art on that Post-modern idea. For the demonstration one should start from Plato's theory of writing (Phaedrus) by which words carry with them a feigned truth vs. reality and through mimesis the entire truth cannot reach us. Hamlet is the first modern hero, a Renaissance Shakespeare in fact who tries to write by bridging the textual meaning to socio-political reality. While Hamlet writes on the book, he also writes on his mind from memory that is through his father's ghost's message and that is why he is generally referred to as the *Prince of Words*. The aftermath of Shakespeare's heritage meant more a philosophical challenge than a linguistic or an artistic one.

What is left for Hamlet during Renaissance and for Sörgel or Thorpe in the end of the 20th century by being unable to encompass truth versus reality into language? Madness, physical torture representing mental suffering constitutes their drama: "More generally still, in exploring the border at which discontinuity, madness and order, life and death are joined and separated, the writer is repeating the limits of representation." (During, 1980: 209) Hamlet is the first to enter the trammelling about language that cannot be solved when passing into the puzzling language description, prescription and to prediction in the end. He tries to the absolute in willing to give the people of Denmark the correct mimesis in a text /book. Then he resorts to acting and makes use of a play within a play, but partly succeeds in restoring truth or changing social evil, political crime. And by challenging Laertes he finds revenge only not in a religious sense, for in the *Script* truth has never been fully revealed by God. So Hamlet has to face a second madness, this time not finding his own identity either. "This is I, Hamlet, the Prince of Denmark" is more uncertain a soliloquy on jumping into Ophelia's grave than the voiced: "To be, to seem" in the beginning.

"Hamlet has served as a classic model for claims that literary texts obey no general laws, that each is unique and that therefore *literature* captures reality most finely." (During, *ibidem*) Therefore the Borgesean short story captures the drama of the Post-modern hero for whom in reality there is not even one opportunity to enter critique or writing any biography of Great Will, as Shakespeare's memory

becomes the *ghost* of too heavy a challenge. It seems the death of the subject has been encountered in the literary text, while Thorpe, almost mad with his inside organs outside and his mind racing, cannot but pass Shakespeare's memory to someone unknown on the phone. It also appears that the technical means of another century have entered into the story.

Borges' eyesight gone into blindness, one might say the *monster* devoured his most intelligent sense and what is left for the writer, there is only a *rhapsody of words* in the short story, the one that Hamlet gets in the end, too. He also tries a sadomasochistic approach on language like the Elizabethan character that is transferred a text by the ghost, thus turning the finitude of language into sensation.

It is not surprising for Borges to have imagined human existence, including the work of art in the perfectly organized form and content of a book. A modern Pythagorean concept, by replacing golden numbers with letters. Infinity and the set theory enter that book, too, the future represented simply on a blank page, in between the written ones. And by discarding the first and the bottom layers of his cultural universe, the writer seems to have left, like the Navajo tribes a small hole in one corner of the carpet, through which the arché of art, a remote god should enter to transform the materiality of the threads into genuine art. (Amy Greenfield) There is a humanitarian message in artistic form, behind which the writer disappears. Should all the effort of creation or blindness he suffered be devoted to art for art's sake? The answer is to be found by one last photo of Borges, old and blind in the lobby of the L'Hôtel de Paris the place where, one century before, Oscar Wilde had died, rejected by contemporaries.

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Dealing with Errors in TEFL

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ABSTRACT

This article is an attempt to discuss the nature of errors that are often encountered while teaching English as a foreign language and the ways of dealing with them. The paper tackles the difference between mistakes and errors as Noam Chomsky defined and focuses upon the methods that can be applied during the process of teaching. It also analyses the professor's attitude to errors, as nothing will undermine a learner's confidence as much as a series of derogatory comments on his language. Therefore the professor should have a positive attitude to errors and be prepared to do something about it.

KEYWORDS: *error, mistake, strategies, correction, positive attitude*

As teachers of English as a foreign language, we are members of an established worldwide profession. It is our position as practicing professors that gives us the opportunity of noticing the errors our students frequently make. This issue has definitely been going on for quite some time, yet theorists have only recently tried to explain who should accept responsibility. Naturally, there are two main approaches regarding this topic: some consider students as mainly responsible, whilst others consider teachers to be responsible. Yet, it seems that all this bickering has missed the point. On one hand, teachers can be blamed for causing errors by careless teaching or planning, but on the other hand, if teachers blame the students, their accusations will be directed at lack of motivation or self-discipline. But no matter how much truth there may be on either side, students *do* make errors, even when learning under the best possible conditions. We think it would me more useful to analyze the cause of errors rather than trying to find who is to blame.

Learning a foreign language is a gradual process, during which mistakes are to be expected in all stages of learning. Mistakes will not disappear simply because they have been pointed out to the learner, contrary to what some language learners believe. Language acquisition does not happen unless the student is relaxed and keen on learning. Fear of making mistakes prevents students from being receptive and responsive. In order to overcome learners' fear it is essential to create a friendly and relaxed atmosphere in language classrooms, to encourage cooperation through peer work or small group work and apply techniques for language acquisition that suit and involve individual learners.

Another aspect of overcoming fear of mistakes is the way mistakes can be remedied. Majority of EFL professors assume an active role in error rectification, while learners prefer being passive and rely on professors to point out their mistakes. In the long run, as M. Lewis (1993) observed, this approach is neither efficient nor efficacious, particularly in treating the so-called *fossilized* errors. The contemporary emphasis on learner-centeredness and autonomy suggests that in some settings learner's self-correction of errors might be more beneficial for language learning than professor's correction. This assumption has neither been confirmed nor disproved in the relevant literature.

We will start our demonstration by making a distinction between errors and mistakes. One of the most distinguished American linguists, Noam Chomsky (1986: 107), separated *errors* from *mistakes* as two distinctive notions. He observed that native speakers make many mistakes when speaking. However, a native speaker has by definition a perfect command of his language, more precisely a perfect knowledge of grammatical rules, lexis and sound system. Mistakes are a common problem, which can occur when we speak too fast, think too quickly, or are nervous or tired. Mistakes are caused by psychological restrictions, memory lapses, distractions, changes of direction half-way through the sentence, hesitation, slips of the tongue, confusion etc. Errors, on the other hand, are a systematically produced problem, which is usually the result of ingrained patterns of language that we are not aware of. Errors are caused by lack of knowledge about the target language.

It is a well known fact that learning a foreign language is, naturally, more difficult than one's mother tongue. Grown-ups or students in our case are advantaged as they have already acquired complex structures while learning mother tongues, thus developing strategies for learning in general. Having reached this point of our demonstration, it is worth remembering that the behaviourists have considered the process of language learning as the acquisition of skills, comparable to the process of learning to do something practical, such as riding a bicycle. Theoreticians observed that main skills are divided into smaller logical parts, intended as logical actions that would avoid errors. Still, students *do* make errors. Why then? A plausible explanation might be that students, if faced with a difficult task, are unable to concentrate or control their performance on every aspect of the task at the same time. Other explanations refer to incomplete knowledge of the target language, mother-tongue interference, overgeneralization or simply errors caused by teaching materials or methods.

In his book, *Language and Language Learning,* Nelson Brooks considered error to have a relationship to learning resembling that of sin to virtue: "Like sin, error is to be avoided and its influence overcome, but its presence is to be expected." (1960: 58).

Brooks suggested an instructional procedure that would, ostensibly, help language students produce error-free utterances:

> The principal method of *avoiding* error in language learning is to observe and practice the right model a sufficient number of times; the principal way of *overcoming* it is to shorten the time lapse between the incorrect response and the presentation once more of the correct model. (1960: 60)

If students continue to produce errors using this stimulus-response method, inadequate teaching techniques or unsequenced instructional materials are to blame.

Having said that, we will observe that there is one crucial aspect regarding errors: the professor's attitude towards it. A series of derogatory comments on student's language performance will end in undermining learner's confidence. Moreover, insensitive correction during oral work can be particularly damaging because it encourages a withdrawal attitude in the student. Some researchers, Sullivan and Lingreen for example, argue that students tend to focus more on correcting errors than on developing learning techniques, such as self-assessment and reflection, which will give them skills to become more effective autonomous learners. In light of this, in his article *Error and Corrective Feedback Theory*, Ancker refers to a consistent pattern of errors. In his study, 76% of the students interviewed conveyed that the teacher should always correct their errors, otherwise they wouldn't learn to speak English correctly. For teachers, the opposite was true: 75% of the teachers interviewed in Ancker's study agreed that errors "shouldn't always be corrected because in doing so the student's confidence and motivation could be negatively affected." (2000: 68).

We should not forget that when the teacher corrects a speaking error, what he or she is actually doing is providing a correct model for the learner to emulate. Nevertheless, the professor must have a positive attitude to errors and be prepared to do something about it. Correcting errors should be made with extreme caution: too much correction produces a class of students whose fluency suffers. They become overly concerned with grammatically correct responses. They produce lengthy pauses before answering even the most simple of questions, focusing too much on word order, verb tense etc. If the professor swings the pendulum the other way and corrects too little, then words tumble out of the mouths of students. What comes out is full of problems with grammar and vocabulary. Too much and too little correction can hinder communication.

When errors occur as a result of mother-tongue interference, they may be remedied by a bombardment of correct forms. This activity can be achieved by the use of intense over-teaching. If errors occur as a result of overgeneralization, errors are not to be regarded as signs of failure, but as evidence that the student is working his way towards the correct rules.

There are essentially three basic forms of error correction:

- Self-correction
- Peer correction
- Professor correction

Of these the most effective in English or foreign language skills acquisition is self-correction. When students realize and correct their own mistakes, they are

more effectively internalizing the language. The next most desirable and effective form is peer correction. When students are able to recognize and correct their mistakes collectively, they actually help each other to develop English language skills with less interference of their respective Affective Filters (Krashen, & Terrell, 1983: 106). Finally, there is correction of errors by the professor. An effective means, but one that should be last and the least frequently used form of English or other foreign language correction. In cases where the EFL professor may not be a native or near-native speaker, has grammar or pronunciation problems, heavy accent or speech traits or may otherwise desire to do so, recorded audio or video materials could be used to provide corrective modelling.

Here are some ideas on error correction in ELT, according to Adrian Doff (1988):

1. Distinguishing between serious and minor errors may be a good guide in choosing what to correct.

2. The professor should prioritize what they are correcting and grading. We should not focus only on grammar because students start to think that grammar is the only thing that counts in writing. Most professors react primarily to surface errors, treating the composition as if it were "a series of separate sentences or even clauses, rather than as a whole unit of discourse." (Zamel, 1985: 86)

3. It is a good idea to distinguish between writers who have tried and who have not. Presentation, obvious spelling, punctuation, and capitalization mistakes may be there because the student did not bother to edit and proofread own paper. The student could be asked to edit it before checking the assignment.

4. Lower level learners particularly will have trouble with finding the appropriate word and they need more modelling. We should provide correct vocabulary choices. Most of the time word choice is idiomatic or conventionally agreed upon and it is difficult for the learners to come up with the correct or appropriate word even if they consult the dictionary.

5. When correcting prepositions, a very common error in the writing of foreign learners of English, it is a good idea to provide the correct preposition if it is introduced the first time. For recurrent errors, indicating wrong preposition use and expecting the learners to self-correct would be a good idea.

6. Professors should use consistent and standardized methods to indicate to their students the type and place of errors. Correction legends, lists of symbols often prove useful if the professor first trains students on their meaning and what is expected from the students when a certain symbol is used.

7. Written comments on content should be consistent. Professors must use a set of clear and direct comments and questions, and also should familiarize students with these comments. These comments must address the strategies required to improve the essay and not just indicate what the professor found lacking or interesting. It has been reported that without training, students just tend to ignore written comments on their essays.

8. Lower level learners have been found to benefit from more direct correction rather than indirect correction in which symbols are used or the place of error has

been indicated. Another thing that has to be kept in mind in teaching beginning level students is, because the students are struggling with both linguistic structure and writing conventions, the professor has to stress different things at different times. When the learners are making so many mistakes, it may be futile for the professor to try to correct every error on the paper: it will be a waste of both time and effort for the professor and very discouraging and unmanageable for the student. Sometimes the we should wait for the students to reach some fluency, then stress correctness.

9. It has been found that students who receive feedback and self-correct their mistakes during revision are more likely to develop their linguistic competence than those who receive no feedback and those who are not asked to do re-writes. Therefore, revision in the form of re-writes is a must if we want any improvement.

10. Conferencing is a particularly useful technique to show the learners the errors in their papers. Students can directly ask the professor questions on the issues they have trouble with. At the same time the professor may check the students' meaning and understanding.

However, it seems that the most difficult task is to have the right balance of error correction. There are some recognizable signs that tell us whether we've got it right or wrong:

- Students are losing their fluency when they speak because they are scared of making mistakes;
- Many of the errors we correct are things they knew but were just slips of the tongue;
- Students show with their facial expressions or body language that they are not open to correction;
- Feedback after a speaking or writing task means mainly error correction, with a lack of suggesting more complex language, making encouraging comments etc;
- Students make many false friend errors;
- The professor does not consider which errors could lead to miscommunication before correcting them.

> It is generally agreed that correction is part of the teaching/learning process, but that over-correction and poor correction techniques can be demotivating for the learner and may lead to a reluctance to try out new language or even to speak at all. According to Bartram and Walton (1991), professors need to make informed decisions about what, when and how to correct in order to help students improve their speaking skills without damaging their confidence.

It is vital that the language professor be concerned about what is going on in the learner's mind and prepared to discuss language problems. He must be prepared to help students sort things out for themselves and should not be too hasty in rejecting a controlled amount of grammatical terminology and mother tongue explanation. Grammatical explanation alone, however, is most unlikely to be effective; it is better used as a back-up device or extra strategy at the revision stage. Anyway, we

should not forget that students do their best to sort things out for themselves and sometimes they require both intellectual and mechanical help.

To conclude with, we should add that the process of learning a language is a long and challenging one during which a learner will inevitably make errors. In other words we take countless tiny steps going from not speaking a language to being fluent in that language. As shown above, students who are continually corrected become inhibited and cease to participate. This results in the exact opposite of what the teacher is trying to produce – the use of English to communicate. To avoid such an end, error correction should not be regarded as an *either/or* issue. Correction needs to take place, and is expected and desired by students. However, the manner in which teachers correct students plays a vital role in whether students become confident in their usage or become intimidated. Correcting students as a group, in correction sessions at the end of activities, and letting them correct their own errors, all help in encouraging students to use English rather than allowing them to worry about making too many errors. Yet, the most effective way to correct learners' errors can be made only with a thorough analysis of the needs and expectations of the learners.

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Sulle traduzioni di Alfred Alessandrescu dall'italiano in romeno dei libretti di opera

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ABSTRACT: ***On Alfred Alessandrescu's Translations of Opera Libretti from Italian into Romanian***

Alfred Alessandrescu was a Romanian composer, conductor, pianist and musical criticist (b. August 2, 1893 - d. February 18, 1959). He was musical correspondent for the magazine *Comoedia* from Paris, *Il pianoforte* from Torino, *Musical Courier* from New York, and *The Chesterian* from London. After 1947, is the moment when the librettos of the most famous and most frequently performed opera on the Romanian stages will be translated into Romanian: among other titles, *Traviata* and *Aida*, by Giuseppe Verdi and Giacomo Puccini's *Madame Butterfly*, translated from Italian into Romanian by the grandmaster Alfred Alessandrescu.
The paper will focus on the characteristics of these translations and on the links of the translator with the Italian cultural world.

KEYWORDS: *translation, Italian opera librettos, European culture*

Alfred Alessandrescu è stato un compositore, direttore d'orchestra, pianista e critico musicale romeno (2 agosto 1893 – 18 febbraio 1959). Ha studiato con Dimitrie G. Kiriac (teoria, solfeggio, armonia) e dal 1905, quando a Bucarest si fonda la prima classe di composizione, con Alfonso Castaldi, un compositore, professore di musica e direttore d'orchestra di origine italiana, stabilitosi in Romania all'età di 20 anni. Si è perfezionato presso la *Schola Cantorum* di Parigi e ha frequentato anche la Facoltà di Giurisprudenza di Parigi che ha interrotto a causa della prima guerra mondiale.

Dopo un debutto di successo come compositore all'età di 17 anni, Alfred Alessandrescu si è sempre occupato dell'attività di direttore d'orchestra e di critico musicale. Ha cominciato come direttore d'orchestra presso l'Orchestra Filarmonica di Bucarest (20 dicembre 1915) dove vi ha lavorato (1926-1940) come Vice-Preside (1926-1937), e come pianista di musica da camera (1919-1945). Diventa direttore d'orchestra al Teatro di Opera di Romania a Bucarest (1921-1959), professore di teoria e solfeggio (1932-1934) e di armonia-contrappunto (1938-1939) presso il Conservatorio di Musica di Bucarest, direttore musicale della Radio Romania (1933-1938, 1945-1947), direttore artistico e direttore permanente dell'Orchestra Sinfonica Radio di Bucarest (1933-1959). La sua attività di critico musicale diventerà complementare a quella di corrispondente musicale delle riviste

Musica e *Comoedia* di Parigi, *Il pianoforte* di Torino, *Musical Courier* di New York e *The Chesterian* a Londra.

Ha concertato, come pianista accompagnatore e come direttore d'orchestra, insieme ai più grandi artisti del mondo: George Enescu, Jacques Thibaud, Arthur Rubinstein, Claudio Arrau, Sviatoslav Richter, Nathan Milstein, ecc. ed ha diretto più di 1500 spettacoli di opera, operetta e balletto. Come direttore d'orchestra, gira tutta l'Europa, e come pianista di musica da camera, collabora intensamente soprattutto con George Enescu e Jacques Thibaud. Laureato del I Premio (1916) al concorso di composizione "George Enescu", l'Ordine del Merito Culturale nel grado di Cavaliere, I classe (1940), e di Cavaliere della Legione francese d'Onore (1930), diventa persino Maestro Emerito Dell'Arte nel 1954.

Verso la fine della sua vita, ha firmato numerose orchestrazioni e trascrizioni di opere di Bach, Brahms, Canteloube, Tchaikovsky, Handel, Rossini, Verdi, ecc. che mettono in evidenza la sua grande raffinatezza come orchestratore. Per l'Opera Romena ha tradotto i libretti delle opere: *Parsifal, Aurul Rinului (Das Rheingold) di R. Wagner, Don Juan* di Wolfgang Amadeus Mozart *, Thais* di Jules Massenet*, La forza del destino (Forţa destinului), Aida* di Giuseppe Verdi e *Madame Butterfly* di Giacomo Puccini (Alessandrescu, 1977: 10). Su quest'ultima traduzione del libretto *Madame Butterfly*[1] parleremo nella nostra relazione.

Facendo un breve excursus temporale tra le varie personalità del mondo culturale romeno che si sono occupate delle traduzioni dei libretti delle opere italiane in romeno, cominciamo dal fatto che nel 1838 gli studenti del Conservatorio Filarmonico Drammatico di Iasi daranno la prima rappresentazione di opera in romeno, con la *Norma* di Vincenzo Bellini su un libretto di Felice Romani. Questo è uno dei primi libretti d'opera tradotti in romeno, nelle traduzioni consecutive di Gh. Asachi e di I. Heliade Rădulescu.

Iniziando dagli anni 1885-86, anche il creatore della scuola romena di canto George Stephănescu (nato nel 1843) – fondatore e direttore dell'Opera Romena di Bucarest e poi della Società Lirica Romena (Compania Lirică Română) – si occupa della traduzione in romeno dei libretti d'opera, operetta e oratori, testi di arie e di canzonette. (Şerban-Pârâu, 2003)

Il libretto dell'opera buffa *Falstaff* di Giuseppe Verdi su un libretto di Arrigo Boito viene tradotto nel 1939 dal compositore, direttore d'orchestra e direttore del Conservatorio di Musica di Bucarest, il romeno Ioan Nonna Otescu.

Gheorghe Dima, compositore, direttore d'orchestra ed insegnante romeno (1847-1925) ha lavorato intensamente anche come traduttore in romeno dei libretti d'opera, dei testi di cantate e di canzonette.

George Drumur, scrittore, publicista, musicologo e traduttore romeno (1911-1992) tradurrà nel 1967 in romeno il libretto di Felice Romani del *L'elisir d'amore* (*Elixirul dragostei*) di Gaetano Donizetti e darà alle stampe, nel 1968, un'altra versione romena del libretto, sempre di Felice Romani, di *Norma*, di Vincenzo Bellini, ambedue per L'Opera Romena di Timişoara.

Soffermandoci solo sul periodo e sull'atmosfera culturale del secondo dopoguerra e dei motivi per cui i testi in romeno dei libretti stranieri d'opera

saranno indispensabili, dobbiamo accennare al fatto che l'arte musicale, come tutte le altre, ha sofferto enormemente sotto il totalitarismo. In Romania, dopo la Seconda Guerra Mondiale, quando la propaganda comunista comincia a sfiorare anche il mondo culturale, è obbligatorio cantare in romeno anche all'opera.

Nell'epoca del proletcultismo[2], non era ammissibile l'interpretazione delle opere nella lingua originale, considerandosi in questo modo che l'accesso delle "masse" alla cultura Slogan demagogico dei comunisti sia limitato. (Tuchilă, 2008). Il massimo delle atrocità contro la musica è stato raggiunto negli anni dello stalinismo. Dopo il 23 agosto 1944, quando la Romania ha aderito alla coalizione delle Nazioni Unite, lo stalinismo fa sentire la sua presenza, che diventa sempre più forte con il passare degli anni e con la consolidazione del regime comunista. Come in ogni altro campo culturale, anche nella musica ci sono stati dei cambiamenti: dalle Filarmoniche e dalle orchestre furono espulsi molti professionisti, e si considera che cantare in una lingua straniera è segno di cosmopolitismo (Lambru, 2010). Nella sua intervista per il Centro della Storia orale della Radio Romena, nel 1994, il direttore d'orchestra Emanuel Elenescu ricorda l'interrogatorio della comissione di tre persone accaduto durante la dittatura comunista: accanto a Theodor Rogalski e Constantin Bobescu, Alfred Alessandrescu è uno dei musicisti considerati più cosmopoliti che sono interrogati dalla comissione comunista.

Questa è una delle ragioni per cui i libretti delle opere straniere saranno tradotti in romeno, per rendere cioè possibile l'interpretazione del testo delle arie o delle opere in romeno. E' il momento in cui si tradurranno i libretti delle opere più famose e più rappresentate sui palcoscenici romeni: tra gli altri titoli, *Traviata* e *Aida*, di Giuseppe Verdi e *Madame Butterfly* di Giacomo Puccini, tradotte dall'italiano in romeno dal grande maestro Alfred Alessandrescu presso la Casa Editrice "Editura Muzicală" di Bucarest.

Alfred Alessandrescu è un buon conoscitore della lingua italiana (e non solo – è ben noto il fatto che parlava perfettamente il francese), ma è anche un traduttore talentato, mostrando ad ogni frase la buona padronanza delle due lingue, la sua straordinaria competenza linguistica attraverso il modo in cui si muove con raffinatezza tra il prototesto e il metatesto.

Prendiamo per primo la bellissima traduzione della frase di Suzuki del primo atto, che colpisce per la sua raffinatezza dell'espressione:

> *Dei crucci la trama smaglia il sorriso. Schiude alla perla il guscio, apre all'uom l'uscio del Paradiso. Profumo degli dei… fontana della vita…*
> A mâniei spaimă-ntrerupse surâsul. Deschide perlei scoica, deschide omului poarta paradisului. Parfumul zeilor... Fântâna zeilor...

Nel caso delle traduzioni dei libretti di Alfred Alessandrescu non parliamo solo di uno stile molto elegante nell'esprimersi, ma anche di una fedeltà al testo molto ampia dell'atto di tradurre, e questo lo possiamo rintracciare in frasi come:

> *… è un facile vangelo che fa la vita vaga ma che intristisce il cor.*
> Uşoară evanghelie ce face viaţa largă, dar inima-ntristează.

Negli anni '50-'60, rendere una traduzione fedele al testo di partenza non era la principale preoccupazione di quei traduttori che erano loro stessi eccellenti scrittori. La tendenza a riscrivere il libro o il libretto d'opera nel loro proprio stile a volte superava la preoccupazione di rendere un servizio totalmente fedele all'autore. Un merito a parte di questo compositore-traduttore è quello che non si allontana affatto dal significato del testo di partenza, rendendolo in romeno integralmente dal punto di vista semantico:

Gran perla di sensale!
Eşti piatră nestemată!

Bimba dagli occhi pieni di malia ora sei tutta mia. Sei tutta vestita di giglio.
Dulce copil cu ochi plini de farmec... da, eşti a mea, a mea eşti. Eşti încununată de crini.

Qualche volta gioca sulla topica della frase che viene cambiata per mantenere però, la musicalità del brano:

Vinto si tuffa, la sorte riacciuffa.
Cu sânge rece sfidează el soarta.

Il fatto che lui stesso è l'autore dei versi messi sulle note/solfeggio lo aiuteranno a dare la soluzione ottimale rispetto non solo all'equivalenza linguistica, ma anche al mantenimento del ritmo della frase:

Trema, brilla ogni favilla col baglior d'una pupilla. Oh! quanti occhi fisi, attenti, d'ogni parte a riguardar! Pei firmamenti, via pei lidi, via pel mare… ride il ciel! Ah! dolce notte! Tutto estatico d'amor, ride il ciel!
Tremur', străluce orice scânteie în lumina lor cea vie. Ah! Câți ochi fixați atenți sunt! De colo, sus, privesc! Din depărtare şi pe țărnuri şi pe ape... Priviri multe... Râde cerul ! Ah! Dulce noapte! Totul e plin de-amor, sublim amor!...

Oppure:

Tutta la primavera voglio che olezzi qui.
Iar primăvara caldă dulce miros va răspândi.

E affascina i cuori…
… e li prende, e li avvolge in un bianco mantel. E via se li reca negli alti reami.
Şi farmecă firea ...
... şi le fură şi le-nvăluie în mantie albă ... departe ea le duce pe-alte țărmuri...

Di strapparvi assai mi costa dai miraggi ingannatori.
Greu îmi vine să vă-ntorc de la iluzia-nşelătoare.

E la canzon giuliva e lieta in un singhiozzo finirà.
Şi cântul vesel şi aşa de trist, într-un suspin el va sfârşi.

Scuoti quella fronda di ciliegio e m'innonda di fior. Io vò tuffar nella pioggia odorosa l'arsa fronte.
Adu ramuri de cireşi în floare şi-nconjură-mă cu flori. Vreau să mă-ncânt într-un văl de miresme amețitoare.

Anime sante degli avi! Alla piccina s'è spento il sol!
Doamne sfânt din ceruri! Vai, micuței pământul i s-a deschis acum!

Addio, fiorito asil di letizia e d'amor… Sempre il mite suo sembiante con strazio atroce vedrò.
Adio, înfloritor lăcaş de plăceri şi amor... mereu dulce întristată plină de spaimă o văd...

Sotto il gran ponte del cielo non v'è donna di voi più felice.
Sub marea boltă a cerului nu-i suflet aşa de ferice.

Ritornando allo scopo di questo breve studio comparatistico tra i due libretti, quello in italiano e quello in romeno, dobbiamo fare riferimento alla chiarezza e alla freschezza del modo di esprimersi del traduttore.

Gli ostacoli più difficili per una traduzione rimangono quelli che riguardano il dialogo interculturale, ma nel caso di Alfred Alessandrescu possiamo parlare del superamento di questi ostacoli sin dall'inizio della sua attività musicale, dovuta all'orizzonte culturale del traduttore, alla sua intuizione corretta, alla sua vocazione, all'ispirazione e alla sua ampia mobilità nel mondo della cultura europea, ottenuta sia attraverso i viaggi con l'orchestra, sia attraverso le sue vaste letture culturali.

Nella sua attività di editorialista musicale, i suoi articoli sono stati notati per l'elegante stile letterario e trasparente, privo di durezza, ma anche di concessioni. Questa impronta si manterrà anche per la sua traduzione, che si caratterizza per il rispetto verso lo stile del libretto. Un elenco statistico fatto dal compositore stesso riporta alla nostra curiosità delle cifre impressionanti: 1528 spettacoli di opera e di balletto e 111 concerti con solisti dimostrano un ottimo e intenso studio del libretto dell'opera da tradurre.

Per quanto riguarda il collegamento col mondo artistico italiano, sappiamo di sicuro dalle cronache del tempo che egli ha collaborato con il compositore italiano Pietro Mascagni che incontrò durante la sua visita a Bucarest nel 1928. Un altro nome che appartiene al mondo musicale e a cui si collega l'attività di Alfred Alessandrescu è quello di Alfredo Casella, musicista torinese, anche lui amico di George Enescu.

Sempre nell'ambito dei collegamenti tra le due culture segnaliamo che scriverà in italiano la cronaca musicale per *Il Pianoforte* – la rivista mensile di Torino – cronache intitolate ogni volta *Lettera da Bucarest*, dove non poche volte accennerà a degli spettacoli tenuti all'Opera Romena di Bucarest in cui si accosterà a dei nomi di artisti italiani venuti per concerti nella capitale romena: ad esempio ai due concerti di musica italiana organizzati da Alceo Toni di Milano, al violonista Remy

Principe (Alessandrescu, 1977: 72), ai direttori d'orchestra: i maestri Egisto Tango ed Umberto Pessione (*Idem*: 61).

Mostrando una profonda conoscenza della letteratura del teatro lirico, questi ha dato sempre valore alla frase musicale, tenendo conto del contenuto del testo e del suo inquadramento ottimale nella trasposizione musicale. Le sue traduzioni servono tanto al testo quanto alla musica, perché sono l'espressione della serenità e della grazia di un grande talento.

Oggi, quando si canta in italiano su tutte le scene dei teatri romeni d'opera, si sottotitolano in gran parte le versioni espressive del valentissimo Alfred Alessandrescu che si dimostrano essere un importantissimo contributo dal punto di vista linguistico nell'incontro delle due culture.

La personalità artistica di Alfred Alessandrescu occupa un posto singolare nella storia della musica del ventesimo secolo romeno. Musicista complesso ed intellettualmente eccezionalmente dotato (si sa che leggeva a prima vista le partiture più complesse di opera e sinfoniche, raffinato e sensibile critico musicale), ha stimolato la vita musicale romena per più di mezzo secolo, rimanendo uno dei musicisti più attivi della Romania nel processo di maturazione e di affermazione della scuola romena moderna di musica e uno dei più raffinati traduttori della librettistica italiana.

NOTE

[1] L'opera *Madame Butterfly* è stata scritta sul libretto di G. Giacosa e di L. Illica secondo la versione drammatizzata di David Belasco della novella di John Luther Long. L'opera la cui premiera è stata alla Scala di Milano il 17 febbraio 1904 e, dopo l'insucceso, rifatta da Puccini nel maggio dello stesso anno e rappresentata al Teatro Grande di Brescia.

[2] Corrente sorta dopo la Rivoluzione russa dell'Ottobre 1917 che negava ogni cultura del passato.

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Complexio oppositorum or the Union of Opposites from Shelley's *Prometheus Unbound* to the *Banished* One of Alexandru Philippide's

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ABSTRACT

Starting from Hesiod and Eschil, both Shelley and Philippide thought of a Prometheus barely rooted in the Greek source, but in whose absence the poets could not have had a pattern for their later physiological investigation of the humanity advocate. It is necessary to observe how the Romanian poet grasps Shelley's influence and when he separates, in his creation, both from the Greek source as well as from the English one. The contamination with the biblical source allows poets the employ of a tragically point of view which "(...) acquires a human pattern of rebellion and sacrifice altogether."[1] – thus, through poetical revelation, the two Prometheus mourn their faith subjected to physical and psychic oppression. The way Alexandru Philippide plays with symbols and the amount of Shelley's influence is presented in a thorough study, starting from classic roots up to the final pattern in which we discover a *complexio oppositorum* Prometheus.

KEYWORDS: *sacrifice, complexio oppositorum, black and white, demon and divine*

Poetry has passionately portrayed, from ancient times, the most rebel of the world's titans, Prometheus: *"– No, I will not obey!"* [2] – the iconic figure who shows love and pity for the humans by stealing the fire form the heights of the Olympus. Either he is banished or unbound, the titan Prometheus will always be the spokesperson for the human sufferings and humanity altogether, humanity who, too often, forgets or is malicious. No matter the masks he puts on, either is that of Adam, Noah, Christ, Satan, or the Creator himself, or bears the mask of the suffering poet – Philippide – Prometheus borrows form each the most beautiful attributes, the ones which suit him best.

This titan is firstly described by **Hesiod,** and then by the parent of the Greek tragedy Aeschylus, who completes the already existent portrait with new humanistic features for the titan. He sees the titan like an immortal god, who offers the humans the most important gift – the fire, the foundation of the civilization itself, gift for which the titan ultimately pays and if inflicted great pain, chained on a rock, in Caucasus.

Francis Bacon believes Prometheus is the Providence, a divine Creator, a God born with the gift of creation, for Bacon thinks: „Prometheus clearly and expressly signifies providence; for all the things in nature, the formation and endowment of man was singled out by the ancients and esteemed the peculiar work of Providence."[3] The new features transform the titan into a martyr and a hero, who receives Zeus' punishment, a Zeus, who resembles more the Gnostic Yahwe, a Creator-Destroyer God, who wants to eradicate humankind. Plato – in his dialogue with Socrates, in *Protagoras* – filters the image of the titan through his enormous contribution to mankind. Over these classic sources, which create the overall archetypal Promethean image, one might add, and thus intensifying his complexity, the poems of Shelley, Goethe, Al. Philippide**,** or Byron, for "The Promethean myth has always been the myth of human culture (...)"[4]

Prometheus becomes with P.B. Shelley "the symbol of the rebelled genius."[5] and Philippide sketches another ending for the great titan. Transcending Space and Time, the titan becomes the archetype of sufferings, of the rebelled, of the creator and of the crucified, putting on, subsequently, and these different masks.

Shelley writes, in the preface of the Prometheus Unbound poem that, from the rebelled point of view of, Prometheus may be comparable to Satan:

> Prometheus, (...) in my judgment, a more poetical character than Satan, because, in addition to **courage**, and majesty, and firm and patient opposition to omnipotent force he is **susceptible** of being described as exempt from the taints of ambition, envy, revenge, and a desire for personal aggrandisment, which, in the Hero of Paradise Lost, interfere with the interest.[6]

Prometheus can firstly be, a Creator, a fallen angel- Satan, the angel rebelled against divine domination- an Adam- the first man who doesn't listen to the word of God and unconsciously steals knowledge for himself by accepting the apple, or a Cain, the jealously murderous brother, or a Noah, the renewal of the human race after the flood. Lastly, he is Jesus Christ, The Son of Man, crucified by those whom he had created before, but for whose sin He ultimately dies, in the name of the faith and of the renewal of bound with all mighty God.

Situated between the satanic features – because of the rebellion: "Obedient, you know I shan't be"[7], and the Nazarene ones – because of the self deliberate sacrifice given to men, Prometheus represents a fluctuation of the two extremes, seen as an union of the opposites that dwell within his being, a *complexio oppositorum* reserved only for divinity. Like Jesus Christ, in the Gethsemane Garden, Shelley's titan is perfectly aware of his opposite feelings which make him despair and hope altogether, such hope that time has come and the liberation from the blind divinity's claws is about to happen. The titan could have unchained his body such as Christ could have descended from the cross in order to save Himself, because, this power surely exists within the two great icons of human suffering. But, if that unchain or descend had happened, would there have been any meaning in the words sacrifice, love and belief?

Prometheus is a mixture of opposites and the union of these incongruities was defined by Carl Gustav Jung, as *complexio oppositorum*. Jung exemplifies that:

> The Holy Spirit is one, a complexio oppositorum, in contrast to YHWH after the separation of the divine opposites symbolized by God's two sons, Christ and Satan. (...) The soul is paradoxical like the Father; it is black and white, divine and demon like, in its primitive and natural state. By the discriminative function of its conscious side it separates opposites of every kind, (...). Thereby the soul's spiritual development creates an enormous tension, from which man can only suffer.[8]

Duality comes from God Himself, and if we were to interpret the Holly Bible according to this theory, we find in Job's book a possible answer, for God summons his sons, amongst whom there was Satan: "Again there was a day when the sons of God came to present themselves before the LORD, and Satan came also among them to present himself before the LORD."[9]

Superior Creator, Prometheus is the archetype of the creative genius, an antagonist, encompassing both a *complexio oppositorum* and a *coincidentia oppositorum* that is a cohabitation of the masculine and feminine dissimilarities in a single hermaphrodite[10], being, carrying both sexes, the same way Adam and Eve used to be, after creation, before marriage:

> And God said, Let us make man in our image, after our likeness: So God created man in his own image, in the image of God created he him; male and female created he them.[11]

to be parted later as the Holly Bible shows us:

> And the LORD God caused a deep sleep to fall upon Adam, and he slept: and he took one of his ribs, and closed up the flesh instead thereof. And the rib, which the LORD God had taken from man, made he a woman, and brought her unto the man. And Adam said, This is now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of Man. Therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be one flesh.[12]

According to Louis Ginsberg's opinions illustrated in his book, The legends of the Jews: From the Creation to Jacob, the hermaphrodite being is like a body with two faces: "Adam originally had two faces, which were separated at the birth of Eve"[13] – thus, Ginsbers says creation may have been possible and **Adonai** – "the name by which the angels call Him"[14] created Eve only from Adam's rib, refusing to choose the head, the eyes or the ear of the First Man to complete the process of creation. Again, Ginsberg shows the name Man (Romanian for **Is) and** Woman (Romanian for **Isă)** are the first names of the heaven dwellers and come from Yahve Himself, who may have called the first beings after His name. These names have been dropped later and changed to Adam – „Adamah –dust of the earth"[15] and Eve.

Asia is not just an Oceanide, she symbolizes the eternal feminine, "the golden chalice", "the Holly Grail", a Mary Magdalene of the Gnostic scriptures or the first female being, Eve, from whose womb come all the nations of the world. She, Prometheus and the love she has for him make up a mystic triangle of Eros, of pure love, of creation. Prometheus and Asia wear not only the masks of Adam and Eve, but also the burden of original sin:

> Asia!, who, when my being overflowed,
> Wert like a golden chalice to bright wine
> Which else had sunk into thirsty dust.[16]

The chalice, as Northrop Frye says "has female associations in his chalice shape and in its functions as a provider of food and as the container of the body or blood of Christ."[17] Asia, is the one, who, through love, reminds Prometheus of his divine nature, whom he had forgotten, as did Adam, when he forgot he was one being attached to another, a hermaphrodite from which his two faces got divided: woman and man. Consequently, Prometheus, remembering his hermaphrodite origins, when he was united to Asia, is Adam, First Man, the being from which another being – Eve, descends, making the Bible an intensive debated subject, filtered into poetry. Prometheus shares with Adam this metaphysical divorce, because through the stealing of the fire, the titan is deprived of his divine rights and banished, like Adam-himself banished from the Garden of Eden, because he dared to bite from the tree of knowledge; for it is God Himself the One who recognizes the newly achieved powers of his first creation:

> And the LORD God said, Behold, the man is become as one of us, to know good and evil: and now, lest he put forth his hand, and take also of the tree of life, and eat, and live for ever.[18]

We can say that Adam, the humanity's first revolutionary, falls from Heaven, being deprived of his status and thrown away in the chains of famine, pain and fear.

> Just as Zeus punishes Prometheus but makes no demand for the restitution of fire, the Hebrew God banishes Adam but does not rescind his knowledge of good end evil and decree that it once again must belong to Himself alone. The theft of knowledge can be punished but not reversed.[19]

Adam, as well as Prometheus, must wait the unbound promised through Jesus Christ, as Shelley's titan waits for Heracles. It is another story with Philippide's Prometheus, who no longer awaits the divine intervention and frees himself from the chains.

George Călinescu shows that the antagonism, which is present in Luceafarul too, is made up on duality: "the duality soul – matter, good – evil, makes up the bogomilism, pointing thus, here, both faces come from the supreme being."[20] God,

in Gnostic view, would have two sons, through which He rules the world, the first one is Satan, who sits at the left of the Father and encompasses the darkest features and the supreme evil, and the second one, Christ, who comes to balance the evil, the superior eon sitting at the right side of the Father, hence God rules the world through his sons.

Elena Loghinovski gives four attributes which characterize the rebelled: "Demon and Lucifer, Genius or Prometheus."[21] attributes which can be often found under the mask of one person.

Ileana Berlogea sees in the promethean torments glimpses of Sisif and sparkles from Luceafar: "The solitude, incapacity of being understood, the situation of Camus' Stranger or Sisif are initially felt by Prometheus."[22]

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Are Dead Metaphors still Metaphors? Conventionality and Metaphoricity in Lexicalized Metaphors

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ABSTRACT

The traditional opposition between living and dead metaphors has been the subject of much debate in the metaphor theory of recent decades. The appropriateness of the terms *living* and *dead* has been repeatedly questioned. In addition, some authors have argued that, due to acquiring a high degree of conventionalization, dead metaphors no longer qualify as metaphors from a synchronic point of view. This paper presents lexicalized metaphors - roughly corresponding to the traditional class of dead metaphors, but renamed to obviate terminological ambiguity - as non-prototypical members of the metaphor category. It starts from the premise that metaphoricity is gradable, and locates lexicalized metaphors with reference to a metaphor prototype, according to a number of parameters.

KEYWORDS: *lexicalized metaphor, conventionality, prototype, metaphoricity clines*

1. Introduction

It has long been acknowledged by linguists and philosophers of language that metaphors are not merely an attribute of literary texts, but also a prominent feature of everyday speech (Nerlich, 2003: 51-57). In recent decades, the omnipresence of metaphors in ordinary communication has been advocated with particular emphasis in cognitive linguistics, ensuing the publication of George Lakoff's and Mark Johnson's landmark monograph *Metaphors We Live By* (1980).

Everyday metaphors are typically lexicalized. In a broad sense, lexicalization can be defined as a "process by which new linguistic entities, be it simple or complex words or just new senses, become conventionalized on the level of the lexicon" (Blank, 2001: 1603)[1]. One indicator of lexicalization is the adoption of a word or sense into the dictionaries of a language (Skirl, Schwarz-Friesel, 2007: 35). Instances of lexicalized metaphors include expressions such as *touched* (*She was touched by her friend's loyalty*), *crane* (in its machine sense), or *cackle* (*She cackled with laughter*) (*OED* 2003).

Lexicalized metaphors exhibit a high degree of conventionality and familiarity. As a result, language users tend to be unaware of their metaphoric nature (Skirl, Schwarz-Friesel, 2007: 29). Moreover, since conventionalized linguistic entities

acquire fixed, context-independent meanings (Brinton, Traugott, 2005: 45-46), lexicalized metaphors seem to be closer to the realm of literal language than to that of figurative expressions. The present paper explores the question whether – and to what extent – lexicalized metaphors can be synchronically regarded as genuinely metaphorical.

The next section presents two contrasting answers, as provided by Black (1993 [1977]) on the one hand, and Lakoff & Johnson (1980), Lakoff & Turner (2001 [1989]) on the other. Section 3 proposes an alternative view, by defining a prototype for the metaphor category, and discussing the degree of closeness to the prototype displayed by lexicalized metaphors.

2. Lexicalized metaphors: dead husbands or dead bodies?

Traditionally, conventional metaphors were described as *dead*, whereas ad hoc ones received the label of *live (or living) metaphors*. This terminology is indicative of a difference in 'vitality' between the two categories. Itself a metaphor, the word *vitality* can be understood as an umbrella term covering three different concepts: conventionalization, awareness and transparency[2] (Müller, 2008: 179). The exponents of the live-dead dichotomy often seem to conflate these three aspects, while focusing on the criterion of consciousness: "The conventionalization of metaphors is supposed to lead automatically and instantaneously to a loss of transparency and of awareness of metaphoricity" (*Ibid.*). Conventional metaphors are dead in the sense that in the perception of native speakers their metaphoric force is greatly diminished by frequent usage. In contrast, ad hoc metaphors typically generate novel and surprising associations; their metaphoric character is therefore easily recognizable synchronically. Due to the strength of their impact, such metaphors are described as being 'alive.'

In modern metaphor research, the distinction between dead and live metaphors has been the subject of overt criticism and more or less extensive modifications, due to the vagueness of the underlying criteria and the ambiguity of the terminology (cf. Loewenberg, 1973; Black, 1993 [1977]; Lakoff & Johnson, 1980; Lakoff, 1987; Lakoff & Turner, 2001 [1989]; Fraser, 1993; Goatly, 1997; Kövecses, 2002; Perelman & Olbrechts-Tyteca, 2004; Skirl & Schwarz-Friesel, 2007). Some authors have also been concerned with the question whether dead metaphors still qualify as metaphors from a synchronic perspective, or, in Cooper's playful terms, whether they resemble "dead bodies, which are certainly still bodies; or […] dead husbands, who are no longer husbands" (Cooper, 1986: 119).

The following sub-sections introduce two solutions to this dilemma: one offered by Max Black (1993 [1977]), who maintains that dead metaphors are no longer metaphors, and a second one by Lakoff & Johnson (1980) and Lakoff & Turner (2001 [1989]), who favour the opposite view. The former perspective builds on linguistic metaphor theory (LMT), while the latter is based on the so-called conceptual metaphor theory (CMT) (Müller, 2008: 178). In his interaction model, Black regards metaphor as a linguistic phenomenon with a conceptual dimension.

According to Lakoff, Johnson and Turner, on the other hand, metaphor is primarily conceptual in nature, but exhibits certain linguistic instantiations. It is against this theoretical background that the opposing viewpoints should be interpreted.

2.1. The 'dead-husband' approach: Black

Black (1993 [1977]) contests the relevance of the live-dead opposition. In his view, dead metaphors are no longer genuine metaphors:

> For the only entrenched classification is grounded in the trite opposition (itself expressed metaphorically) between 'dead' and 'live' metaphors. This is no more helpful than, say, treating a corpse as a special case of a person: A so-called dead metaphor is not a metaphor at all, but merely an expression that no longer has a pregnant metaphorical use. (Black, 1993 [1977]: 25).

Instead, probably by analogy with volcanoes, he suggests dividing metaphors into extinct, dormant and active. Extinct metaphors are those whose metaphoricity is no longer transparent, e.g. *muscle*, derived from lat. *musculus* 'little mouse' (due to the fact that some muscles were thought to be mouse-like in shape). Dormant metaphors are conventional metaphors which can still be 'resuscitated,' e.g. *obligation* as involving the idea of bondage (< lat. *obligare*, *ob-* 'towards' + *ligare* 'to bind'). Unlike expressions belonging to the first two categories, active metaphors are easy to recognize, and are the only ones which, according to Black, deserve an attentive analysis: "I shall be concerned hereafter only with metaphors needing no artificial respiration, recognized by speaker and hearer as authentically 'vital' or active" (*Ibid.*).

Black's classification is a refinement on the original dichotomy between dead and live metaphors. It has the merit of highlighting a significant distinction based on the transparency criterion, by pointing out that some conventional metaphors are fully opaque without additional etymological information (for instance because their original literal meaning can no longer be detected), whereas others can still be 'brought back to life' on a synchronic basis. This clearly has consequences for the level of awareness manifested by language users with respect to the metaphoricity of such expressions.

2.2. The 'dead-body' approach: Lakoff/Johnson and Lakoff/Turner

Lakoff & Johnson (1980) and Lakoff & Turner (2001 [1989]) also contest the traditional division into dead and live metaphors. Nevertheless, their line of argumentation differs significantly from Black's. The starting point of their approach is the distinction between conceptual metaphors and metaphorical expressions. Conceptual metaphors are entrenched thought patterns taking the form of mappings between conceptual domains and manifested among other things in linguistic expressions. Thus, for example, conventional metaphoric statements such as *Your claims are indefensible, He attacked every weak point in my argument, His*

criticisms were right on target, I demolished his argument, If you use that strategy, he'll wipe you out, He shot down all of my arguments illustrate, according to Lakoff and Johnson, the conceptual metaphor ARGUMENT IS WAR, described as a mapping between the domains of ARGUMENT and WAR (Lakoff & Johnson, 1980: 4).

The ability to shape thought is crucial to conceptual metaphors. Therefore, recurrence in linguistic expressions is regarded as a measure of their vitality; in other words, they qualify as live metaphors if used repeatedly and automatically in everyday discourse (Lakoff & Turner, 2001 [1989]: 62). Accordingly, metaphorical expressions are 'alive' when they can be subordinated to prolific conceptual patterns, i.e. when they are "metaphors we live by" (Lakoff & Johnson, 1980: 55). Lakoff & Johnson and Lakoff & Turner argue that most metaphors traditionally labelled as *dead* occur systematically in everyday language, and thus exert a significant influence on our perception of reality. For this reason, the term *dead* is misplaced. If it can be used at all, it should only refer to isolated metaphors that do not correspond to any productive conceptual mappings, e.g. *foot of the mountain* (*Ibid.*). The dead-live opposition is thus nearly reversed:

> Expressions like wasting time, attacking positions, going our separate ways etc., are reflections of systematic metaphorical concepts that structure our actions and thoughts. They are 'alive' in the most fundamental sense: they are metaphors we live by. The fact that they are conventionally fixed within the lexicon of English makes them no less alive" (*Ibid.*: 55).

Unlike Black, who concentrates on ad hoc metaphors due to the strength of their impact, Lakoff & Johnson and Lakoff & Turner are mainly concerned with conventional metaphors in their quality as systematic evidence for the existence of metaphorical concepts. Lakoff/Johnson stress the ubiquity of conventional metaphors in everyday communication, and use the term *literal metaphor* (*Ibid.*: 53) to show that such expressions are in fact *"normal ways of talking"* (*Ibid.*: 51), as opposed to *"poetic, fanciful or rhetorical"* devices (*Ibid.*: 5). In contrast, poetic metaphor is termed *"imaginative (or nonliteral) metaphor"* (*Ibid.*: 53). The oxymoron *literal metaphor* has been vehemently criticized in the literature. It was pointed out that by abolishing the literal-metaphoric opposition Lakoff and Johnson cancel any meaningful concept of linguistic metaphor and thus undermine their own empirical basis (cf. Jäkel, 2003: 43-44).

Strictly speaking, the distinction between synchronically opaque metaphors and conventional metaphors which can still be re-etymologized is not essential for CMT, as the focus is on the overarching conceptual mappings: "[...] the issue of whether a term is dead or conventional[3], or somewhere between the two, becomes relatively unimportant for a theory of 'metaphors we live by' if we focus on the schemata" (Traugott, 1985: 31). It is, however, relevant for the dead-metaphor debate, since modifying the dead-live distinction to refer solely to the conceptual sphere can lead to bizarre conclusions. For instance, if we agree that only those metaphors acting as instantiations of prolific conceptual patterns are 'alive', it

follows that one-shot poetic metaphors should be considered 'dead.'

Lakoff and Turner address this objection by incorporating the transparency criterion in the discussion. They postulate that metaphors can be dead at one or two levels. For example, the word *pedigree* is a historical metaphor, which can no longer be identified as a metaphor without knowledge of the etymology, and whose underlying conceptual mapping is also no longer active. Consequently, we are dealing with a dead metaphor at both the linguistic and the conceptual level:

> The word pedigree [...] came from the Old French pied de grue, which meant 'foot of a crane'. It was based on an image-metaphor which mapped the shape of a crane's foot onto a family tree diagram. That image-metaphor no longer exists at the conceptual level, and at the linguistic level we do not use pedigree to mean 'crane's foot'. This is a truly dead metaphor at both levels" (Lakoff & Turner, 2001 [1989]: 129).

Other metaphors are dead at only one level, like the verb *comprehend,* derived from the Latin word *comprehendere*, which originally meant 'to grasp,' and was metaphorically extended to cover the more abstract sense 'to understand.' The literal sense of *comprehend* is no longer available in modern English; as such, its metaphoricity is synchronically obscured. At the same time, the corresponding conceptual metaphor UNDERSTANDING IS GRASPING is still very much alive, for example in the metaphoric use of the verb *grasp* in contexts referring to understanding. Therefore, *comprehend* is dead at the linguistic, but not at the conceptual level (ibid.). Although Lakoff and Turner do not mention any examples, it should also be possible to identify metaphors that are only dead at the conceptual level, such as Lakoff's and Johnson's *foot of the mountain*.

In conclusion, there are significant differences between Black's use of the term *dead metaphor* and the way in which the same expression is employed by Lakoff & Johnson and Lakoff & Turner. Perhaps the main factor leading to this terminological laxness is the fact that the adjective *dead* is itself a metaphor, and thus allows for a variety of interpretations. Black defines it in such a way as to fit his purposes, and so do Lakoff & Johnson, and Lakoff & Turner. Similarly, the question regarding the metaphoricity of dead metaphors receives nearly opposing answers, depending on the employed metaphor theory. LMT focuses on the effect of metaphor on language users, which is why according to Black dead metaphors do not count as authentic metaphors, even though they can exhibit various degrees of transparency; for CMT, on the other hand, the cognitive function of metaphor is centre-stage, and so dead metaphors in the traditional sense are still metaphorical to the extent that they correspond to productive conceptual patterns (and/or can be synchronically re-etymologized).

3. Lexicalized metaphors as non-prototypical metaphors

The fact that such diverging conclusions are possible hints at a certain terminological flexibility, but also at the high degree of complexity of the issue at

hand. In the present section I will provide an alternative perspective, which is less radical than either of the approaches described above. In doing so, I will replace the controversial term *dead metaphor* with that of *lexicalized metaphor*, by which I mean a linguistic metaphor conventionalized through repeated use and present in the dictionaries of a language, irrespective of its degree of transparency and the awareness of language users with regard to its metaphoricity. I will argue that lexicalized metaphors are still metaphors, if not prototypical ones.

My approach is based on the idea that metaphoricity cannot be reduced to a matter of duality (metaphoric vs. non-metaphoric), but is in fact a gradable phenomenon. As a consequence, one way of 'measuring' to what extent a certain expression can be described as a metaphor consists in defining a prototype of metaphoricity and benchmarking the relevant expression against this prototype. It is the method I shall be employing in my assessment of the metaphoricity level exhibited by lexicalized metaphors.

3.1. Outlining the prototype

Taylor (1990) distinguishes two ways of defining a prototype:

> We can apply the term to the central member, or perhaps to the cluster of central members, of a category. Thus, one could refer to a particular artefact as the prototype of CUP. Alternatively, the prototype can be understood as a schematic representation of the conceptual core of a category. On this approach, we would say, not that a particular entity is the prototype, but that it instantiates the prototype. (Taylor, 1990: 59)

I will adopt the second definition, which, nevertheless, raises the question of how the core of a category is to be identified. According to Osherson and Smith (1981: 57), one should discriminate between the core of a concept, given by its definition in abstract linguistic features, and an identification, or recognition procedure, which involves information that facilitates rapid judgments about category membership. Such information need not be essential to the core of the category; rather, as Taylor points out, it arises "from an interaction of core meaning with non-linguistic factors like perception and world knowledge" (Taylor, 1990: 70). So what characteristics define the core of the category metaphor, and what features does the recognition procedure rely on?

In its quality as a linguistic phenomenon, metaphor is generally understood as a form of figurative language use involving a similarity or analogy relation[4] (Skirl & Schwarz-Friesel, 2007: 4). In keeping with this definition, the core of the metaphor category can be said to consist of two essential features: non-literalness and the property of conveying a similarity.

As far as the recognition procedure is concerned, there does not appear to be any one sufficient criterion for the identification of metaphor (Black, 1993 [1977]: 34). It has nevertheless been suggested that contradiction or absurdity at the semantic level (Beardsley, 1962), which emerges as a by-product of non-

literalness, could act as a signal of metaphoricity, and facilitate metaphor recognition. This is due to the fact that semantic anomaly is accompanied by what Weinrich (1976: 320) termed *counterdetermination [Konterdetermination]*, a conflict between the expectations of language users based on the semantic potential of the metaphorically employed word/phrase in its literal lexeme sense and the context of its metaphoric appearance. This conflict manifests itself at first as a deviation at the denotative/referential level. In the famous example *Achilles is a lion*, the word *lion* is used to refer to a man, which clashes with its denotative function as a literal lexeme (pointing to the class of lions as animals) (Netzel, 2003: 107). In order to resolve this contradiction, the recipient will try to find an appropriate interpretation of the metaphor at the conceptual level; in other words, (s)he will (re)construct a metaphor meaning that fits in with the counterdetermination effect.

Semantic anomaly is not a sufficient 'diagnostic criterion' for metaphor identification, as it is not a necessary or even a characteristic feature of metaphor. Although a large number of metaphors do indeed involve semantic contradiction, there are others that do not (e.g. *He does […] live in a glass house* can be used both metaphorically and literally of someone living in such a house); at the same time, other tropes (e.g. hyperbole or oxymoron) may also exhibit logical absurdity (Black, 1993 [1977]: 34). This is the reason why some authors have modified the criterion of strict semantic contradiction, and added contextual anomaly and violation of Gricean maxims (pragmatic anomaly) as further indicators of metaphoricity (cf. Way, 1991: 41).

However, although semantic anomaly is not a necessary or sufficient condition of metaphoricity, it does seem to be a typical feature of metaphor, which in many cases acts as a catalyst for the latter's recognition. In conjunction with pragmatic anomaly, it is therefore a plausible component of the metaphor prototype.

Summing up, the prototype delineated in this section comprises the following elements: (1) category core: non-literalness and conveyance of similarity; (2) recognition procedure: semantic/pragmatic anomaly. Let us now turn to lexicalized metaphors and their relation to the prototype.

3.2. Non-literalness

The absence of rigid boundaries between literal and non-literal language has been repeatedly stressed in metaphor theory; metaphoricity and literalness are not clear-cut opposites, but refer to positions on continua defined by a variety of parameters. In other words, metaphoricity is a matter of degree (Richards, 1996 [1936]; Goatly, 1997; Hanks, 2006). Goatly (1997: 38) mentions five criteria which can serve as a foundation for literalness-metaphoricity clines: conventionality, semantic distance, contradictoriness, markedness, and explicitness.

Conventionality motivates the division of the literalness-metaphoricity continuum into a number of categories: at one end of the spectrum are the so-called innovative metaphors, which represent ad hoc metaphors introducing novel concept

associations; somewhat lower on the metaphoricity scale are 'creative metaphors', another subgroup of ad hoc metaphors, which nonetheless build upon already conventionalized conceptual patterns. The other extreme of the continuum is occupied by lexicalized metaphors (Skirl & Schwarz-Friesel, 2007: 28-31). The criterion of conventionality clearly positions lexicalized metaphors in the vicinity of literal language. Their high level of conventionality manifests itself in fixed meanings explicitly laid out in dictionaries, and in their quality as one of the chief polysemy-generating linguistic mechanisms (Taylor, 1990: 122):

> The original sentence meaning is bypassed and the sentence acquires a new literal meaning identical with the former metaphorical meaning. This is a shift from the metaphorical utterance [...] to the literal utterance. (Searle, 1982 [1979]: 122)

However, despite their fixed target meaning, which makes them akin to literal expressions, a large number of lexicalized metaphors still exhibit synchronically identifiable source meanings[5] (e.g. *foot* in *foot of the mountain, leg* in *leg of the table*), an unmistakable trait of figurative language. This does not apply to historical metaphors, whose source meanings can no longer be recognized without additional etymological information (e.g. *muscle, pedigree*). In this case, it would be inappropriate to speak of a synchronically available non-literal use (how meaningful is the phrase *non-literal use* without the possibility of a literal use for the same expression?). Even when it is synchronically available, the source meaning of a lexicalized metaphor can be more or less transparent, depending on various factors: form, difference from the target meaning, number of additional (abstract) meanings of the polysemous lexeme in question etc. Therefore, based on the degree of synchronic identifiability of their source meaning, lexicalized metaphors can occupy various positions on the literalness-metaphoricity continuum.

Semantic distance as a metaphoricity criterion is dealt with by a number of authors (Goatly, 1997; Hanks, 2006; Tourangeau & Sternberg, 1982). Hanks summarizes the relation between semantic distance and metaphoricity as follows: a metaphor conveys a certain concept (the primary subject) with the help of another concept (the secondary subject); the lower the number of features shared by the two 'subjects,' the stronger the metaphoric character of the expression (Hanks, 2006: 31, 22). One of the examples provided by Hanks refers to the lexeme *oasis* in its various uses. Literally, *oasis* designates a place in the desert, where water and vegetation are found. Also literally, though not prototypically, it can be combined with the attribute *Antarctic* (*Antarctic oases*).

As a metaphor, the word may be associated with typical properties of literal oases and contrasted with metaphorical deserts, e.g. *one of the several oases of green in the city*, or: *an oasis of timeless calm only a few paces from the crowded pavements of the city centre*. Stronger metaphors link *oasis* to abstract entities, which are not connected with the usual meaning potential of the literal lexeme, e.g. *oases of control, oases of human contact in the desert of my loneliness* (*Ibid*.: 29-31). The criterion of semantic distance cuts across the distinction between ad hoc

and lexicalized metaphors, though it is dependent on the synchronic transparency of the source meaning. However, as long as the latter is recognizable, any metaphor characterized by a large distance between primary and secondary subject, whether novel or lexicalized, is highly metaphorical. Conversely, any small-distance metaphor has a low level of metaphoricity[6].

Contradictoriness is another criterion which fails to differentiate between lexicalized and ad hoc metaphors. Expressions belonging to both categories can (and many of them do) exhibit semantic contradictoriness; the only difference may arise from the availability of a source meaning.

Both markedness and explicitness refer to *perceived* metaphoricity. Markedness is a formal criterion regarding the presence or absence of markers, explicit linguistic elements which signal metaphoricity or lack thereof, e.g. *metaphorically/figuratively speaking, so to speak, in more than one sense, like, image, likeness, literally, actually, veritable* (Goatly, 1997: 174-175). Nevertheless, such markers are not consistent indicators of metaphoricity (cf. Stefanowitsch, 2006: 5). Explicitness concerns the extent to which the co-text of a metaphor provides clues as to its interpretation; the less explicit the co-text, the higher the metaphoricity (Goatly, 1997: 38). Generally speaking, this criterion is irrelevant with respect to lexicalized metaphors, since their interpretation is already fixed.

This discussion shows that, as far as the attribute of non-literalness is concerned, lexicalized metaphors behave differently depending on the selected criterion. The parameter of conventionalization locates them in the proximity of literal language, whereas the availability of a source meaning places many of them in the category of metaphors. Historical metaphors behave like literal expressions according to both criteria; their metaphoricity is only detectable through etymological analysis. Other parameters (semantic distance, contradictoriness) show lexicalized metaphors on the whole to be no more and no less metaphorical than their ad hoc counterparts, at least as long as a source meaning is synchronically available; rather, they give rise to distinctions in metaphoricity level within the category of lexicalized metaphors.

3.3. Similarity

The second element of the metaphor prototype is the property of expressing a similarity. This is a trait which distinguishes metaphor from other tropes, and is characteristic not only of ad hoc, but also of lexicalized metaphors. Diachronically, metaphoric similarity is readily detectable, since both the source meaning and the motivation behind the emergence of a metaphor are apparent; the discussion becomes more intricate when applied to a synchronic perspective. In many cases, the similarity relation and the motivation behind it are synchronically transparent (e.g. *key* in *the key to someone's behaviour, immersed* in *She was still immersed in her thoughts* (*OED*, 2003)). Other lexicalized metaphors have a clear source meaning, and so it can be inferred that they convey a similarity, yet the motivation cannot be synchronically reconstituted, for instance due to changes in the cultural

background leading to the creation of the respective metaphor (e.g. *red herring, white elephant*). With historical metaphors, the similarity issue becomes synchronically irrelevant, given that the source meaning (and consequently one term of the 'comparison') is missing.

3.4. Semantic/pragmatic anomaly

In the case of lexicalized metaphors, the level of synchronic awareness of metaphoricity is clearly influenced by the high degree of conventionality. The fixity of metaphor meaning, as well as the ubiquity of lexicalized metaphors in everyday language and the resulting familiarity tend to obscure the existence of an underlying source meaning. Thus, the counterdeterminative effect is low or non-existent, as hardly any tension can be perceived between target and source meaning; for the same reason, it is difficult to identify any contradiction between lexicalized metaphors and the context in which they occur, or any clashes with Gricean conversational maxims. This results in a reduced awareness of metaphoricity, which can nevertheless be enhanced via a process of re-metaphorization (Skirl & Schwarz-Friesel, 2007: 29; Perelman & Olbrechts-Tyteca, 2004: 576).

The postulated low level of metaphoricity awareness seems to be confirmed by a series of empirical studies demonstrating that conventional metaphors require roughly the same processing strategies and speed as literal expressions (Ortony, Schallert, Reynolds, & Antos, 1978; Glucksberg, Gildea, & Bookin, 1982; Gildea & Glucksberg, 1983; Gibbs & Gonzalez, 1985).

In contrast, novel, poetic metaphors, whose sense has to be 'worked out' by the recipient and is notoriously difficult to paraphrase (cf. Netzel, 2003: 101-113 for an in-depth discussion), necessitate a more elaborate and time-consuming interpretation, in keeping with processing models devised by Beardsley (1962) and, more notably, Searle (1981 [1979]).

Of course, awareness of metaphoricity may vary depending on the form of the metaphor, the transparency of its source meaning, the semantic distance between source and target meaning, the context of use, the 'age' of the metaphor, the stylistic level, the frequency with which it is employed, overlaps with other stylistic devices etc. It may also vary across individuals, due to different levels of linguistic awareness, membership in certain groups (e.g. in the case of scientific jargon), or more or less clear notions of what a metaphor represents. What is meant here is a general tendency, which refers to the level of awareness that can be *assumed* to exist in the average member of a speech community: not in the sense of a shared awareness of metaphoricity, but in the sense of shared *expectations* regarding that awareness[7].

4. Conclusions

The issue of whether lexicalized metaphors can still be regarded as metaphors from a synchronic point of view is more complex than it might appear at first sight, as

demonstrated by the diverging views advanced in the literature. I have suggested that metaphoricity can be assessed in relation to a prototype of the metaphor category. This prototype comprises a category core, consisting of two main features (non-literalness and conveyance of similarity), as well as a recognition procedure, very likely connected with the property of metaphors to be semantically or pragmatically anomalous.

Lexicalized metaphors are less prototypical category members than ad hoc metaphors. In some respects, they represent a borderline phenomenon between literal and metaphoric language, whereas in others they behave similarly to ad hoc metaphors. It should also be noted that not all lexicalized metaphors are equally non-literal; there is a significant amount of intracategorial variation, depending on a series of criteria. The attribute of conveying a similarity is sometimes synchronically concealed either by the unavailability of a source meaning or by the opacity of the motivation. As far as the recognition procedure is concerned, lexicalized metaphors are relatively difficult to identify, as the recognition of semantic/pragmatic deviance is hampered by their high level of conventionalization.

The subgroup of historical metaphors is the only one for which an almost complete loss of metaphoricity can be maintained: their metaphoric features only become apparent diachronically. The category of lexicalized metaphors as a whole, however, cannot simply be discarded as irrelevant to synchronically oriented metaphor research. In many ways, lexicalized metaphors are still metaphors, even if, in Black's terms, the identification of their metaphoricity may require "artificial respiration."

NOTES

[1] In this paper I am using the term *lexicalized metaphors* as a loose synonym for *conventional metaphors*.

[2] Awareness is a psychological criterion, and refers to the capacity of language users to distinguish the metaphoric nature of a certain expression. Transparency, on the other hand, is determined by morphological and semantic metaphoricity cues, e.g. the form of a metaphor or the synchronic availability of its source meaning acting as facilitators in the recognition of metaphoricity. Though transparency may influence awareness, the two terms are not interchangeable.

[3] Traugott's dead-conventional distinction corresponds in Black's terminology to the difference between extinct and dormant metaphors.

[4] Analogy is defined by Ortony (1993: 343-344) as a similarity between relations rather than objects, e.g. the metaphoric statement *My head is an apple without any core* implies that "the relationship between my head (or at least someone's) and something or other, is the same as the relationship between an apple and its (removed) core." I shall therefore use the term *similarity* in a broad sense, which also includes analogy.

[5] The phrase *target meaning* is used to refer to the meaning of a metaphor, whereas *source meaning* designates the sense from which the target meaning was derived. The source meaning can be literal or figurative.

[6] One problem with this criterion is the fact that in many cases semantic distance is difficult to define and measure.

[7] In referring to shared expectations with respect to the metaphoricity awareness of the 'average' language user, I am drawing on an analogy with Wierzbicka's (1985) notion of folk concepts:

> A person's concept of *cow* or *dog* contains this person's ideas of what people in general could say about cows or dogs. The English words *cow* and *dog* are in common use, and they cannot be defined in terms of specialist knowledge of cows or dogs. But neither can they be defined in terms of 'shared knowledge' [...]. What matters is not so much the shared knowledge as the shared stereotype: people's ideas of what people in general ('anybody') could say about cows or dogs (Wierzbicka, 1985: 215).

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Émile Verhaeren – « poète du paroxysme »

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ABSTRACT: ***Émile Verhaeren – "the Poet of Paroxysm"***

There are three types of poets: intellectuals, mystics, rebelled and Verhaeren was part of the last category. But he didn't rebel against the world as a whole but against the nearly impossible to achieve dream, against the idea of happiness. Verhaeren was the kind of poet that needed "an heroic exaltation of thought", who proved a veritable heroism by refusing to dream, refusing happiness, refusing the idea of God. For him pessimism represented the overreaching of a common step, for achieving a special state of mind. Verhaeren went beyond the decadents and other minor poets. After Baudelaire, Verhaeren cultivated the idea of "anguish". His temper, the need for action leads him to rebellion. And the more he meditated the more he discovered in himself duality and this duality between his own desires and the rules of society is the source of all human conflicts, of all inner dramas. With Verhaeren, it seems like a conflict between life and happiness, life full with hazard and contradictions, happiness that at the level of desire and dream.

KEYWORDS: *inner drama, rebellion, contradictions, anguish, visionary*

Émile Verhaeren a été l'un des premiers poètes qui ont accepté les théories de l'école symboliste dont le chef incontestable était Mallarmé. Verhaeren est une personnalité complexe, avec un œuvre énorme, diverse où on trouve des idées modernes, sociales, littéraires et philosophiques qui sont l'écho de son esprit lyrique. L'expression est parfois si passionné qu'elle dépasse consciemment ou non les limites de la mesure. Le poète est un véritable innovateur, il a un tempérament violent qui va au-delà des frontières, des dogmes et des formules classiques littéraires. « Verhaeren a bouleversé les formules littéraires classiques. Il fait le scalpel de la syntaxe. » (Giraud, 1904 : 59) « Verhaeren est le 'barbare' qui proclame l'art libre. Il est le poète qui vise à détruire les stéréotypes classiques reconnus. Parmi ses nombreux portraits, on distingue celui qui présente le poète comme un innocent rebelle. » (Lemonnier, 1905 : 206) « Il serait dommage de ne pas reconnaître Émile Verhaeren comme le prototype du décadent contemporain, vu le nombre des révolutions littéraires où il a participé. Cette seule qualité serait suffisante pour reconnaître la valeur du poète dans le cadre de l'école poétique. » (Dumont-Wilden, 1901)

L'influence romantique se distingue dans ses premiers poèmes : *Les Flamands* et *Les Moines* sont des extraits de l'épopée que Verhaeren devrait écrire en

l'honneur du pays. Le style est neuf, mais le vers est classique. Aucun poète n'a prouvé mieux que lui l'amour pour sa patrie.

Le thème de la beauté du pays belge a été utilisé à partir de son volume du début – *Les Flamands* – et il l'a continué dans la série intitulée *Toute la Flandre*, d'où font partie : *La Guirlande des Dunes*, *Les Héros*, *Les Tendresses Premières*, *Les Plaines*, *Les Petites Villes à Pignon*. Celui est un chant en l'honneur des paysans de sa patrie, fils de la terre fertile. Sa vision de vie n'a pas été toujours optimiste. Après son début littéraire, il a eu une hallucination terrible, une maladie mentale habitait son cerveau et le poète voyait des images de la terreur, de la mort et du désespoir. Celui a été le point de départ de la mystérieuse trilogie *Soirs*, *Débâcles* et *Flambeaux Noirs*.

L'automne de l'année 1883 a représenté le début de la crise intellectuelle et morale qui lui a inspiré pendant huit années des poèmes hallucinantes de la *Trilogie* et des *Apparus dans mes chemins*. En 1883, Verhaeren était vraiment malade. On parle d'une maladie du siècle, « le mal décadent » qui était plus baudelairien que verlainien. Sa maladie n'a jamais vraiment préoccupé le médecin: une douleur d'estomac et une dépression qui a attaqué son cerveau. Il avait peur de la mort. Il était certain qu'il vivait une expérience magnifique à travers cette maladie. En 1887, il a écrit à René Ghil, qu'il était difficile pour lui de se martyriser : « C'est une chose atrocement difficile que de se martyriser soi-même, par dilettantisme de courage et de volonté. » (Verhaeren, 2008 : 37)

En 1889, dans la *Confession de poète*, Verhaeren a dit qu'il a cultivé sa maladie, car elle l'a conduit dans des situations morales qu'il cherchait dans sa bataille littéraire : « La maladie qui n'est que physique, je l'ai cultivé, parce qu'elle me jetait en des situations morales que je recherchais pour ma bataille. » (Michaud, 1966 : 236)

En 1884, il a dit à un ami qu'il pensait aux questions qui l'ont intrigué et qu'il ne pouvait pas renoncer à cette sorte de « tourment intérieur » (Fontaine, 1929 : 16). Son tempérament et la nécessité d'action l'ont mené vers la révolte. La dualité entre les désirs et les règles de la société est la source de tous les conflits humains, du drame intérieur. Dans le cas de Verhaeren, elle se transforme en conflit entre la vie et le bonheur: la vie chargée des contradictions et le bonheur qui reste au stade du désir et du rêve. Pour Verhaeren l'idée du bonheur se confond avec celle du Dieu. Face à ces contradictions, certains peuvent se résigner, d'autres peuvent inventer leur propre réalité et en sont satisfaits, et d'autres sont rebelles et se révoltent contre ceux qui croient dans le bonheur et Verhaeren faisait partie de cette dernière catégorie. Les trois catégories de poètes sont : les intellectuels, les mystiques et les révoltés et Verhaeren faisait partie de la dernière catégorie (Michaud, 1966 : 237). Mais il ne se révolte pas contre le monde en général, mais contre l'idée du bonheur. Verhaeren est le type de poète qui avait besoin d'une « exaltation héroïque de la pensée » (*Ibidem*), montrant un héroïsme authentique en refusant le rêve, le bonheur, en refusant l'idée du Dieu. Verhaeren est allé plus loin que les décadents et les autres poètes mineurs. Après Baudelaire, Verhaeren a cultivé l'idée du « mal ». Cela montre une expérience surnaturelle, presque

inhumaine, ce qui a déterminé Albert Mockel de le nommer « le poète du paroxysme » (*apud* Estève, 1928 : 16). Son art a été comme un cri qui venait du fond de l'être. L'idée poétique personnelle venait de sa pensée; c'était une formule spéciale qu'il la trouvait dans sa personne, et pas dans un livre. (Michaud, 1966 : 238)

En 1891 le volume *Apparus dans mes chemins* a préparé la terrible crise qui a été cultivée dans la succession de 1887, 1888 et 1890, dans les trois volumes de la *Trilogie*. D'abord Verhaeren a tenté d'évader vers idéal, vers le rêve, il a été « le poète de l'orgueil et des désirs sauvages, il a cherché une existence qui peut intégrer le miracle. » (*Ibidem*) Après Baudelaire, Verhaeren a essayé la grande aventure, l'évasion impossible :

Impossible ! – voici la boue et puis la noire
Fumée et les tunnels et le morne beffroi
Battant son glas dans la brume... (*Ibidem*)

Verhaeren n'a pas renoncé dans sa poésie au décor mélancolique, au silence de l'horizon, à l'immense plaine, aux chapelles, aux cloches. Chez lui, le thème romantique se transformait en état d'esprit. (*Ibidem*) Les *Soirs* ont une âme, ils « Saignent, dans les marais, leurs douleurs et leurs plaies. » (*Ibidem*), ils sont les témoins de la vie quotidienne. Ils symbolisent la fatigué de celui qui revient de l'aventure avec le regret :

Il n'était plus la vie,
Il n'était point encore la mort...
(*Celui de la Fatigue*)

La seule « science » du poète reste la fatigue et il en trouve la joie parce qu'il l'en veut. La désillusion a conduit Verhaeren vers un nihilisme absolu. *Celui du rien* est le poète des *Débâcles* et des *Flambeaux noirs*. Dans le contexte des *Soirs* est apparu un cercueil sur lequel on entend la prière :

Mourir ainsi, mon corps, mourir serait le rêve ! (*Ibidem*)

Le poète se trouvait face à face avec la mort et il s'est égaré « Dans le hallier des lois et des systèmes. » (*Ibidem*) Depuis lors, il n'existait aucune certitude, et le poète est resté dans « le tombeau des idées ». Le décor se transformait et symbolisait l'angoisse :

Et des gueules d'égout engloutissant la nuit. (*Ibidem*)

Et puis... le silence... et sa voix ne sonnait plus :

Un silence total dont auraient peur les morts. (*Ibidem*)

Ce décor a démasqué l'âme du poète :

Je suis l'halluciné de la forêt des Nombres. (*Ibidem*)

L'hallucination conduit le poète vers la démence :

La démence attaque son cerveau.

Son sommeil a été agité à cause de la fièvre et des cauchemars. Tout autour de lui suggère la mort : les doigts immobiles, le ciel plein des nuages, le cortège funèbre :

Les funérailles de la lune.

Débâcles est le volume de sa croyance, de ses idées et *Flambeaux noirs* représente la folie, la vision finale :

Le cadavre de ma raison
Traîne sur la Tamise.

Pour situer la *Trilogie* dans le cadre de la poésie décadente, il devrait ressusciter cette aventure unique, ce voyage au bout de la nuit. Personne n'est arrivé si loin et personne ne vivait comme lui le pessimisme absolu. Mais surtout, personne n'a créé une formule si nouvelle. Chez lui, la plainte se transforme en angoisse et la vision est hallucinante.

Une fois la crise dépassée, le poète a été préoccupé du problème de l'épanouissement social. Le cadre de sa poésie s'est élargi, « dans la deuxième trilogie, il a fait la somme de ses idées, les idées qui auraient du constituer les traités de sociologie qu'il n'a pas voulu écrire. » (Gourmont, 1904 : 159) Surpris par l'exode de la population des villages vers les villes où chaque jour, ils perdent leurs forces physiques et la patience dans les chantiers, usines, ports ; dans le volume *Aubes*, le poète à essayé de résoudre le problème du bonheur humain à l'aide de son œuvre.

Enfin, dans les volumes *Visages de la vie*, *Forces tumultueuses*, *Multiple splendeur*, le poète trouve l'apogée de son lyrisme. Maintenant, sa vie lui semble heureuse, il vit des sensations intenses. Le poète a été tendre dans *Les Heures claires* et *Les Heures d'après-midi* mais ces volumes sont seulement « des oasis de paix » au cours de sa tumultueuse création.

> Son œuvre est une immense cathédrale avec des tours qui regardent le ciel, avec des ombrages où on peut nous égarer facilement et ensuite on peut nous retrouver miraculeusement devant un vitrail qui enchante nos yeux. Ici règne l'ombre lumineuse qui séduit le lecteur pendant la lecture de ses vers chargés de spiritualité.
> (Liebrecht, 1909 : 325)

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Rôles narratifs dans la ballade

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ABSTRACT: ***Narrative Roles in the Ballad***

This article aims to emphasize the extent to which the character met in the epic folk ballad is a structural element of this, having as a scientific support what Claude Bremond called *narrative roles*. Before one can see who we are dealing with in the epic folk ballad, a review of the research on the corpora of texts and also the classifications made by folklorists, which exist in the specialized studies were necessary. Therefore, following the typology that has been achieved over the years, one can notice the inexhaustible variety of themes that the collective minds have in creating these literary species. In presenting the theoretical evidence, an approach of the epic speech viewed from the perspective of the character's narrative functions is also followed, having as a support the already existing theories in the literature. It should be stressed that the dissection of the actantial component has value on the axiological orientation direction of the story. Also, whether speaking of functions (Vladimir Propp), or of narrative roles (C. Bremond) or of Greimas' actantial theory, the character is a structural element of the epic. The essential discovery of the function, understood as "the action of a character, defined in terms of its significance for the conduct of proceedings" (Propp, 1970: 234) can also be rendered valuable at the level of the epic text, being essential to any structure of the narrative message. It should be noted that firstly, knowing the basic co-ordinates which refer to the general theory of functions provides the premises of only a minimal research on the functional level of heroic epic. As a result, an analytical and a comparative research of the structure of narrative ballads has been carried out just to create the possibility of drawing a functional sui generis model for the heroic epos.

KEYWORDS: *narrative roles, epic ballad, actantial component, narrative message, heroic epos*

Dans le cadre de la création populaire, la chanson épique joue un rôle important, se distinguant par le pathos héroïque, par l'amplitude des sentiments, par la force d'esquisser certains héros qui abordent, dans un registre grave, des drames sociaux et historiques et des aspirations de l'âme collective. À une analyse attentive des âges de la pensée, on peut constater que ceux-ci ont généré les structures qui maintiennent les caractéristiques spécifiques de l'époque. Par conséquent, on a précisé qu'au premier âge de l'humanité correspond la création épique fantastique.

Selon Paul Ruxăndoiu, cette catégorie développe des sous-divisions : la chanson épique fantastique à fonction coercitive et la création épique fantastique-héroïque.

Donc de la catégorie héroïco-fantastique on dégage la chanson épique du brave ou du héros, autrement dit la chanson épique proprement dite. Un autre aspect remarqué dans notre recherche est constitué par le passage de la chanson épique à son correspondant réaliste, moment marqué par l'apparition de la chanson historique ou du haïdouk. On trouve, dans la descendance de la chanson épique fantastique à fonction coercitive, qui développe la fonction moralisatrice, ce que l'on a appelé la ballade nouvellistique. Pour arriver au thème présenté dans le titre, il faut d'abord rendre les classifications opérées dans les corpus de textes. Il faut souligner, dès le début, que dans la littérature de spécialité on a consigné des disputes en ce qui concerne la terminologie de cette espèce littéraire d'une part, et que d'autre on a crayonné l'instabilité des systèmes proposés. G. Dem. Teodorescu en distingue quatre classes : *ballades solaires et superstitieuses*, *ballades historiques*, *ballades des haïdouks*, *ballades domestiques*. I.C. Chiţimia se situe, en ce qui concerne la manière d'envisager le phénomène, dans le sillage de la première proposition, lorsqu'il parle de *ballades légendaires*, *héroïques* (du brave et du haïdouk), *de conflit familial et social*, et *historiques*. À une analyse plus attentive, Gh. Vrabie et Al. I. Amzulescu augmentent le nombre des classes à six. Gh. Vrabie identifie la *ballade légendaire*, la *ballade bergère*, la *chanson historique ou courtoise*, la *ballade anti-ottomane*, *anti-feudale*, *familiale*, tandis que Al. I. Amzulescu les regroupe en *ballades fantastiques*, *du brave*, *bergères*, traitant *de la cour feudale*, *familiales* et *journaux intimes oraux*.

D'après d'autres chercheurs (M. Pop et Pavel Ruxăndoiu) il y a une autre classification qui comprend quatre types de ballades : la *création épique fantastique-mythologique*, la *création épique héroïque*, la *chanson épique historique ou du haïdouk*, la *ballade nouvellistique*. Ovidiu Bârlea tente une classification triadique, à savoir : *ballades fantastiques*, *ballades héroïques*, *ballades nouvellistiques* – sur divers thèmes, soit familiaux, soit professionnels.

Par conséquent, à travers les classifications faites le long du temps, on peut observer la variété thématique inépuisable que détient le mental collectif pour la création de ces espèces littéraires.

Dans le présent travail, on est parti de l'idée, déjà exprimée dans la littérature de spécialité, que discuter de n'importe quelle espèce du folklore littéraire en dehors du contexte qui la génère signifie placer le chercheur dans un point qui détruit tout son élan. Comme on l'a affirmé le plus souvent, la chanson épique institue certaines relations avec le méta-texte folklorique, s'inscrivant dans un processus gouverné par les lois de l'oralité.

En partant de cette prémisse, on observe, à une analyse plus attentive, que la création épique populaire, et non seulement, peut être investiguée conformément à des paquets de relations établies entre le texte, le contexte d'actualisation, l'interprète, le récepteur. Autrement dit, « acest cântec povestit destinat ascultării » ('cette chanson racontée destinée à être écoutée') [notre traduction] était souvent interprétée sur demande, ce qui prouve que les participants à l'échange culturel

savaient ce qui convenait au moment, intervenant parfois dans le déroulement interprétatif, au cas où des fautes apparaissaient. Donc, la chanson épique connaît un régime spécial, dans le sens que les écouteurs sont spécialisés au niveau de la communauté ; « ei exercită o presiune constantă asupra emiţătorului de suprafaţă – performerului (emiţătorul de adâncime fiind creatorul, în accepţiunea Sandei Golopenţia Eretescu) » [‘ils exercent une pression constante sur l’émetteur de surface – sur le performer (l’émetteur de profondeur étant le créateur, dans l’acception de Sanda Golopenţia-Eretescu’)] (Sămărescu, 2009 : 67) [notre traduction].

Dans la présentation de la démarche théorique on a en vue une approche du discours épique considéré de la perspective des fonctions narratives des personnages, ayant comme support les théories déjà existantes dans la littérature de spécialité. Il faut souligner que la dissection de la composante actantielle a de la valeur dans la direction de l’orientation axiologique du récit. Soit que l’on parle des fonctions (V. Propp), soit des rôles narratifs (C. Bremond) ou de la théorie actantielle de Greimas, le personnage constitue aussi un élément structural du genre épique. En partant de cet aspect, les chercheurs ont affirmé que « majoritatea cântecelor epice eroice activează arhetipurile comportamentale ale excelenţei» (‘la plupart des chansons épiques héroïques activent les archétypes comportementaux de l’excellence’) (Sămărescu, *op.cit.* : 64) [notre traduction].

Dans ce sens, « semnificativ este cazul lui Iovan Iorgovan care reactivează o veche paradigmă mitică, aceea a eroului omorâtor de monştri » (‘le cas de Iovan Iorgovan, qui réactive un paradigme mythique ancien, est significatif’) (*Ibidem*) [notre traduction]. Ainsi, dans ce contexte, il est facile à remarquer la manière dont la chanson épique recours au cumul d’attributs du héros, ces marques comportementales ou physiques revêtant le modèle de la formule.

La fonction, comprise comme « acţiunea unui personaj, definită din punct de vedere al semnificaţiei sale pentru desfăşurarea acţiunii » (‘l’action d’un personnage, définie de point de vue de sa signification pour le déroulement de l’action’) (Propp, 1970 : 234) [notre traduction], une fois découverte, peut être valorisée aussi au niveau du texte épique, étant indispensable à la structure de n’importe quel message narratif.

Il faut mentionner que, dans un premier temps, la connaissance des coordonnées de base qui visent la théorie générale des fonctions offre les prémisses d’une recherche minime seulement au niveau fonctionnel de l’épopée héroïque. En d’autres termes, ce n’est qu’en cherchant, dans ce que l’on a appelé discours narratif, ces éléments fondamentaux de la fonctionnalité narrative, « se poate obţine modelul funcţiei esenţiale ale eposului nostru eroic » (‘on peut obtenir le modèle de la fonction essentielle de notre épopée héroïque’) (Amzulescu, 1986 : 295) [notre traduction].

Autrement dit, le modèle fonctionnel peut constituer un phénomène de catégorie de la langue, tandis que la phénoménologie des variantes est étudiée au niveau de la parole. Selon Propp, cela représente une recherche de grammaire de la narration.

C'est à remarquer que la structure de l'épopée héroïque comprend, dans la vision du même auteur, la situation initiale et le déroulement fonctionnel proprement-dit, regroupés en trois séquences successives et oppositives : *la séquence du préjudice / du manque ; la séquence de la confrontation des adversaires ; la séquence de la correction*. On a affirmé aussi qu'il y a des fonctions-noyau autour desquelles en gravitent d'autres, « definirea fiecăreia făcându-se în raport de urmările ei (este mai important ce fac personajele decât cine şi cum). În această idee tematică se înscrie, s-ar putea spune, şi Georges Polti care în opera *L'art d'inventer les personnages* mărturiseşte: "personajele nu sunt decât ceea ce fac" » ['chacune d'elles se définissant par rapport à ses conséquences (c'est plus important ce que font les personnages que qui et comment). À cette idée thématique souscrit aussi, on pourrait dire, Georges Polti qui, dans l'ouvrage *L'art d'inventer les personnages*, témoigne : "les personnages ne sont que ce qu'ils font" »] (*apud* Adam & Revaz, 1999 : 64) [notre traduction].

À une analyse du corpus de chansons épiques roumaines, on peut constater que la descendance de Propp y est adaptée avec succès. Al. I. Amzulescu propose, dans ce sens, un modèle qui contient plusieurs paliers, structurés sous forme d'arbres binaires. Donc, le nœud-racine, c'est-à-dire le niveau zéro de l'arbre est constitué par l'épopée héroïque, dont se détachent, au premier niveau, l'épopée de la libération – de la vengeance et celle de l'audace, ou, dans une autre terminologie, utilisant la vieille suggestion de Caracostea, « Hybris et Némésis » (Amzulescu, *op.cit.* : 300).

À un autre niveau, comme on peut l'observer, suit une nouvelle duplication qui active le couple Lutte – Victoire (L – V). En conséquence, la première séquence a en vue la victoire, comme suite à la lutte telle quelle, et la deuxième séquence fait de la lutte les épreuves rudes auxquelles le héros est soumis par l'ennemi. Dans ce sens, il faut préciser que « structura funcţională a eposului eroic rezultă din interdependenţa strânsă dintre secvenţele prejudiciere – confruntare – remediere, inclusiv secţiunea pivot, intermediară între prejudiciere şi confruntare » ('la structure fonctionnelle de l'épopée héroïque résulte de l'interdépendance étroite entre les séquences préjudice – confrontation – correction, y compris la section pivot, intermédiaire entre préjudice et confrontation') (*Ibidem :* 301) [notre traduction].

Les textes où l'on peut saisir la phénoménologie de la première séquence sont nombreux. Ainsi, les nombreuses variantes de la chanson épique *Corbea* présentent la même situation initiale – celle où l'on précise le fait qu'il est en prison depuis longtemps. L'apparition et les questions de la mère, avec la réponse du héros, constituent la communication du préjudice, par laquelle commence l'action proprement-dite.

Un parallélisme évident il y a aussi dans le cas des variantes du sujet « Şarpele » 'Le Serpent', beaucoup de celles-ci contenant la même situation initiale – le jeune homme avalé par le serpent. Dans ce cas aussi, l'action commence par la fonction de la médiation, le jeune Iortoman, à qui la personne préjudiciée fait appel pour la sauver, fait son apparition, mais à qui le serpent communique les antécédents du

préjudice (la mère a donné sa malédiction à son enfant dès le berceau). En ce qui concerne la malédiction, il faut préciser que celle-ci représente un instrument mentalitaire, transposé discursivement, qui, une fois activée, a des répercussions sur la personne visée, la finalité éthique motivant les actions de réparation.

Dans la présentation de plus haut, on a rappelé l'importance détenue par la fonction Lutte, envisagée en tant que confrontation violente à laquelle participe le héros. On a souligné, dans ce sens, que la fonction en question peut bénéficier de l'expansion (elle peut se doubler, se tripler), occupant une place privilégiée dans de nombreux sujets tels : *Iovan Iorgovan*, *Mihu Copilul* 'Mihu l'Enfant', *Chira Chiralina*.

En prolongeant et en systématisant les principes de Propp, A.J. Greimas opère une première distinction entre les Actants, qu'il réduit à six grands rôles, d'une part, et d'autre, les Acteurs ou les personnages qui, doués d'un nom et d'une identité, peuvent occuper ces places selon le modèle des trois cas passés en revue par l'auteur rappelé. D'après C. Bremond, il y a deux types de rôles narratifs : « pacienţii, afectaţi de procesele modificatoare, şi agenţii, iniţiatori ai acestor procese. » ('les patients, affectés par les procès modificateurs, et les agents, initiateurs de ces procès') (Bremond 1981 : 170) [notre traduction].

Il faut préciser que le regard des personnages à des yeux fonctionnels (en tant que participants accomplissant certains rôles fonctionnels) fait que de la multitude d'hypostases concrètes des personnages on retient l'actant. Dans cette situation « personajele se repetă tot aşa cum se repetă funcţiile» ('les personnages se répètent comme se répètent les fonctions' (Propp, *op.cit.* : 117) [notre traduction]. Il est nécessaire, donc, de souligner que l'actant constitue, en fait, le deuxième degré d'abstraction. Toma, Manea aussi bien que Iorgovan sont des personnages – le premier degré d'abstraction. Mais les personnages, regroupés en classes de personnages, sont des actants au niveau de la totalisation typologique et de la réduction fonctionnelle.

On a remarqué aussi que « cele două nivele, funcţional şi actanţial îşi au fiecare propria lor distribuţie, dar sunt în acelaşi timp izomorfe şi reciproc integrative » ('les deux niveaux, fonctionnel et actantiel, ont chacun leur propre distribution, mais ils sont en même temps isomorphes et réciproquement intégratifs') (Amzulescu, *op.cit.* : 319) [notre traduction]. La nature complexe de la structure opère simultanément aux deux niveaux de la composition de la narration, à côté desquels il faudrait imaginer d'autres aussi, comme le niveau verbal. Si l'attaque et la défense représentent les principales formes d'expression narrative du code de ce message, l'une de ses formes spécifiques de manifestation est le détour et l'encerclement de l'adversaire. C'est la raison pour laquelle naît la nécessité de l'apparition de l'actant Médiateur, expression personnifiée de la fonction de médiation. Dans le plan actantiel, le médiateur joue le rôle de canal de contact et de « contrôle phatique » entre les deux partenaires principaux, qui peuvent être considérés, à tour de rôle, Emetteur et Récepteur dans l'évolution du message héroïque. (Jakobson, 1964 : 88).

Un autre aspect digne d'être signalé dans le cadre de la chanson épique populaire est constitué par la transformation des éléments diégétiques en discours. Pour mettre en évidence tout cela, il faut partir de l'idée surprise par Ovidiu Bârlea dans son étude « Procesul de creaţie al baladei populare româneşti » - 'Le procès de création de la ballade populaire roumaine' [notre traduction], qui saisissait les mécanismes qui sont à la base de la conversion d'une personne factuelle en personnage fictionnel :

> în decursul unei jumătăţi de secol se observă cum pe măsură ce eroul se ştergea din amintirea oamenilor ca fiinţă reală pentru ca numele lui să impresioneze imaginaţia populară, exagerându-i-se calităţile. Apar noi trăsături de noblețe şi bunătate sufletească, elementul mitic ce a apărut, sigur, odată cu naşterea epicii populare, se conturează mai puternic, se insistă asupra lui şi, ca să-i ridice în cel mai înalt grad valoarea de erou, este pus faţă în faţă cu Domnul ţării; aprecierea acestuia constituie cea mai bună dovadă că Radu Anghel a fost un supra-om cu atari calităţi sufleteşti şi puteri fizice.

> 'pendant un demi-siècle, on observe comment […] le héros s'effaçait de la mémoire des gens en tant qu'être réel pour que son nom impressionne l'imagination populaire, exagérant ses qualités. De nouveaux traits de noblesse et de bonté d'âme apparaissent, l'élément mythique qui est apparu, seul, en même temps que la naissance de la création épique populaire, prend un contour plus ferme, on insiste sur lui et, pour augmenter au plus haut degré sa valeur de héros, il est mis face à face avec le roi du pays ; l'appréciation de celui-ci est la meilleure preuve que Radu Anghel a été un tel homme, possédant de telles qualités d'âme et de force physique.' (Bârlea, 1941 : 43) [notre traduction]

En conséquence, *Radu lui Anghel* ('Radu, fils de Anghel') [notre traduction] appartient à la création épique du haïdouk et peut être représentative en ce qui concerne la transformation que nous avons rappelée plus tôt. Il est facile à saisir, au niveau du discours, l'une des caractéristiques qui relèvent de cette organisation, celle des détails abondants, constituant en même temps une stratégie communicative par laquelle l'interprète capte l'attention. La liste des camarades du haïdouk est complétée par celle des hôtes ou celles des victimes. De longueur variable sont aussi les textes qui parlent de traitres. Certaines variantes du texte introduisent dans la texture poétique des séquences – enclave, telles : des méthodes de torture qu'applique Radu, certains stratagèmes pour pénétrer dans la cour du prêtre – victime.

On peut identifier, dans un tel texte, le motif de la mère qui cherche son fils, motif qui valorise les ressources du dialogue. La fin de telles séquences contient le reproche du héros adressé à sa mère :

> Tăiam boi şi furam cai,
> Tu o vorbă nu ziceai. (Varianta 85)

> 'Je sacrifiais des bœufs et je volais des chevaux,

Tu ne disais mot' (Variante 85)

Când eram de nouă ani,
Furam miei de la ciobani
Şi-i vindeam la măcelari
Şi-ţi umpleam poala cu bani…
De ce nu mi-ai dat povaţă,
Când mă ţineai în braţă?
De ce nu m-ai învăţat
Când mă legănai în pat? (Varianta 87)

'Lorsque j'avais neuf ans,
Je volais des agneaux aux bergers
Et je les vendais aux bouchers
Et je remplissais tes poches d'argent …
Pourquoi ne me donnais-tu pas de conseils,
Lorsque dans tes bras tu me serrais fort?
Pourquoi ne m'as-tu pas conseillé
Lorsque dans mon lit tu me berçais ?' (Variante 87) [notre traduction]

Le plus souvent, le dénouement consacre l'assassinat du haïdouk. Dans ce contexte, on fait appel à la technique du portrait, considérée comme composante poétique de la création épique populaire. La description est saisie aussi au moment de l'interprétation, plus exactement au moment où le haïdouk est accueilli avec l'appellatif « căpitane » 'mon capitaine' :

– Zi-mi pe nume Răducane! (...)
Eu sunt Radu cel din crâng
Care mă port cu opinci,
Cu opinci, cu cataramă
Să nu-mi bage lumea samă;
Înfăşurat cu curele
Şi la gât cu tapangele
Şi la brâu cu focuri grele
Pă pofta inimii mele. (Varianta 29)

– Appelle-moi de mon nom, Răducan ! (...)
Je suis Radu de la forêt
Qui chausse des sandales,
Des sandales à boucle
Pour que le monde ne m'observe pas ;
Enveloppé dans des courroies
J'ai au cou des pistolets
Et à la ceinture des passions ardentes
Comme mon cœur les aime. (Variante 29) [notre traduction]

Un autre procédé de mise en relief poétique du message est constitué par les invectives, les interrogations rhétoriques : *Dară Radu ce zicea* 'Mais Radu, que

me disait-il ?' [notre traduction]. Le dialogue jouit d'un traitement à part, étant organisé conformément aux stratégies conversationnelles populaires, les répliques sont déclenchées à l'aide des verbes de dire.

Il faut rappeler, et non dernièrement, qu'il y a beaucoup de variantes où l'on trouve insérée dans le discours évocateur une chanson de facture lyrique ; on y trouve même des métaphores de la mort et des fragments d'oraison funèbre :

Bucură-te mănăstire
Ce garoafă-ţi intră-n tine
Nu vine să înflorească
Vine doar să putrezească.

'Réjouis-toi monastère
Qu'une belle fleur vient à toi :
Elle ne vient pas pour fleurir,
Mais elle vient pour pourrir.' [notre traduction]

Productions épiques et lyriques destinées à être écoutées, les ballades folkloriques sont des créations appartenant à certaines époques, ayant une valeur esthétique incontestable. Leur dénomination populaire « cântece bătrâneşti » ('chansons des anciens') suggère leur ancienneté et le fait qu'elles s'inscrivent dans un certain complexe culturel. Pour conclure, on peut affirmer que ces créations représentent le bien culturel d'une communauté, ayant le but de rendre présents à la fois, dans un échange social, l'émetteur et le récepteur.

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"Valencias" del modernismo español

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ABSTRACT: ***"Values" of Spanish Modernism***

The paper *Valencias del modernismo español* presents the moments of the literary movement in its evolution from the Royal Restoration (the last quarter of the 19th century) until the outbreak of the Spanish Civil War, in 1936. It is brought into discussion the direct influence of decadentism and French symbolism on Manuel Serna's work as well as on Ricardo Gil's, etc. and then, the paper focuses on the influence of Hispanic American modernism, represented by the activity in the Peninsula of the Nicaraguan poet, Rubén Darío. It has been taken into account his evolution in the framework of the Spanish Vanguard movements from the 1927s, the Ultraist movement and creationism. The originality of modern Spanish poetry lies in the ingenious taking over and processing of the traditional poetry motifs, achieving a complex of high-value works in the European and universal context.

KEYWORDS: *modernism, creationism, the Ultraist movement, traditionalism*

El temblor de la renovación poética en la literatura española se siente durante la crisis de la sociedad de la Restauración (el último cuarto del siglo XIX), a través del espectacular crecimiento de las ciudades, con la migración de las masas de los campesinos pobres, seducidos por aquel milagro del bienestar, prometido por el desarrollo de la civilización industrial. Los artistas viven a su vez su fascinación, su crispación, su visión crítica sobre aquella sociedad y, más tarde, sus aspiraciones a buscar alternativas espirituales frente a este sumergimiento de los demás hombres en las olas ciegas de la civilización material. Los poetas viven su propia mística de seres marginados que tienen el don de crearse un reino interior donde los valores del alma puedan sobrevivir.

Frente a esos cambios los poetas buscan su propio estilo, con una clara conciencia colectiva de asentamiento cultural y de mejorar la condición humana. Al mismo tiempo, se nota la influencia de la poesía decadentista y simbolista francesa que llama la atención sobre las vivencias minadas por el mal del fin del siglo. Así, el poeta español Ricardo Gil (1853-1907) en su volumen *La caja de música* (1898) expresa un sintomático sentimentalismo que profundiza en los sueños y en los recuerdos en confrontación con una experiencia dolorosa de la vida. A ello se añade la preocupación por experimentar distintos ritmos (del dodecasílabo, los ritmos de la seguidilla, o los sextetos agudos). El libro mismo es concebido como una caja que encierra la música eterna del corazón. Todo esto es

muy diferente al filisteísmo burgués, imperante en aquellos tiempos de visible progreso técnico. El malestar intelectual provocado por la crisis de siglo aparecido con éste, le permite al artista su única y divina libertad de crear mundos alternativos de la belleza pura que desprestigien el omnipresente y el enajenante mito del progreso.

Manuel Reina (1856-1905) publica *Andantes y allegros* (1877) y *Cromos y acuarelas* (Cantos de nuestra época, 1878) donde reactualiza los motivos románticos del andalucismo, motivos nórdicos y orientales, medievales y mitológicos, desprovistos del retoricismo, mezclándolos con el de la mujer fatal, y evocaciones de personajes marginales malditos y vinculaciones de la poesía con la música y con la pintura. En el volumen *La vida inquieta* (1894) su aportación es más significativa. Se nota aquí una brillantez sensorial nueva en la poesía española de aquel tiempo, vinculada con los motivos de la bohemia, el alcohol y el sensualismo. También se nota su interés por personajes marginados por su genio y la clara conciencia del papel del arte como amparo frente al *spleen* vital.

Salvador Rueda (1857-1933) experimenta también la música de los versos en las construcciones métricas, practica una riqueza verbal sin la retórica declamatoria, introduce lo coloquial por la vía del popularismo y la temática de la naturaleza es vista desde la perspectiva del sensualismo.

Estos son considerados los precursores del modernismo antes de la llegada a España de Rubén Darío. Una de las lecciones que dio a sus coetáneos españoles fue la de actualizar el lenguaje poético, ensancharlo en direcciones muy distintas y de ofrecer a este lenguaje la flexibilidad perdida. Dice él mismo:

> Se necesita que el ingenio saque del joyero antiguo el buen metal y la rica pedrería, para fundir, montar y pulir a capricho, volando al porvenir, dando novedad a la producción, con un decir flamante, rápido, eléctrico, nunca usado, por cuando nunca se han tenido a la mano como ahora todos los elementos de la naturaleza y todas las grandezas del espíritu. (Darío, 1989: 32)

Otra lección fue la métrica, en la que utilizó el repertorio más rico de la poesía en español, en experimentos que provocaron una etapa muy saludable de especulaciones formales a través de sus discípulos. Todo esto fue realizado como resultado de su propia experiencia de vida y de cultura.

La llamada Generación del 98, muy vinculada a la realidad española de aquellos tiempos, construyó su universo situando a ésta en el centro de su creación. Su obra fue más bien un gran esfuerzo para llegar a esta realidad y tratar de comprenderla. Pero la tierra de España del noventayocho les permitió su propia interpretación, no la invención. Dice Azorín sobre la poesía de Unamuno: "Casi no son paisajes, casi no vemos lo que pretende pintar el autor. Vemos el corolario moral, místico muchas veces, que el autor hace oponiéndose en las ciudades, en los bosques, en las montañas."

Así que, aunque se opone al modernismo como mero experimento musical de los versos, no le es extraño el conflicto intelectual del momento. Pero él pide a sus coetáneos que esculpan, "pues, la niebla". Es su punto de vista respecto de la

renovación de la expresión poética, y, sobre todo, de la perspectiva de enfocar la realidad de España de aquel momento. Unamuno se define como entidad individual por aquella realidad profunda de su pueblo anónimo, disipado por las vicisitudes de la gran historia en el empeño de trabajar rudamente una tierra tosca y seca para sacar provecho no para ellos, sino para los demás. Los valores que definen a Unamuno como hombre y como poeta son: familia, patria y religión. Pero después de la crisis religiosa vivida en la juventud, se da cuenta de que Dios existe sólo como una proyección del yo. Dios tiene realidad en cuanto el hombre cree en él. Tiempo, eternidad, sentimiento, historia, Dios, son temas permanentes de esta poesía. El poeta se debate entre la angustia y la consolación por la belleza de un mundo insuficiente. Su búsqueda de los otros y análisis de la conciencia interior con un fondo metafísico forma parte no sólo de las preocupaciones suyas sino también de todos los grandes poetas de la época. Así que, en las preocupaciones más profundas, Unamuno no es exento a las de los modernistas.

Antonio Machado, el otro gran poeta de la Generación del 98, busca, en el paisaje de Castilla, su interior propio y su condición efímera en aquella realidad perenne. La melancolía de las estaciones, de los campos, de los estanques, de los caminos se confronta en un diálogo permanente con la propia existencia del tiempo y de su devenir como individuo y su partida, un día, no se sabe donde. Las descripciones del paisaje sentimental erosionado por la experiencia del tiempo vital sirven de contrapunto para realzar la experiencia de un tiempo que sólo se puede vivir desde lo colectivo. Así, la crisis de la moral estética va coincidiendo con la de la moral histórica.

El hermano mayor de Antonio, Manuel Machado ha estado en París al inicio de su carrera dos veces (1899-1900 y 1902) estancias que le permitieron conocer las diversas corrientes de la poesía y, en particular, la obra de Verlaine qué traducirá al español en 1908. Su obra se va a dejar influir por el simbolismo francés con sus rasgos decadentistas (*Yo, poeta decadente).* Así, él arremetió contra la moral y las costumbres burguesas, vivió una vida estética bohemia en Paris y en Madrid y cultivó la alquimia verbal, nacida de la alucinación de los sentidos. Pero, después de casarse con Eulalia Cáceres, en 1910, representa la imagen criticada antes, del buen burgués. Pero su primer volumen individual, *Alma* (1900) está en la base de toda su obra posterior y es una mezcla de lo francés y la tradición, la historia y lo vivido, lo frívolo y la filosofía amarga, lo concreto y lo vago. "Y, por encima de todo, melancolía, tristeza libresca y concreta, ligereza y gravedad, elegancia." (Carballo, 1967)

Ramón María del Valle-Inclán (1866-1936) contribuye a la evolución del modernismo hacia el paisajismo y el bucolismo. En su primer volumen de versos, *Aromas de leyenda* (1907) se dirige a la búsqueda de lo arcaico gallego como forma propia de exotismo, enlazada con la tradición poética de Galicia. Libro de síntesis artística y sublimación del arte, los versos suenan distintamente porque experimentan los ritmos de su tierra. En el *Pasajero* (1920) desvela la belleza oculta que se esconde tras la senda ascética del dolor. El pecado y el remordimiento, el placer y el ascetismo, la conciencia del tiempo destructor y la fe

en la eternidad del ser invitan al goce del presente como compensación de la limitación de la vida.

Pero el mejor poeta de la época suele ser considerado Juan Ramón Jiménez (1881-1958). En toda su creación, Jiménez busca eternizarse en la Belleza a través de la palabra. En sus primeros dos volúmenes de versos *Almas de violeta* y *Ninfeas* expresa el repertorio poético del primer modernismo en el que se amalgama lo alegórico, lo visionario, en su enfrentamiento entre la realidad y el ideal. Con *Rimas* (1902) y *Jardines lejanos* (1904) encontramos muestras de la introspección simbolista, elementos sugerentes de melancolía y tristeza. Todo esto sirve como lanzadera hacia la depuración sentimental, conceptual y formal de la poesía desnuda desarrollada en los volúmenes posteriores.

Como notamos, el modernismo español en su búsqueda de la originalidad expresiva, la aproximación de la literatura a la música, preferencia por lo vago impreciso, exotismo, renovación de los recursos expresivos continua el subjetivismo romántico, como proyección del pensamiento idealista que será destruida por la estética de las vanguardias.

Con la aparición del futurismo y el surrealismo como corrientes de las vanguardias europeas se supone la creación de un nuevo sujeto objetivado más allá del propio yo del artista. Así, el poema se dirige a los sentimientos del lector, que debe ser conmovido por la belleza, la musicalidad y el misterio, el hermetismo que emanan del pensamiento encerrado en estos recursos. No importa comprender. Cuenta sólo el ansia de expresión del sentir profundo, del grito y la protesta, del dolor, de las pasiones, del loco amor humano.

La primera corriente vanguardista española, el Ultraísmo, se nutre de los rasgos propios del Futurismo, Cubismo y Dadaísmo, muchos de ellos difundidos a través de la revista *Prometeo* (1908-1910) dirigida por Ramón Gómez de la Serna. Su primer manifiesto apareció en 1918, en *El Parlamentario* y fue escrito por Rafael Cansinos Anséns. El autor expresó la voluntad de romper con el modernismo y de cultivar una literatura Ultra, en el sentido de más allá, en conexión con las vanguardias en auge. Otro promotor fue Guillermo de Torre, también poeta. Entre sus principales características figuran el antierotismo y el antisentimentalismo, el gusto por la abstracción y lo irracional, por lo industrial, lo deportivo y lo mecánico. Rehúye lo anecdótico, lo personal y se predica la independencia de la metáfora y de la imagen que han de ser provocativas e insólitas. Jorge Luis Borges trasladó el movimiento a Latinoamérica.

El creacionismo fue introducido en Francia por el poeta Pierre Reverdy y por el poeta chileno Vicente Huidobro en 1912, que le difundió con gran éxito en España. Huidobro considera el poema como algo autónomo, desligado de la realidad, en el que deben rechazarse la mimesis, lo sentimental y lo anecdótico. Necesitará por ello dos capacidades básicas, la imaginativa y la expresiva. Trata de crearse un álgebra superior del lenguaje que lleve a un mundo de absoluta belleza en el que el poeta es el creador de su propia realidad, mediante las metáforas sin base lógica donde lo real y lo imaginario se relacionan gratuita y arbitrariamente. Vicente

Huidobro inclina hacia esta corriente a Juan Larrea y Gerardo Diego, el máximo exponente del Creacionismo en España.

Vicente Huidobro, el poeta, en su volumen *Altazor, o el viaje en paracaídas* (1931) aboga por una nueva religión, la de la poesía, destinada a definir y salvar al hombre "colgado al paracaídas de sus propios prejuicios". Aboga por una poesía que sea libre de cualquier retórica, de la prosa de la civilización alienadora, de las redundancias de una cultura superada por el tiempo "Yo probaré para mil años los sueños de los hombres/Y os daré un poema llano de corazón/En el que me despedazaré por todos lados."

El poeta se propone crear una nueva poesía, "una música de espíritu/Música que hace pensar en el crecimiento de los árboles". Esta es la esencia del modernismo y de las vanguardias del tiempo, el reto procediendo de Baudelaire y Verlaine, continuado también por Huidobro y sus coetáneos. Al mismo tiempo, el poeta chileno quiere ofrecer con su poesía la unidad inicial del mundo: "El mundo se me entra por los ojos/Se me entra por las manos se me entra por los pies/Me entra por la boca…"

Huidobro quiere dar una nueva mística a la creación. Su sacrificio debe ser creador. En Canto II se dirige a la mujer a la cual le pide el amor. Este llamamiento constituye el primer escalón para el cuajar de esta unidad: "Mujer el mundo está amueblado por tus ojos/Se hace más alto el cielo en tu presencia/La tierra se prolonga de rosa en rosa/Y el aire se prolonga de paloma en paloma". Canto II es una canción de la plenitud, de la pasión, de la promesa de la dicha, es decir de la eternidad del ser individual.

En general, de los escritos teóricos de su mayor discípulo en la Península, Gerardo Diego, se desprende la idea moderna de la vinculación de las artes, matizada en tanto que la Poesía habita en todos los lenguajes de expresión artística, siendo susceptible, por ello, de ser tomada en cuenta dentro del ámbito de la creación musical. Además, siguiendo la tradición idealista, la música ocupa el primer puesto en el escalafón jerárquico de las artes.

Como los demás poetas europeos quiere superar viejas y gastadas formas decadentistas, inaugurando una nueva sensibilidad, que es la de su propia expresión. Su creación tiene como postulado clave luchar contra todo lo caduco y lo viejo. Ellos quieren sorprender lo nuevo, el vitalismo de su época. Se crea una imagen autónoma, ajena a la realidad exterior, que permita la creación de una nueva realidad, complementaria a la existente. "Imagen, esto es, la palabra. La palabra en su sentido primitivo, ingenuo, de primer grado, intuitivo, generalmente ahogado en un valor lógico de juicio, de pensamiento".

Juan Larrea, discípulo y amigo de los dos, uno de los máximos creacionistas españoles y europeos de su tiempo (escribió muchos poemas en francés) quiso "dejar todas sus viejas fórmulas de civilización (europea, n.n. G.C.). Quedarme desenvuelto y desnudo para encontrarme digno de bañarme en el manantinal de la inocencia del mundo. Con esta mira empieza mi aventura". Así él creó una poesía cósmica, liberada de los convencionalismos culturales europeos. En su poesía, el mismo poeta, como sujeto, no existía aún, sino la realidad superior de las palabras

que pregonaban otro mundo, el de las altas esferas de los Andes, donde había buscado la inspiración.

Así el Cosmos adquiere substantividad frente al yo o al tú, convertido en sujeto pasivo, receptor, que vibra ante las sensaciones que le llegan y es capaz de reflejar las maravillas del mundo. Su discurso no presenta organización asociativa lógica. Es intricado, autosuficiente, sin un significado básico más profundo que el valor externo del formalismo.

Pero no todos los poetas de la Generación del 27 continúan en esta línea. La mayoría recoge las diversas tradiciones poéticas del pasado y quieren más bien esclarecer la realidad existente y humana. Uno es éstos es Gerardo Diego, el teórico del Creacionismo que, en la segunda frase de su creación cultiva una poesía humanizada, dirigida a un lector tradicional de poesía.

En *Versos humanos* el poeta busca el absoluto dentro de la vida, dentro de lo concreto. También conoce la fascinación de la belleza del mundo sencillo, surgido casi humilde delante de los ojos del poeta: "Levanta el rostro y mira en las praderas/celestes las perennes primaveras/de aquellas inmortales margaritas" (*Envío*).

Como su antecesor andaluz, Antonio Machado encuentra lo bello en los parajes de Soria, en las canciones folclóricas y en la amistad. Dice el poeta en *A Juan Larrea*: "Eran los años frescos y eran los meses turbios/de nuestras primaveras de flores poéticas./y nuestras charlas líricas paseaban los suburbios,/fermentadas de odios a los dioses miméticos". Por consiguiente, la poesía de Gerardo Diego ha empezado con los "odios a los dioses miméticos", con la fascinación por la belleza pura y el anhelo de construir un mundo estético junto al mundo creado por Dios. Con estos *Versos humanos* el poeta vuelve a la tradición y continúa su carrera poética a través de las dos vías: creacionista y tradicional. Aparentemente distintas, ellas permiten al poeta a encontrar lo absoluto en lo humilde, en lo común del entorno y de la vida. Así la poesía de Gerardo Diego llega a ser un Universo completo.

Lo mismo ocurre con Federico García Lorca que encuentra en el cante jondo andaluz y en la música y el baile flamenco la fuente de inspiración para el volumen *Poema del cante Jondo* (1931) y en *Romancero gitano* (1928) los mitos y la brillantez del discurso andalucista, revelando antiguos sustratos de su propia cultura.

Jorge Guillén descubre el goce del vivir en un mundo supuesto más bien a una visión trágica de la vida y Pedro Salinas, que cultiva el más profundo sentimiento humano, el amor, como la esencia y la eternidad del hombre. En esta línea cultiva su poesía Vicente Aleixandre, pero mucho más aproximado al discurso surrealista y Luis Cernuda más bien los sentimientos y el estado de desamor en un mundo convencional y represivo.

Rafael Alberti cultiva también lo popular andaluz y Miguel Hernández y León Felipe la condición humana en los tiempos de crisis social, la guerra civil española.

El fenómeno español de la generación poética del 27 de compaginar los valores vanguardistas con los valores tradicionales de la poesía, marcó uno de los

momentos de gloria y de gran originalidad de la poesía española y universal de la primera mitad del siglo XX.

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La découverte de l'altérité dans le roman *Bruges-la-Morte* de Georges Rodenbach

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ABSTRACT: ***Discovery of Otherness in* Bruges-la-Morte *by Georges Rodenbach***

In the present study I intend to achieve an interdisciplinary study on a novel of the Belgian literature: *Bruges-la-Morte* written by Georges Rodenbach, emphasizing its passional specificity (especially in the pathology of melancholy, which the main character – Hugues Viane – lives after his wife's death, by retiring to this waterland), also the exchanges taking place between the human soul and the Belgian urban environment, that mean theoretically cultivating his alter-ego and transforming the unknown into known. The passage from "another" to "the other" will determine the appearance of the double by meeting a woman identical to the character's former wife-Jane Scott and by the decision to establish in Bruges. The novelist will choose the town as character, describing it with his best artistic means. The photos taken in Bruges in 2005 present this town nowadays as a very appreciated European space, designated European capital of culture in 2002.

KEYWORDS: *Alter ego, melancholia, Doppelgänger, town of Bruges*

Le roman *Bruges-la-Morte* présente les caractères spécifiques des poèmes en prose, par les descriptions en détail du milieu naturel, du décor urbain et des états d'âme des personnages, d'un lyrisme sensible et compréhensif. Le personnage Hugues Viane se confronte à la découverte et à l'éducation de sa propre altérité, c'est-à-dire la capacité d'assimiler l'autre dans autrui, de transformer le milieu social, les personnes rencontrées dans une expérience déjà connue et proche. Par la perte de sa première femme, le personnage principal essaie de refaire son propre *moi* et de maintenir son intégrité d'âme par le passage de l'autre en autrui, par la familiarité avec une ville qu'il connaissait du vivant de sa femme-Bruges, par la rencontre d'une autre femme, qui rappelait parfaitement la première, réussissant ainsi la transformation de l'inconnu en connu, la réduction de l'inconnu effrayant, de la différence radicale avec l'appui de l'Autre (Baudrillard/Guillaume, 2002 : 10). Cette assimilation de l'autre à autrui a été considérée par ailleurs un trait spécifique de la civilisation occidentale. (Baudrillard & Guillaume, 2002 : 6)[1]

Georges Rodenbach appelle son œuvre *étude passionnelle* (Rodenbach, 2005 : 7), ce qui ouvre des perspectives relatives au corps et à l'âme, entre la physiologie et la psychologie[2]. La ville évoquée devient personnage, qui soutient et entre en vibration avec les sentiments vécus par les personnages. La ville est imbue de

mélancolie, la tristesse permanente de Hugues étant une partie de l'atmosphère spécifique de ces endroits. L'échange et le modelage réciproque se passent en double sens, le sentiment humain créant un milieu foncé et transmettant la mélancolie à la réalité environnante, de même que la ville :

> Dans cette étude passionnelle, nous avons voulu aussi et principalement évoquer une Ville, la Ville comme un personnage essentiel, associé aux états d'âme, qui conseille, demande, détermine à agir. Ainsi, dans la réalité, cette Bruges, qu'il nous a plu d'élire, apparaît presque humaine... Un ascendant s'établit d'elle sur ceux qui y séjournent. (Rodenbach, 2005 : 4)

Par son excellence architecturale, par ses canaux et quais, la ville détermine des actions et devient un personnage vivant (Rodenbach, 2005 : 5) ; c'est un but hypocrite de l'homme de chercher un appui dans le public, à l'extérieur de soi.

> Voilà ce que nous avons souhaité de suggérer : la Ville orientant une action : ses paysages urbains, non plus seulement comme des toiles de fond, comme des thèmes descriptifs un peu arbitrairement choisis, mais liés à l'événement même du livre.
> (Rodenbach, 2005 : 5)

Dans les traités scientifiques, la mélancolie est décrite comme obscurcissement, inondation de noir, tristesse et atmosphère lugubre[3]. L'âge de l'architecture dégage une atmosphère mystérieuse et lourde. Par expérience personnelle je considère Bruges un trésor de la civilisation, qui porte le fardeau pesant de l'histoire de l'homme et de l'art à même de remplir et de soutenir une âme de veuf. Son deuil résonne merveilleusement avec ce milieu nordique, ombragé et aggloméré de culture : « quais, rues désertes, vieilles demeures, canaux, béguinage, églises, orfèvrerie du culte, beffroi. » (Rodenbach, 2005 : 5)

Les adjectifs qui décrivent la mélancolie sont : *negro*, *denso, frío, seco y ácido* (Tausiet & Amelang, 2009 : 7). La mélancolie du personnage Hugues Viane est causée par le veuvage qui le frappe. Il ne voulait pas se séparer de la douleur. Mais, à la tombée du soir, il aimait marcher et chercher au bord des canaux solitaires et dans le silence triste des béguinages des douleurs entremêlées à sa douleur.

> Il se décida pourtant à sortir, non pour chercher au-dehors quelque distraction obligée ou quelque remède à son mal. Il n'en voulait point essayer. Mais il aimait cheminer aux approches du soir et chercher des analogies à son deuil dans de solitaires canaux et d'ecclésiastiques quartiers. (Rodenbach, 2005 : 9)

La mélancolie se manifeste comme attraction vers le double, comme le besoin d'expériences identiques et de vie en solitude, par lesquelles la douleur aiguë se cristallise et se purifie. À ce sentiment foncier de la mélancolie s'associe la tristesse comme état permanent où la douleur, la faiblesse et la méditation transforment la ville en endroit mort, un décor mort, où s'identifient la personne décédée et le milieu urbain.

Hugues ne garde que l'ombre de la corporalité de sa bien-aimée, son esprit comme « spectralité » et évocation, comme souvenir qui se fond dans l'environnement. Je le considère un indice du besoin d'altérité, par la fixation de l'image de la femme dans cette ville parcourue par des canaux, comme un tombeau où le personnage Hugues vit sa propre mort intérieure, l'incapacité de se régénérer spirituellement. Les pensées pessimistes noires, les quais déserts, les maisons et ponts hantés décrivent un milieu morbide et clos : la dernière phase du roman transforme en incertitude la notion de réalité même, la métaphore de la cloche comme de vieilles femmes qui répandent des fleurs de fer sur la ville renferme l'interrogation si sa vie quotidienne à Bruges ne représente en fait, comme un rêve, un tombeau où Hugues revit et ré-évoque son passé.

> …avec la cadence des dernières cloches, lasses, lentes, petites vieilles exténuées, qui avaient l'air – est-ce sur la ville, est-ce sur une tombe ? – d'effeuiller languissamment des fleurs de fer ! (Rodenbach, 2005 : 158)

En attribuant à la mélancolie les traits suivants : *negro*, *denso*, *frío, seco y ácido* (Tausiet/Amelang, 2009 : 7), on traduit le poids du milieu urbain qui influence les tempéraments et les événements, traversés par les hommes individuellement. Dès le début, cet environnement est présenté comme personnage vivant-la Ville, contenant l'histoire de sa construction et des générations passées qui ont déterminé son existence. La conception littéraire du romancier est si moderne, parce qu'elle anime un entier univers ou justement parce que son auteur a la capacité de voir les deux univers : l'univers infini et l'univers bâti, social. Étant la création des hommes, l'assortissement entre les sentiments personnels et le choix de la ville de résidence est un raffinement d'intellectuel sensible et compréhensif.

Partir à la recherche du double représente la manœuvre lâche et incorrecte du personnage dépourvu de courage et stabilité, qui peut utiliser tout ce qui est bâti autour de soi à son profit. Dans ce cas, le besoin d'altérité se manifeste par la création d'une doublure de la personne démesurément aimée et d'un appui figé dans le milieu naturel, qui devient personnage littéraire. Dès l'introduction de son roman, Rodenbach avoue avoir créé son oeuvre comme étude passionnelle où il a voulu évoquer une ville.

En considérant la modernité comme une succession de générations, où les nouvelles générations sont appuyées et propulsées par les générations antérieures, la ville décidera et contrôlera les événements exposés.

Ayant l'intention d'écrire une étude passionnelle, le romancier belge entre dans une zone obscure et profonde qui a suscité l'intérêt des philosophes et des érudits pendant plusieurs siècles. Les spécialistes ont défini les passions comme souffrances passagères qui affectaient les hommes pour une période finie, s'encadrant dans la classe des accidents d'âme (Tausiet & Amelang, 2009 : 8), à la différence de l'âme même, qui constitue une existence permanente ; certaines directions philosophiques, d'essence stoïque, conseillent la suppression de toute émotionnalité ; d'autres directions, par contre, d'origine augustinienne, considèrent que les émotions doivent exister et être positivement dirigées[4]. La passionnalité se

dirige vers la mélancolie dans une direction descendante, de la tristesse et du pessimisme. La douleur, la tristesse, l'obsession sont des états d'âme vécus par ce personnage qui s'efforce avec tant d'obstination de vivre des expériences qui l'élèvent spirituellement. La réalité du roman *Bruges-la-Morte* est un domaine créé comme une célébration solennelle de la souffrance, comme un artifice auquel nous avons recours pour que le personnage Hugues se fortifie en éprouvant une expérience identique à la perte de son premier mariage.

La relation entre le passé et le présent est souvent représentée, le romancier utilisant des passages narratifs et descriptifs en vue de décrire le passé (Drescher, 2003 : 189, *apud* Cigada, 2008 : 38). Hugues Viane avoue que cinq années étaient passées depuis la mort de sa première femme et depuis le moment où il s'était établi à Bruges. Nous comprenons qu'il avait visité la ville dans sa première jeunesse, avec son épouse, qu'il l'avait aimée et y était revenu pour vivre avec intensité et passionnalité les souvenirs du passé. La recréation artificielle de ce passé, impossible à oublier, s'associera à la recherche de la femme aimée sur le visage d'autres femmes qu'il rencontrait.

> Pour avoir vécu dix ans auprès d'une femme toujours chère, il ne pouvait plus se désaccoutumer d'elle, continuait à s'occuper de l'absente et à chercher sa figure sur d'autres visages. (Rodenbach, 2005 : 57-58)

Le roman représente un exemple admirable pour la description des tempéraments introvertis, où les causes et les principes des actions résident en facteurs subjectifs, ayant aussi d'autres conséquences à ce niveau. Les introvertis vivent selon leurs sensations intérieures, tandis que les extrovertis s'orientent selon les données du monde concret : que pensent-ils faire pour les autres, comment peuvent-ils changer le monde, s'aidant ainsi eux-mêmes ?[5] Après la perte de sa femme, Hugues se décide à déménager à Bruges pour vivre avec plus de dignité sa solitude. Entre l'intérieur et l'extérieur ont lieu des échanges intenses : à la douleur d'âme correspond la douleur répandue par la ville dans des canaux et couvents ou la tristesse ressentie les après-midis vers le soir et la mélancolie de la mort.

La réalité psychique devient dominante, créant de vraies hallucinations où la mort apparaît du décor, en enveloppant et en charmant le veuf. De l'identification : « Bruges était sa morte. Et sa morte était Bruges. Tout s'unifiait en une destinée pareille. » (Rodenbach, 2005 : 17), nous comprenons la réduction de son existence à des stimules, sensations et sentiments intérieurs, qui guideront ses pas et transformeront sa vie. La traduction roumaine du livre *Bruges-la-Morte* avec le titre *Bruges, a doua moarte,* appartenant à un grand écrivain (Fănuş Neagu), constitue une merveilleuse lecture, un véritable monument littéraire (Rodenbach, 2008).

NOTES

[1] J. Baudrillard, M. Guillaume, *Figuri ale alterităţii*, Piteşti, Bucureşti : Editura Paralela 45, p. 6 : *Pentru a spune lucrurile în mod simplu, în fiecare altul ("autre") există celălalt ("autrui") –*

ceea ce nu este eu, ceea ce este diferit de mine, dar pe care-l pot înțelege, chiar asimila-şi există de asemenea o alteritate radicală, inasimilabilă, incomprehensibilă şi chiar inimaginabilă. Iar gândirea occidentală nu încetează să-l ia pe altul drept Celălalt ("autrui"), să-l reducă pe altul la Celălalt.

[2] M. Tausiet, J.S. Amelang (eds.), *Accidentes del alma (Las emociones en la Edad Moderna)*, Madrid: Abada Editores, 2009, p. 8: *Según el famoso diccionario de Sebastián de Covarrubias, publicado en 1611, los afectos o pasiones non serían sino perturbaciones o alteraciones del ánimo que causan en el cuerpo "un particular movimiento", ya sea compasión o misericordia, ira, venganza, tristeza o alegría.*

[3] *Idem*, *ibid.*, p. 72: *La melancolía es un humor negro, denso, frío y ácido. El melancólico tiene la tez morena (a causa de la excedencia de humor negro) y es muy delgado; se halla provisto de venas sobresalientes y de una abundante pilosidad obscura – como si el humor negro superabundante quisiera emerger, salir a la superficie de la piel, hacerse perceptible a la mirada exterior –, suele estar triste y pensativo. Se le representa con la mano pegada a la mejilla y la cara orientada hacia la tierra, que es su elemento de predilección. Su planeta es Saturno.*

[4] *Idem*, *ibid.*, p. 8: *En los siglos XVI al XVIII se hablaba sobre todo de afectos o pasiones, esto es, de padecimientos pasajeros que afectaban (alteraban) al individuo, para después permitirle volver a su ser. El título del libro expresa con claridad esta visión pesimista de las emociones, entendidas como accidentes, es decir, como algo contingente, que podía existir o no, a diferencia del alma que, de acuerdo con la definición de Aristóteles, constituía la sustancia-algo necesario y permanente. (...) Dentro del pensamiento cristiano, coexistían dos posturas básicas hacia las emociones: una, estoica, según la cual lo ideal sería desterrarlas por completo y fomentar un estado de apatía deliberada que garantizara la paz espiritual; la otra actitud, que podríamos llamar agustiniana, asumiendo la importancia de las emociones, lo que pretendía era manejarlas, de forma que las pasiones negativas fueran reconvertidas en sus opuestos, mediante un gran esfuerzo de autocontrol*.

[5] C.G. Jung, *Puterea sufletului.* Antologie, vol. 2, Bucureşti : Editura Anima, p. 17 : *Dacă orientarea după obiect şi după datele obiective predomină, astfel încât cele mai frecvente şi cele mai importante hotărâri sau acţiuni sunt determinate nu de păreri subiective, ci de condiţii obiective, atunci vorbim de o atitudine extravertită.* (…) p. 71 : *Tipul introvertit se deosebeşte de cel extravertit prin faptul că nu se orientează cu precădere după obiect şi după datul obiectiv, ci după factori subiectivi.*

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La traduction juridique en droit civil du français vers le roumain : approche de traductologue, de linguiste et de juriste

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ABSTRACT: ***Civil Law Translation from French into Romanian: the Translator's, the Linguist's and the Lawyer's Perspectives***

In my activity as a translator, I have been confronted with numerous difficulties in finding equivalence of meaning between the original French text and its translation in Romanian. Juridical translation is a very important field in the present-day Romanian society. The lack of specialized bilingual dictionaries makes the juridical translator an important factor in the implementation of the new law theories. The importance of translation in Civil Law is marked by the fact that the Romanian Civil Code is inspired from the French one and, consequently, the analyses, the debates and the regulations regarding the application of the Civil Code are applicable to the Romanian law also. The Romanian Civil Code has suffered many modifications based on the argumentation of theory and of the French practical law. This is why the communication of the theoretical contribution is very useful; translation helping with the development of the Romanian juridical theory and offering the practitioners access to information. When the translation is juridical, the translator will encounter concepts specific to a juridical culture and his own language. This is the reason for which in a juridical translation, the translator has to have a triple specialization: translator, linguist and jurist, without which the translated text cannot be identified with the original text and will bring about confusions related to terminology and meaning.

KEYWORDS: *law, translator, equivalence of meaning, choice, doctrine*

Depuis 2008, j'ai fait la traduction de trois livres de droit civil, respectivement :
- Nicolae Titulescu, *Eseu despre o teorie generală a drepturilor eventuale* ('Essai sur une théorie générale des droits éventuels'), Bucureşti : C.H. Beck, 2008, 173 pages ;
- Philippe Malaurie, Laurent Aynès, Pierre-Yves Gautier, *Contractele speciale* ('Les contrats spéciaux'), Bucureşti : Wolters Kluwer Romania, 2009, 690 pages ;
- Philippe Malaurie, Laurent Aynès, Philippe Stoffel-Munck, *Obligațiile* ('Les obligations'), Bucureşti : Wolters Kluwer Romania, 2010, 910 pages.

À cette occasion je me suis confrontée avec plusieurs difficultés pour trouver l'équivalence de sens entre le texte original et sa traduction en roumain. La

traduction juridique est un domaine très important dans la société roumaine actuelle. Le manque de dictionnaires bilingues de spécialité fait du traducteur juridique un facteur important pour l'implémentation de nouvelles théories en droit. Jusqu'en 1945, il existait en Roumanie une vive préoccupation pour la traduction des livres de spécialité du français. Depuis, l'intérêt à diminué et jusqu'en 2008, il n'a pas existé une politique visant les traductions en doit civil. Mais l'orientation a changé. L'importance de la traduction en droit civil est marquée par le fait que le Code civil roumain est d'inspiration française et, en conséquence, les analyses, les débats et les règlements sur l'application du Code civil sont applicables aussi en droit roumain. Le Code civil roumain a connu beaucoup de modifications, basées sur l'argumentation de la théorie et la pratique juridique française. C'est pourquoi, la communication du support théorique est très utile, la traduction aidant au développement de la théorie juridique roumaine et donnant ainsi accès à l'information juridique aux praticiens.

Lorsque la traduction est juridique, le traducteur va être confronté à des concepts propres à une culture juridique et à son langage propre. Voilà pourquoi pour la traduction juridique le traducteur doit avoir une triple spécialisation: de traductologue, de linguiste et de juriste. Sans cela, le texte traduit ne pourra s'identifier avec le texte original et donnera lieu à des confusions terminologiques et de sens.

À partir de la constatation que « le Droit présente, dans le concert des langues de spécialité – et des systèmes notionnels qu'elles expriment –, une caractéristique essentielle qu'il partage avec peu d'autres et qui consiste à n'avoir pas de référent universel »[1], je me suis permis de distinguer quelques difficultés de la traduction juridique et des equivalences en droit qui, pour être résolues, demandent un triple approche : de traductologue, de juriste et de linguiste. Traduire du français au roumain signifie trouver les équivalences non seulement entre les deux langues, mais aussi entre les deux droits. La difficulté de la traduction juridique consiste en ce que Marie Cornu appelle « la charge conceptuelle d'une notion »[2], car il est difficile de traduire d'une langue et d'un droit à l'autre, surtout lorsque les concepts juridiques ne sont pas toujours les mêmes ou lorsqu'une notion existe dans les deux langies mais ne correspond pas exactement à la notion de l'autre langue.[3] Le problème de mise en équivalence et leur solution est fonction de la distinction entre les équivalences qui s'établissent entre les systèmes juridiques entiers et leurs sous-ensembles, et les équivalences terme à terme.

Pour chaque « vide notionnel » j'ai essayé de créer des notions et dénominations manquantes car, il existe un espace intermédiaire où les spécialistes du domaine cessent d'avoir juridiction exclusive : il existe un aspect du travail du traducteur qui cesse d'être du pur droit pour déboucher en langue.

Je voulu établir un système de symétrie : en cas d'équivalence parfaite des notions ou des groupes de notions, ainsi qu'en cas d'absence totale d'équivalence, la création compensatrice de l'absence comblant alors le vide et assurant la symétrie. J'ai résolu le problème de la traduction par la règle de la complémentarité : parallélisme de forme et respect des différences.

Le cas idéale est celui dans lequel à une notion donnée dans un système juridique doit correspondre une autre équivalente dans l'autre système – c'est le cas de *l'équivalence parfaite* – qui ne pose pas de problème en termes de traduction. Les problèmes surgissent en cas d'*équivalence partielle* ou d'*absence d'équivalence*.[4]

1. L'équivalence parfaite

L'équivalence notionnelle parfaite est doublée d'une équivalence notionnelle littérale, morphologique. L'explication est fondée par l'origine latine commune des deux langues et par l'origine commune des deux droits en question: le droit romain et le code civil français de 1804.

Le terme *accord* a été traduit par 'acord' partout dans le texte : *accord commercial* 'acord comercial' ; *accord de coopération entre deux États* 'acord de cooperare între două state' ; *accord de libre échange* 'acord de liber schimb' ; *accord de paiement* 'acord de plată' ; *accord de principe* 'acord de principiu' ; *accord de rachat ouvert* 'acord de răscumpărare deschis' ; *accord de volonté* 'acord de voinţă' ; *accord portant sur l'utilisation d'un nom* 'acord ce poartă asupra utilizării unui nume' ; *accords collectifs* 'acorduri colective' ; *accords de swaps: devises contre devises* 'acorduri de swaps: valută contra valută' ; *accord sur la composition de la masse indivise* 'acord asupra compunerii masei indivize' ; *accord sur la manière de répartir la masse indivise* 'acord asupra modului de repartizare a masei indivize' ; *accord sur le prix* 'acord asupra preţului' ; *accords verticaux* 'acorduri verticale'; *accord transactionnel* 'acord tranzacţional' ; *accord ultérieur* 'acord ulterior' ; *accord verbal et confirmé par simple lettre* 'acord verbal şi confirmat prin scrisoare simplă' ; *conclure un accord* 'a încheia un acord' ; *négocier un accord* 'a negocia un acord' ; *signer un accord* 'a semna un acord'.

Dans le cas du verbe *accorder*, la traduction est faite par le verbe roumain 'a acorda' et pour la voix pronominale, par 'a cădea de acord', 'a se pune de acord' : *accorder un simple droit de jouissance « à temps partagé » à des vacanciers* 'a acorda un simplu drept de folosinţă pe o durată repartizată unor turişti' ; *les juges peuvent d'ailleurs, en ce cas, n'accorder que des dommages-intérêts* 'judecătorii pot, de altfel, în acest caz, să nu acorde decât daune-interese' ; *elle ne dispense pas de recourir au juge, mais en limite les pouvoirs qui ne peuvent plus accorder de délai de grâce au vendeur*e 'ea nu dispensează de recurgerea la judecător, dar îi limitează puterile, acesta nemaiputându-i acorda vânzătorului termenul de graţie' ; *la loi lui accorde alors le moyen de se défendre contre tout danger* 'legea îi acordă atunci mijlocul de a se apăra împotriva oricărui pericol' ; *le Code civil accorde au mandant une action contre le sous-mandataire* 'Codul civil îi acordă mandantului o acţiune contra sub-mandatarului' ; *la protection qu'accordent aux preneurs les statuts spéciaux* 'protecţia pe care le-o acordă locatarilor statutele speciale' ; *les statuts spéciaux n'accordent de droit au maintien dans les lieux* 'statutele speciale nu acordă dreptul la menţinerea pe proprietate' ; *les parties sont libres de*

s'accorder pour fixer le loyer du bail renouvelé 'părţile sunt libere să se pună de acord pentru a fixa chiria contractului de locaţiune reînnoit'.

Le terme *acheteur* est traduit par 'cumpărător' et *l'acquéreur* est traduit dans la majeure partie du texte par 'cumpărător' mais, il existe des cas où il a été préféré le terme 'dobânditor' ; *acquérir* n'est pas toujours traduit par 'a cumpăra' mais aussi par 'a dobândi' : *acheteur à domicile* 'cumpărător la domiciliu' ; *acheteur à tempéraments* 'cumpărător în rate' ; *acheteur déçu* 'cumpărător decepţionat' ; *acheteur forclos de son action en responsabilité* 'cumpărător căruia îi este respinsă acţiunea în răspundere' ; *acheteur insolvable ou en faillite* 'cumpărător insolvabil sau în faliment/falit' ; *acheteur occasionnel* 'cumpărător ocazional' ; *acheteur profane* 'cumpărător profan' ; *acheteur professionnel* 'cumpărător profesionist' ; *acheteur professionnel de même spécialité* 'cumpărător profesionist din aceeaşi specialitate' ; *l'acheteur doit être curieux, le vendeur doit être loyal* 'cumpărătorul trebuie să fie curios, vânzatorul trebuie să fie loial' ; *l'acheteur professionnel est présumé connaître les vices de la chose, sauf ceux qui sont indécelables* 'cumpărătorul profesionist este prezumat a cunoaşte viciile lucrului, cu excepţia acelora care sunt imperceptibile'.

Dans le cas de *l'acquéreur*, la traduction dépend du contexte. Voilà quelques exemples où le choix est libre : *acquéreur du produit emballé* 'cumpărător al produsului ambalat' ; *acquéreur éventuel* 'cumpărător eventual' ; *acquéreur intermédiaire* 'cumpărător intermediar' ; *acquéreur non professionnel d'un immeuble d'habitation* 'cumpărător neporfesionist al unui imobil cu destinaţie de locuinţă' ; *acquéreur ou donneur d'ordres* 'cumpărător sau ordonator' ; *acquéreur-emprunteur* 'cumpărător împrumutat' ; *acquéreurs des biens nationaux* 'cumpărători ai unor bunuri naţionale' ; *acquéreurs potentiels* 'cumpărători potenţiali' ; *acquéreurs successifs* 'cumpărători succesivi' ; *elle impose au vendeur de faire figurer des mentions obligatoires dans le contrat, destinées à informer l'acquéreur* 'ea-i impune vânzătorului să înscrie în contract menţiuni obligatorii, destinate să informeze cumpărătorul' ; *la vente a pour objet de transférer à l'acquéreur la propriété de la chose appartenant au vendeur* 'vânzarea are drept obiect să-i transfere cumpărătorului proprietatea asupra lucrului ce-i aparţine vânzătorului'.

Il y a, par contre, des situations où on ne peut traduire que par 'dobânditor'. Par exemple : *l'efficacité du pacte de préférence doit être appréciée dans les deux rapports qu'il met en cause : promettant-bénéficiaire ; bénéficiaire-tiers acquéreur* 'eficienţa pactului de preferinţă trebuie să fie apreciată în cele două raporturi pe care le pune în cauză: promitent-beneficiar; beneficiar-terţ dobânditor'.

J'ai trouvé la situation où on pourrait utiliser les deux traductions, mais j'ai choisi la traduction par 'dobânditor' pour la cohérence du texte, du fait que le paragraphe s'appelait **Bénéficiaire-tiers acquéreur 'Beneficiar terţ-dobânditor'**.

Dans le cas des mots composés j'ai privilégié la traduction par 'dobânditor'. Ainsi, *le sous acquéreur* est traduit par 'subdobânditorul'. Voilà les exemples contextuels : *le bénéficiaire ne peut faire annuler la vente qu'en cas de mauvaise foi, c'est-à-dire s'il démontre que l'acquéreur connaissait le pacte* 'beneficiarul nu

poate face să se anuleze vânzarea decât în caz de rea-credinţă, adică dacă demonstrează că dobânditorul cunoştea pactul' ; *être substitué à l'acquéreur de mauvaise foi* 'să fie substituit dobânditorului de rea-credinţă' ; *elle ne s'applique pas, cependant, au sous-acquéreur de bonne foi, puisque la publicité est ici essentiellement personnelle et non réelle* 'ea nu se aplică totuşi subdobânditorului de bună-credinţă, deoarece aici publicitatea este esenţialmente personală şi nu reală'.

De ces exemples, il en résulte que les deux termes sont parfaitement remplaçables au niveau du sens, le choix se faisant en fonction du terme préféré par la terminologie juridique actuelle ou par le contexte.

Dans le cas du verbe *acquérir*, la situation de la traduction est identique : *car il existe des produits qu'il est nécessaire d'acquérir pour vivre* 'căci există produse pe care este necesar să le cumperi pentru a trăi' ; *le bénéficiaire peut librement « lever l'option » : acquérir ou renoncer à la vente* 'beneficiarul poate, liber, să ridice opţiunea: să cumpere sau să renunţe la vânzare' ; *le pouvoir d'acquérir par un acte de volonté unilatérale* 'puterea de a cumpăra printr-un act de voinţă unilaterală' ; *la levée de l'option manifeste la volonté d'acquérir et forme donc la vente* 'ridicarea opţiunii manifestă voinţa de a cumpăra şi formează deci vânzarea'; *le bénéficiaire n'acquerra la propriété du bien que si deux conditions sont réunies* 'beneficiarul nu va dobândi proprietatea asupra bunului decât dacă sunt reunite două condiţii' ; *acquérir par prescription* 'a dobândi prin prescripţie' ; *acquérir par un acte de volonté unilatérale* 'a dobândi printr-un act de voinţă unilaterală' ; *acquiert la propriété d'un bien à titre d'intermédiaire* 'dobândeşte proprietatea unui bun cu titlu de intermediar'.

Il y a des situations similaires où il est préféré pour la traduction le terme retenu par la doctrine. Par exemple : *la source* peut être traduit par 'sursă' ou par 'izvor'. J'ai utilisé ce deuxième terme, vu que la doctrine l'utilise de manière quasi-générale. Aussi le terme *responsabilité*, pour lequel j'ai choisi la traduction par 'răspundere' et *irresponsabilité* par 'nerăspundere' pour ne pas la confondre avec 'iresponsabilitate', « le manque de jugement », et pour garder au niveau de l'antonymie la symétrie 'răspundere' / 'nerăspundere' sur le modèle *exécution / inexécution* ('executare' / 'neexecutare') : *Cette faveur à la gratuité a pour conséquence une indulgence dans l'appréciation de la faute, sans pour autant entraîner une irresponsabilité* 'Această favoare acordată gratuităţii are drept consecinţă o indulgenţă în aprecierea culpei, fără ca, din această cauză, să antreneze o nerăspundere' ; *le dépositaire est également exonéré de sa responsabilité si avait été stipulée une clause d'irresponsabilité, courante en la matière* 'depozitarul este de asemenea exonerat de răspundere dacă fusese stipulată o clauză de nerăspundere, curentă în materie'.

J'ai rencontré dans la traduction de multiples cas d'equivalence parfaite. Ainsi, *acte* dans tous les sintagmes a été traduit par 'act' : *acte à titre gratuit* 'act cu titlu gratuit' ; *acte authentique* 'act autentic' ; *acte autonome* 'act autonom' ; *acte conclu par un mandataire sans pouvoir* 'act încheiat de un mandatar fără putere' ; *acte consenti en vertu de la procuration nulle* 'act consimţit în virtutea unei

procure nule' ; *acte constitutif d'un groupement* 'act constitutiv al unei grupări' ; *acte constitutif de la sûreté* 'act de constituire a garanție' ; *acte créateur d'une obligation ou d'une sûreté* 'act creator al unei obligații sau al unei garanții' ; *acte d'administration ordinaire* 'act de administrare obișnuită' ; *acte d'administration, de saine gestion* 'act de administrare, de gestiune înțeleaptă' ; *acte d'aliénation* 'act de alienare' ; *acte d'une exceptionnelle gravité* 'act de o excepțională gravitate' ; *acte de cautionnement* 'act de garantare; *acte de concurrence déloyale* 'act de concurență neloială' ; *acte de disposition* 'act de dispoziție' ; *acte de fructification* 'act de fructificare' ; *acte de gestion normal* 'act normal de gestiune' ; *acte de lotissement* 'act de lotizare' ; *acte de mission* 'act de misiune' ; *acte de pure complaisance* 'act de pură complezență' ; *acte déclaratif à l'égard des droits en litige* 'act declarativ față de drepturile în litigiu' ; *acte écrit antérieur ou contemporain de la remise des fonds* 'act scris anterior sau contemporan cu remiterea fondurilor' ; *acte extinctif* 'act extinctiv' ; *acte extinctif de l'obligation* 'act de stingere a obligației' ; *acte illicite* 'act ilicit' ; *acte libre* 'act liber' ; *acte modificatif* 'act modificativ' ; *acte notarié* 'act notarial' ; *acte ostensible* 'act ostensibil' ; *acte précis* 'act precis' ; *acte recognitif* 'act recognitiv' ; *acte rituel* 'act ritual' ; *acte sacré* 'act sacru' ; *acte solennel* 'act solemn' ; *acte sous seing privé* 'act sub semnătură privată' ; *acte translatif par nature* 'act translativ prin natura sa' ; *actes conclus pour le compte d'une société en formation* 'acte încheiate în contul unei societăți în formare' ; *actes d'administration graves* 'acte grave de administrare' ; *actes de bienfaisance* 'acte de binefacere' ; *actes de disposition* 'acte de dispoziție' ; *actes de générosité* 'acte de generozitate' ; *actes du mandataire faits dans la limite de ses pouvoirs* 'acte ale mandatarului făcute în limita puterilor sale' ; *actes émanant d'autorités administratives indépendantes* 'acte ce emană de la autorități administrative independente' ; *actes lésionnaires* 'acte lezionare' ; *actes préparatoires* 'acte pregătitoare' ; *actes purement matériels accomplis par l'intermédiaire* 'acte pur materiale realizate de către intermediar'.

Un autre cas d'équivalence parfaite c'est le cas du terme *action*, traduit par 'acțiune' tout au long du texte : *action appartenant au maître de l'ouvrage* 'acțiune ce-i aparține proprietarului lucrării' ; *action civile* 'acțiune civilă' ; *action contractuelle contre le sous-traitant* 'acțiune contractuală contra sub-contractantului' ; *action contractuelle directe fondée sur la non-conformité de la chose* 'acțiune contractuală directă fondată pe neconformitatea lucrului' ; *action contre le sous-mandataire* 'acțiune contra submandatarului' ; *action de la loi* 'acțiune a legii' ; *action directe du bailleur contre le sous-locataire* 'acțiune directă a locatorului contra sublocatarului' ; *action directe du maître* 'acțiune directă a proprietarului' ; *action directe du sous-traitant contre le maître de l'ouvrage* 'acțiune directă a subantreprenorului contra proprietarului lucrării' ; *action directe ne pas prévue par la loi* 'acțiune directă neprevăzută de lege' ; *action directe imparfaite* 'acțiune directă imperfectă' ; *action disponible* 'acțiune disponibilă' ; *action en défaut de conformité* 'acțiune pentru neconformitate' ; *action en dommages-intérêts* 'acțiune în daune-interese' ; *action en exécution*

acţiune în executare' ; *action en exécution forcée* 'acţiune în executare silită' ; *action en garantie des vices cachés* 'acţiune în garanţie contra viciilor ascunse' ; *action en garantie des vices irrecevable ou mal fondée* 'acţiune în garanţie contra viciilor inadmisibilă sau prost fondată' ; *action en garantie du sous-acquéreur contre le fabricant* 'acţiune în garanţie a subdobânditorului contra fabricantului' ; *action en justice* 'acţiune în justiţie', 'acţiune în instanţă' ; *action en nullité* 'acţiune în nulitate' ; *action en nullité imprescriptible* 'acţiune în nulitate imprescriptibilă' ; *action en nullité pour cause d'erreur* 'acţiune în nulitate pentru cauză de eroare' ; *action en paiement des arrérages passés* 'acţiune în plata arieratelor trecute' ; *action en payement des loyers dus par le crédit-preneur* 'acţiune în plata chiriilor datorate de credit-locatar' ; *action en réduction de la durée du bail* 'acţiune în redurerea duratei chiriei' ; *action en répétition* 'acţiune în restituire' ; *action en résolution pour non-conformité* 'acţiune în rezoluţiune pentru neconformitate' ; *action en résolution tenant à une délivrance défectueuse* 'acţiune în rezoluţiune ce ţine de o predare defectuoasă' ; *action en revendication* 'acţiune în revendicare' ; *action estimatoire* 'acţiune estimatorie' *; action exercée par l'acquéreur contre l'architecte ou l'entrepreneur* 'acţiune exercitată de cumpărător contra arhitectului' ; *action future en paiement d'obligations* 'acţiune viitoare în plata obligaţiilor' ; *action oblique* 'acţiune oblică' ; *action* praescriptis verbis 'acţiune *praescriptis verbis*' ; *action prescrite* 'acţiune prescrisă' ; *action prétorienne* 'acţiune pretoriană' ; *action publique naissant d'une infraction* 'acţiune publică născută dintr-o infracţiune' ; *action* quanti minoris *en cas de vice caché* 'acţiune *quanti minoris* în caz de viciu ascuns' ; *action rédhibitoire* 'acţiune redhibitorie' ; *actions contractuelles ordinaires* 'acţiuni contractuale ordinare' ; *actions en augmentation ou en diminution du prix* 'acţiuni în majorarea sau în diminuarea preţului' ; *actions en exécution et en répétition qui sont refusées au joueur* 'acţiuni în executare şi în restituire refuzate jucătorului' ; *actions en garantie* 'acţiuni în garanţie' ; *actions en résiliation et en expulsion* 'acţiuni în reziliere şi în evacuare' ; *actions gratuites* 'acţiuni gratuite'; *actions ou parts sociales* 'acţiuni sau părţi sociale' ; *actions relatives au domaine public ou à la puissance publique* 'acţiuni relative la domeniul public sau la puterea publică'.

Le même cas d'equivalence parfaite est rencontré dans les syntagmes construites avec le verbe *agir*, traduit par 'a acţiona', du nom *arbitrage* traduit par 'arbitraj', et la liste peut continuer jusqu'à la dernière lettre de l'alphabet.

Le terme *bail* a été traduit par 'locaţiune', 'închiriere', 'contract de locaţiune', 'contract de închiriere' mais aussi par 'leasing' ou 'arendare' : *bail à cheptel* 'locaţiune pe şeptel' ; *bail à complant* 'locaţiuni în parte ale culturilor şi plantaţiilor de viţă-de-vieţ ; *bail à construction* 'locaţiune spre construire' ; *bail à domaine congéable* 'locaţiune a locatarului pe domeniu reziliabil contra indemnizaţie' ; *bail à ferme* 'contract de arendare' ; *bail à long terme* 'contract de închiriere pe termen lung' ; *bail à loyer* 'leasing imobiliar' ; *bail annulé à la demande de l'époux non consentant* 'locaţiune anulată la cererea soţului care nu consimte' ; *bail à nourriture* 'locaţiune pe hrană/pe alimente' ; *bail assorti d'une promesse de vente* 'locaţiune însoţită de o promisiune de vânzare' ; *bail à vie* 'locaţiune pe

viaţă/perpetuă' ; *bail commercial* 'locaţiune comercială' ; *bail conclu en vue de la vente* 'locaţiune încheiată în vederea vânzării' ; *bail consenti aux deux époux, indivisément* 'locaţiune consimţită ambilor soţi, indiviz' ; *bail consenti moyennant un loyer* 'locaţiune consimţită în schimbul unei chirii' ; *bail consenti par certains indivisaires seulement inopposable aux indivisaires non consentants* 'locaţiune consimţită doar de unii dintre indivizari inopozabilă indivizarilor care nu au consimţit' ; *bail consenti par un indivisaire seul* 'locaţiune consimţită de un singur indivizar' ; *bail de dix années* 'contract de închiriere pe zece ani' ; *bail de la chose d'autrui* 'locaţiune a lucrului altuia' ; *bail d'habitation* 'locaţiune cu destinaţie de locuinţă' ; *bail d'habitation ou professionnel* 'locaţiune cu destinaţie de locuinţă sau profesională' ; *bail dont la durée est indéterminée* 'locaţiune pe perioadă nedeterminată' ; *bail d'une chose indivise* 'locaţiune a unui lucru indiviz' ; *bail emphytéotique* 'locaţiune emfiteotică'; *bail en cours lors de la cessation de l'usufruit* 'locaţiune în curs în momentul încetării uzufructului' ; *bail forcé* 'locaţiune silită'; *bail incorporel* 'locaţiune incorporală' ; *bail indivis entre plusieurs preneurs* 'locaţiune indiviză între mai mulţi locatari' ; *bail normal* 'locaţiune normală' ; *bail ordinaire à long terme* 'locaţiune ordinară pe termen lung/de lungă durată' ; *bail ou crédit-bail du matériel ou de l'outillage* 'locaţiune sau credit-locaţiune/leasing al materialului sau al utilajului' ; *bail ouvertement perpétuel* 'locaţiune deschisă perpetuu' ; *bail par écrit* 'locaţiune în scris' ; *bail pastoral* 'locaţiune pastorală' ; *bail portant sur un meuble incorporel* 'locaţiune ce poartă asupra unui mobil incorporal' ; *bail qui garantit un crédit* 'locaţiune de garantare a unui credit/ce garantează un credit' ; *bail reconduit* 'locaţiune confirmată/reînnoită/relocaţiune' ; *bail rural* 'locaţiune rurală' ; *bail rural verbal* 'locaţiune rurală orală' ; *bail rural, personnel au preneur et incessible* 'locaţiune rurală, personală locatarului şi necesibilă' ; *bail sans écrit* 'locaţiune fără înscris' ; *bail soumis à un statut spécial d'ordre public* 'locaţiune supusă unui statut special de ordine publică' ; *bail tacitement reconduit* 'locaţiune reînnoită prin tacita relocaţiune' ; *bail verbal exécuté* 'locaţiune orală executată' ; *bail verbal* 'locaţiune verbală, orală' ; *baux à durée indéterminée* 'locaţiuni pe durată nedeterminată' ; *baux à loyer* 'leasing-uri imobiliare' ; *baux à loyer et baux à ferme* 'leasing-uri imobiliare şi contracte de arendă' ; *baux à usage mixte, professionnel et d'habitation* 'locaţiuni cu destinaţie mixtă, profesională şi de locuinţă' ; *baux commerciaux* 'locaţiuni comerciale' ; *baux consentis par un usufruitier* 'locaţiuni consimţite de un uzufructuar' ; *baux de locaux destinés exclusivement à l'exercice d'une profession non commerciale ou artisanale, c'est-à-dire d'une profession libérale* 'locaţiuni de localuri destinate exclusiv exercitării unei profesii necomerciale sau artizanale, adică a unei profesii liberale' ; *baux des maisons et des biens ruraux* 'locaţiuni de case sau de bunuri rurale' ; *baux d'habitation* 'locaţiuni cu destinaţie de locuinţă' ; *baux immobiliers destinés à l'exploitation d'une clientèle commerciale ou artisanale* 'locaţiuni imobiliare destinate exploatării unei clientele comerciale sau artizanale' ; *baux irréguliers* 'locaţiuni neregulate/în neregulă/anormale' ; *baux mobiliers et immobiliers* 'locaţiuni mobiliare şi imobiliare' ; *baux perpétuels* 'locaţiuni perpetue' ; *baux relatifs aux*

logements... construits avec l'aide du crédit foncier... ou conclus avec les organismes de HLM 'locaţiuni relative la locuinţe... construite cu ajutorul creditului funciar... sau încheiate cu organisme ale HLM' ; *baux ruraux et commerciaux* 'locaţiuni rurale şi comerciale' ; *baux saisonniers (faites pour la durée des vacances)* 'locaţiuni sezoniere (făcute pe durata vacanţelor)' ; *donner à bail* 'a da cu chirie' ; *le bail cesse lorsque survient le terme* 'locaţiunea încetează atunci când se împlineşte/se realizează termenul' ; *le terme d'un bail* 'termenul unui contract de închiriere; *l'expiration d'un bail* expirarea unui contract de închiriere' ; *prendre à bail* 'a lua cu chirie' ; *reconduire un bail* 'a reînnoi un contract de închiriere' ; *renouveler un bail* 'a reînnoi un contract de închiriere' ; *résilier un bail* 'a rezilia un contract de închiriere'.

2. L'équivalence partielle[5]

L'absence d'équivalence peut être due à une triple cause : soit que manquent à la fois notion et dénomination, ou bien, tantôt la seule dénomination, ou tantôt encore la notion seule. L'absence de la dénomination est le plus habituel. La modalité de la traduction passe par la création d'un néologisme de sens et de forme.

Le second cas, absence de la dénomination seule est moins rare qu'on ne peut le penser, c'est celui des notions innomées, repérables dans un droit par la comparaison avec un autre droit qui les nomme.

Il y a le troisième cas où manque la notion seule. C'est le cas des termes empruntés à d'autres droits, sans que les notions que ces dénominations représentent n'aient d'existence réelle ou légitime dans le système du droit emprunteur. La solution a consisté dans l'inscription de la notion dans le système juridique qui l'ignore.

Dans les **deux derniers cas d'équivalence partielle**, l'inéquivalence provient des différences d'emploi linguistique des termes appariés. Les catégories grammaticales que peuvent présenter les termes d'une paire bilingue dans leur langue respective peuvent être, à leur tour, sources d'inéquivalences notionnelle.

Ainsi, pour *coupable* la traduction a été différente en fonction de la catégorie grammaticale : pour l'adjectif j'ai privilégie le roumain 'culpabil' et pour le substantif, le roumain 'vinovatul' : *l'accusé est déclaré, reconnu coupable* 'acuzatul este declarat, recunoscut culpabil' ; *plaider coupable* 'a pleda culpabil' ; *rechercher, trouver les coupables* 'a căuta, a găsi vinovaţii' ; *se reconnaître coupable* 'a se recunoaşte vinovat' ; *se sentir coupable* 'a se simţi vinovat'.

Le terme *faute* a été traduit par 'culpă', 'greşeală' : *la concurrence déloyale est une faute* 'concurenţa neloială este o culpă' ; *faute grave/lourde* 'culpă gravă' (lat. *culpa lata*) ; *il commet une faute engageant sa responsabilité* 'el comite o greşeală care-i angajează răspunderea' ; *ce vice présumé serait, selon les uns, un vice du consentement, selon les autres, une faute* 'acest viciu prezumat ar fi, după unii, un viciu de consimţământ, după alţii, o greşeală'.

L'adjectif *irrégulier,-ière* a été traduit de diverses manières selon le contexte : *baux irréguliers* 'locaţiuni neregulate' ; *dépôt, mandat irrégulier* 'depozit, mandat

neregulat' ; *stipulation d'intérêts irrégulière* 'stipulația unor dobânzi anormale' ; *a le droit de critiquer un contrat irrégulier* 'are dreptul de a ataca un contract incorect' ; *amputation de son élément irrégulier* 'amputarea elementului său neregulat' ; *démolition de l'ouvrage irrégulier* 'demolarea lucrării în neregulă'.

2.1. Absence et création d'équivalent

Il importe que les solutions traductives soient toujours dûment justifiées notionnellement. La création de la dénomination peut avoir pour solution : l'emprunt, le calque et la périphrase. Tout au long du texte j'ai rencontré des contrats qui n'existent pas en droit roumain. Pour la traduction j'ai choisi entre deux solutions : là où le terme traduit signifiait par lui seul la même chose en français et en roumain, j'ai donné simplement la traduction du terme français, bien que le contrat n'existait pas en roumain (faisant partie des contrats innommés) ; là où la traduction du terme ne signifiait rien en roumain, j'ai donné la définition du contrat, entre paranthèses.

Ainsi :

- *le contrat de généalogue* a été traduit par 'contractul de genealog'. Initialement, j'ai voulu donner la définition du contrat, mais avec le coordonateur de l'édition roumaine on est tombé d'accord de ne pas lui donner la définition, à cause du fait qu'on peut bien comprendre sans définir le terme 'généalogue' ce que ce contrat veut signifier : 'Contractul de genealog este un contract prin care o persoană (genealogul) este însărcinată de către un notar sau de către un client (în caz de succesiune fără moştenitor direct sau cu moştenitor al cărui domiciliu este necunoscut sau atunci când sunt mulți moştenitori) să întreprindă toate cercetările şi demersurile necesare, să furnizeze toate actele de stare civilă şi toate documentele justificative care să-i permită moştenitorului să culeagă succesiunea.'

- *le contrat de gemmage* a été traduit par 'contractul de extragere a rășinei' sans le définir parce que le sens commun de la langue permet de distinguer ce que ce contrat peut signifier ;

- *le contrat de déménagement* par 'contract de demenajare' ;

- *pas de porte* a été traduit par 'supliment de chirie', étant aussi dénommé *droit d'entrée* 'taxă de intrare pe proprietate' ;

- *l'Administration de l'enregistrement* ou *l'Enregistrement* a été traduit par 'Oficiu de cadastru şi de publicitate imobiliară'.

La *convention de croupier*, par contre, a été traduite par 'convenția de crupier', en lui donnant entre paranthèses la définition, vu le fait que du nom de la convention on ne pouvait pas se rendre compte de quoi s'agissait : 'contract prin care titularul unor drepturi sociale, numit cavaler, se angajează, în schimbul unor diverse prestații, față de o persoană, numită crupier, terț la societatea în care cavalerul este asociat sau acționar, să împartă profiturile şi riscurile financiare rezultate din totalitatea drepturilor sociale sau dintr-o parte din ele, veritabilă societate în participațiune, în care unul dintre asociați se ridică în secret „în crupă", în spatele cavalerului care va fi singurul asociat *en titre* al societății terțe, în care

stau interesele lor comune', car en roumain *crupier* est un terme qui tient du casino et ne peut signifier la même chose qu'en français.

2.2. Les faux-amis

Je me suis confrontée avec des situations où le terme existait en roumain, mais signifiait tout autre chose qu'en français. Par exemple, *le contrat de restauration* est traduit non pas par 'contract de restaurare', mais par 'contract de restaurant' parce que le contexte impose cette traduction. Par conséquent, *le restaurateur* et traduit par 'patron de restaurant' (c'est 'le patron de restaurant') : *le contrat de restauration n'est pas une vente de nourriture, mais un contrat d'entreprise, parce qu'il comporte plus de services (cuisiniers et serveurs) que de fournitures de choses (les aliments)* 'contractul de restaurant nu este o vânzare de mâncare, ci un contract de antrepriză, deoarece cuprinde mai mult servicii (bucătari şi ospătari) decât furnizare de lucruri (alimente)' ; *le restaurateur (le professionnel qui tient un restaurant) est responsable envers le client de l'intoxication causée par le vice même indécelable d'un mets* 'patronul unui restaurant (profesionistul care ţine un restaurant) este responsabil faţă de client de intoxicaţia cauzată de viciul chiar imperceptibil al unei mâncări'.

Le cas du nom *substitué* a été traité avec beaucoup d'attention, à cause du fait que la doctrine a utilisé depuis longtemps un terme incorecte pour désigner la personne qui se substitue a une autre. Ainsi *le substitué* c'est le terme par lequel est désigné celui qui substitue le mandataire. Les auteurs roumains, ainsi que la jurisprudence roumaine, parlent du sous-mandataire, en le désignant par le nom de 'substituit'. En fait, le terme correct est celui de 'substituitor', car ce qu'on doit désigner c'est la personne qui remplace une autre dans l'exécution du mandat. Lorsque cette personne exerce une fonction publique, elle est appellée 'substitut'. Selon le DEX, 'substitutul' signifie « Persoană care înlocuieşte temporar pe titularul unei funcţii » ('Personne qui remplace temporairement le titulaire d'une fonction'). 'Substituit' désigne toujours en roumain la personne qui est remplacée et jamais la personne qui remplace.

L'erreur linguistique provient d'une faute de traduction du français. Il est vrai qu'en français le terme *sustitué*, participe passé substantivisé du verbe *substituer*, pour désigner le sous-mandataire, a le sens de *personne qui substitue une autre*, sens que le roumain 'substituit' n'a pas. La traduction correcte du *substitué* semble donc être « persoană care substituie » ou « substitut ».

Pourtant, dans les deux livres que je viens de traduire j'ai choisi le terme 'substituitor', pour marquer une distinction entre le terme utilisé en droit public et celui utilisé dans le cas du mandat. Cette option est justifiée du point de vue linguistique, car en roumain, celui qui supporte l'action est désigné par le participe, et celui qui réalise ou concoure à la réalisation de l'action, est désigné par un nom formé du participe passé auquel on ajoute le suffixe *-or*. Voilà pourquoi, pour désigner le sous-mandataire, c'est-à-dire celui qui remplace le mandataire dans

l'exécution de son mandat, on doit utiliser le terme 'substituitor', et non pas le terme 'substituit'.

La disposition du Code civil roumain est déroutante lorsqu'elle affirme que « mandatarul este răspunzător pentru acela pe care a substituit în gestiunea sa ». Cette utilisation atypique du verbe 'a substitui' est présente dans le Code parce que l'acte normatif veut souligner que le mandataire initial est celui qui se fait substituer par une autre personne. Ce qui est important pour le Code est que l'action de substitution a pour source la volonté du mandataire.

En roumain, le verbe à la voix pronominale a le sens de « a se situa în locul altuia ('se situer à la place d'un autre') », et non pas celui de « a-l pune pe altul în locul tău ('mettre quelqu'un à ta place') ». D'ailleurs, la manière dont le Code utilise le terme, peut se comprendre, bien que l'acte normatif soit tributaire à une traduction forcée du Code civil français. Ce dernier dispose que « le mandataire répond de celui qu'il s'est substiué dans sa gestion », qui pourrait être traduit par « mandatarul răspunde de cel pe care şi l-a substituit în gestiunea sa ». L'utilisation du participe, dans la forme du Code est faite selon le modèle de l'utilisation du participe du verbe 'a învăţa' pour désigner celui qui a atteint par sa propre volonté un niveau maximum d'instruction : 'învăţat'. Pourtant, même dans ce cas, celui qui apprend les autres est désigné non pas par le participe passé, mais par 'învăţător', à l'aide de la suffixation du participe passé.

Le projet du Code civil élaboré corrige jusqu'à un certain point l'erreur de traduction initiale, en utilisant la forme « mandatarul care (…) îşi substituie o altă persoană ». Pourtant, le problème du nom de la personne qui substitue le mandataire n'est complètement résolu, car les formules « persoanei care l-a substituit » et « persoanei substituite mandatarului » sont correctes mais ne donnent pas la solution pour le nom du remplaçant, en l'évitant par une formule qui devine l'erreur de la formule consacrée par la doctrine, mais ne la corrige qu'indirectement.

L'actuel Code civil ne change en rien la formulation du Projet antérieur. Tous ces arguments linguistiques et la volonté de marquer une différence terminologique par rapport au droit public, laissant de côté le caractère suggestif du terme, m'ont fait privilégier le terme 'substituitor', pour désigner celui qui remplace le mandataire dans l'exécution de la mission lui confiée par le mandant. Je suis consciente que toute la doctrine utilise le terme 'substituit', mais cette regrétable traduction doit être corrigée.

3. Conclusion

De tout ce qu'on vient de présenter ne peut résulter qu'une seule conclusion : faire de la traduction juridique n'est pas chose aisée, le traducteur devant avoir une triple spécialisation : de traductologue, de linguiste et de juriste, pour ne pas donner lieu à des confusions terminologiques et de sens.

NOTES

[1] Bernard Thiry, « Problèmes de jurilinguistique contrastive : les équivalences interlinguistiques en droit ». URL : < http://www.hec.ulg.ac.be/FR/recherche/activites/workingpapers/documents/WP_HECULg_20080805_Thiry.pdf>, 1.

[2] Marie Cornu, « Applications thématiques : terminologie et droit comparé dans le domaine de la culture ». In : *Droit de la traduction et traduction du droit*, Actes du colloque international, 15 et 16 octobre 2005, Faculté de Droit de Poitiers.

[3] Sylvie Monjean-Decaudin, « Approche juridique de la traduction du droit ». URL : <http://www.tradonline.fr/blog/wp-content/uploads/2010/01/sylvie-monjean-decaudin-traduction-juridique-2010.pdf>, 5.

[4] Bernard Thiry, *op. cit*, 6.

[5] *Ibidem*, 8-12.

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Constantin et le monde païen

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ZUSAMMENFASSUNG: ***Kaiser Konstantin und die Heiden***

Unter der Herrschaft vom Kaiser Konstantin des Grossen, nach der missglücken christlich-freundlichen Religionspolitik des Gegenkaisers Maxentius († im Jahre 312) öffnen sich für das Römische Reich brandneue Wege: Das Christentum früher bekämpft, wird jetzt nicht nur zuerst staatlich-rechtlich geduldet, sondern begünstigt, sogar selbst bevorzugt, dann später ab Kaiser Theodosianus dem ersten als offizielle Religion des römischen Staates anerkannt. Aber bis dahin war der Weg noch sehr lang, schwierig, unsicher und strapaziös. Unter dem Kaiser Konstantin wurde es noch nicht so weit: da dieser sich nur auf seinem Sterbebett taufen läßt, da er sich nur dann kirchlich-amtlich gesehen zum christlichen Glauben bekehren liess, da er auch sein lebenlang das römisch-kaiserliche Amt des Pontifex Maximus getragen hat und auf diese Titulatur vorher nicht verzichtet hatte – ein Schritt, der nur vom christlichen Kaiser Gratian im Jahre 382 erst gemacht wurde –, blieb es Kaiser Konstantin damals auch nichts anderes übrig, als sein Lebenslang die Religionsfreiheit der Heiden zu dulden.

SCHLÜSSELWÖRTER: *Kaiser Konstantin der Grosse, Frühchristentum und Heidentum, die Christianisierung des römischen Reiches*

Les travaux d'érudition portant sur l'ère constantinienne procèdent aujourd'hui d'une littérature si vaste qu'il s'avère bien agréable de pouvoir, à l'occasion, en prendre connaissance par le biais d'une monographie attrayante et bien documentée[1]. Par ailleurs, la densité de ces études, tant par leur qualité que par leur nombre, impose aujourd'hui aux lecteurs consciencieux, d'en recueillir périodiquement les données substantielles, de les soumettre ensuite au jugement critique afin d'en présenter le bilan sous la forme d'une bonne et solide monographie. À ces conditions seules, l'information scientifique sera à même de briser, à bon escient, le cadre parfois étroit, mais souvent si redouté, de quelques spécialistes étriqués et solitaires.

Mais que nous révèle la manne des données collectées présentement par M. Lucio De Giovanni ? Tentons, en compagnie de l'auteur, de percer les sentiments qui animèrent Constantin à l'endroit du paganisme, lequel en ces temps demeure encore la religion officielle de l'État romain, dès l'instant où mettant un terme au règne de l'empereur Maxence sur la ville de Rome, il échut au nouveau maître de la Ville de s'emparer, du même coup, de la quasi totalité des provinces occidentales

de l'Empire. À ce moment précis, nous sommes en 312, les actes du gouvernement constantinien laissent apparaître subitement les premiers indices d'une sympathie du souverain pour la foi chrétienne, entendez celle de la « grande Église », à savoir l'Église catholique[2]. Sans doute, cette forme particulière du christianisme, réputée pour la cohésion de sa doctrine et la qualité de son organisation ecclésiale eut-elle le don d'inciter la sympathie personnelle de l'empereur.

Mais elle pouvait aussi répondre aux intérêts politiques de l'heure du monarque, ajouterons-nous *in petto*. Candidat à l'empire universel, Constantin inclinait naturellement à faire œuvre de pacificateur, à établir la concorde entre ses sujets frappés durement par la guerre civile. Il put ainsi trouver en pareille unité ecclésiale une réponse à ses aspirations personnelles, mais aussi un adjuvant puissant pour la réalisation de son programme politique et religieux de réconciliation nationale.

Toutefois, cette inclination du souverain pour la religion chrétienne, qui ne devait l'amener à y adhérer officiellement qu'au terme de sa vie en 337, ne l'empêcha point de se montrer déférent envers la divinité de *Sol Invictus*, ce dangereux concurrent du christianisme et de lui manifester une fidélité qui s'amenuisa au fur et à mesure pour ne s'effacer définitivement qu'après la fondation de Constantinople, en tant que nouvelle capitale de l'empire romain en l'année 330.

Nous gageons que pareille confusion entre la croyance au Dieu des chrétiens, le « maître de justice » par excellence et à « Sol Iustitiae », une divinité païenne séculaire pourrait paraître bien étrange pour qui en jugerait d'après la mentalité chrétienne actuelle. Or, l'amalgame ainsi réalisée n'était point pour déplaire ni au goût ni aux convictions des anciens Pères de l'Église universelle, qu'ils soient d'expression latine, grecque ou orientale, tels Tertullien, Origène ou Eusèbe de Césarée pour ne citer qu'eux[3]. Du reste, le souvenir du « Christ-Hélios » est lié, dans toutes les mémoires, aux découvertes archéologiques consécutives aux célèbres fouilles qui furent entreprises naguère, à partir des années 1950, dans la nécropole de la Basilique Saint-Pierre du Vatican.

Ainsi, l'on ne peut s'y méprendre, Constantin n'est point Théodose. Le premier ne s'est jamais complètement départi d'une politique de réelle tolérance envers la religion païenne et ses adeptes, indépendamment d'une déférence bienveillante qu'il entendit étendre à l'égard des sectateurs du christianisme, ses coreligionnaires présumés. En tout cas, le *Codex theodosianus* (9, 16, 2) atteste que Constantin crut devoir imposer sans ambages ce programme politico-religieux par voie légale dès l'année 319 au plus tard : « Car nous entendons autoriser formellement le libre exercice de l'ancienne religion ![4]»

Et cela est vrai. Nous ne savons dire, ce qui poussa l'empereur à agir de la sorte ? Fut-il amené à pareille idée par suite d'une défection de ses sujets pour la religion ancestrale et son culte ? Fût-il qu'il y ait eu alors, à un tel point, péril en la demeure ?

Une telle attitude nous fait immédiatement songer à la personne de l'empereur Octave Auguste qui, en son temps, œuvra de son mieux afin de restaurer l'ordonnance de la religion et des cultes païens sévèrement mise à mal en raison de

la longue et désastreuse guerre civile qui sévit dans le monde romain consécutivement au meurtre de Jules César.

En tout cas, l'on n'est pas sans savoir non plus qu'à la différence de ses successeurs, Constantin ne cessera, sa vie durant, de porter le titre de « pontifex maximus », entendez qu'il supervisera et assurera le contrôle absolu des cultes religieux païens, n'hésitant pas à se considérer, pour cette raison, à l'égal des titulaires de la fonction épiscopale dans les Églises chrétiennes[5].

Il s'en suit que les entraves apportées occasionnellement par l'empereur Constantin à la tenue de quelque cérémonie du culte païen, comme celui d'Asclépios en Cilicie ou d'Aphrodite en Phénicie, et telles que rapportées incidemment par l'évêque, Eusèbe de Césarée doivent être ramenées à leur signification réelle : l'on y verra que de simples mesures de police, dictées par la sauvegarde des bonnes mœurs[6]. L'on fera bien de se souvenir, à ce propos, que pareil souci fut partagé par nombre d'empereurs païens qui, bien avant le règne de Constantin, présidèrent aux destinées de l'empire romain.

À notre estime, cette politique religieuse de Constantin qui fut axée sur le fait de la tolérance et que l'on a qualifiée parfois d'ambigüe parce qu'inclinant volontiers, estimait-on, à des vues réputées syncrétistes, trouve, à n'en point douter, sa meilleure illustration dans le *Discours à l'assemblée des saints*, une œuvre jugée, naguère encore, comme apocryphe par la plupart des critiques[7].

Dans ce document, d'une importance primordiale, composée peu avant le premier concile œcuménique de l'histoire, à savoir le premier concile de Nicée, Constantin entend conférer un sens chrétien à la révélation prophétique de la IVe Églogue du grand poète latin Virgile. Ce faisant, il s'efforce, ni plus ni moins, de vider ainsi le message païen de sa substance religieuse en y substituant une interprétation chrétienne. Certes, le recours à un tel procédé n'avait rien de particulièrement surprenant pour l'époque, il pouvait s'inspirer naturellement de la méthode dite « typologique » chère aux Pères de l'Église dans leur exégèse de l'Ancien Testament, qui entendaient exploiter la veine prophétique contenue dans ce dernier, afin de pouvoir, en œuvrant de semblable façon, majorer toujours davantage les faits jugés plus mémorables encore, selon eux, qu'ils trouvaient mentionnés dans le Nouveau Testament.

Nous dirons encore à ce propos qu'en confondant l'empereur Constantin avec son futur collègue Théodose I^{er} et en considérant le premier comme le véritable instigateur, autant que propagateur du catholicisme comme religion officielle, c'est-à-dire d'État, comme on dit aujourd'hui, l'historien moderne, tel notre auteur privilégié dans le cadre de cette étude, entendez M. Lucio De Giovanni, nous paraît accréditer dangereusement, à l'heure où nous parlons, une thèse apologétique, laquelle trouve sa source dans les Actes apocryphes du bienheureux Silvestre, ci-devant évêque de Rome. L'on n'est pas sans savoir, en effet, que l'invention de cet ouvrage de fiction, suscitée de toute pièce, par la chancellerie épiscopale romaine au V^{e} siècle, n'est vraisemblablement pas sans rapport avec l'élaboration de la fable de la *Donation à Constantin* qui, comme on l'a supputé fort justement, dut servir d'assise juridique à l'édification postérieure de l'État pontifical.

Dès lors, l'on se gardera bien, de sous-estimer, toujours à l'instar de notre auteur susnommé, l'ampleur des manifestations religieuses d'attachement de Constantin au paganisme et ce, même après que ce dernier eut triomphé de son rival Licinius, considéré comme le dernier rempart de la religion ancienne. Certes, s'il n'est point impossible qu'en Orient, Constantin se soit efforcé, dès l'année 324, d'enrayer quelque peu la prolifération des représentations figurées des divinités païennes[8]. Mais l'on ne pourra nier, pour autant, la réalité, historiquement bien attestée quant à elle, à savoir celle de la célébration des imposantes cérémonies religieuses d'inspiration païenne qui entourèrent la consécration solennelle de Constantinople comme nouvelle capitale de l'Empire romain en 330 par Constantin I[er] dit Le Grand[9]. L'historicité de ces derniers faits nous semble d'autant moins contestable qu'Eusèbe, l'évêque de Césarée, l'un des thuriféraires du régime et de la personne de Constantin, atteste, sans conteste aucune, de l'attachement que l'empereur portait jusque dans l'intimité de son palais à certaines divinités du paganisme[10]. Non content d'avoir commerce avec les philosophes païens[11], Constantin assurera, en effet, une sympathie non dissimulée aux sectateurs de la religion officielle de l'empire romain jusqu'au crépuscule de sa vie[12]. Pour preuve déterminante de pareille volonté, il nous suffira de citer la décision législative ultime ─ puisque celle-ci fut prise par ce souverain sur son lit de mort ─, visant à accorder l'immunité fiscale à un collège de prêtres païens chargés de pourvoir dans les provinces d'Afrique du Nord à l'entretien du culte impérial[13].

Reprenant à son compte une thèse assez récente et sans cesse ressassée depuis lors, L. De Giovanni incline à penser également que les membres de ce collège de *Flamines provinciaux*, auxquels nous venons de faire allusion, étaient alors en réalité privés déjà de toute fonction religieuse véritable et ne constituaient plus, en fait, au moment du décès de Constantin, qu'un corps d'apparat et que l'exercice d'une telle prêtrise païenne n'était donc plus en mesure de heurter la conscience religieuse des chrétiens qui pouvaient être appelés à remplir pareille charge jugée alors purement et simplement honorifique. À lui seul pourtant, le témoignage des canons 2, 3 et 55 de la collection canonique consécutive au concile d'Elvire promulguée peu de temps auparavant, constitue, selon nous, un argument absolument dirimant contre le bien fondé d'une semblable hypothèse[14].

Personnellement, nous pensons que si donc la croyance religieuse de Constantin relève proprement, ainsi qu'il l'affirme lui-même communément, d'une dévotion à la « summa divinitas », pareille déclaration de foi paraît relever bien plutôt d'une définition monothéiste que d'une conviction religieuse intime et profondément spirituelle qui puisse conduire à une adhésion franche et massive à la religion catholique, *stricto sensu*[15]. En tout état de cause, une déclaration d'intention assurément aussi vague, aussi diffuse relève d'une pratique courante dans le christianisme ancien avant que les instances conciliaires de Nicée I n'aient posé les premières bases théologiques du dogme orthodoxe. Par ailleurs, on ne peut exclure totalement dans le chef de Constantin une sympathie personnelle envers l'Arianisme.

On s'explique ainsi, entre autres, aisément la probabilité de la convocation

d'une seconde session du concile de Nicée, qui fut chargée de corriger les dispositions antérieurement prises et jugées, après coup, trop sévères envers la doctrine d'Arius et dont les motivations pourraient, sinon, paraître aussi étranges que mystérieuses[16].

En outre, l'on insistera jamais assez sur le fait que Constantin veilla, tout au long de son règne, à conserver des relations de civilité empressées et durables avec les membres de l'aristocratie romaine dont on sait qu'elle demeurera longtemps encore le bastion du paganisme, de ses traditions et de ses croyances religieuses. L'empereur prouve ainsi, à suffisance, qu'il ne chercha jamais à pourfendre les sectateurs de la religion ancienne et qu'il n'a nullement tenté de prohiber cette dernière entièrement dans ses États. Pareille étape ne fut jamais franchie sous son égide, elle sera réservée à ses successeurs qui, de surcroît, ne la réaliseront qu'avec prudence, après mille atermoiements ou en s'y résignant et en y recourant, de toute façon, que par paliers successifs. Sur ce dernier point donc la thèse fondamentale soutenue dans l'ouvrage de L. De Giovanni paraît viciée de prime abord, puisque faisant violence au témoignage des sources.

Hormis cette considération générale, cet ouvrage nous paraît devoir susciter de notre part quelques remarques annexes. Dans son livre, l'auteur se plaît à opposer l'opinion des chrétiens d'alors qu'il entend assimiler à ceux que l'on qualifie aujourd'hui de « progressistes », au « parti des païens » auxquels il réserve une autre dénomination moderne d'essence politique, à savoir celle de « conservateurs ». Ce faisant, Constantin aurait soutenu activement le mouvement des « luttes populaires et démocratiques » (*sic*) lesquelles auraient constitué l'acquit social primordial et incontestable, toujours selon notre auteur, de la grande crise, une de plus, que traversa le monde romain dès le milieu du III^e^ siècle. Pareils clivages, durent-ils aisément séduire les lecteurs d'aujourd'hui, nous paraît procéder, d'un anachronisme flagrant, ce qui n'est nullement l'apanage de ce seul auteur, ainsi que nous croyons le savoir[17]. De plus, cette vue manichéenne des choses repose, selon nous, sur un postulat peu acceptable, puisqu'il semble admettre comme une évidence, la supériorité intrinsèque du fait chrétien sur la religion païenne. Sans doute pareille assertion incombe-t-elle, tout simplement, au fait que notre auteur semble quasiment limiter son information scientifique aux seules études publiées en langue italienne. De ce choix, il découle un déséquilibre parfois manifeste, ainsi dans l'examen opéré par ses soins de la problématique entourant la *Vita Constantini* d'Eusèbe de Césarée, les travaux et autres contributions importantes sur ce sujet dus à Fr. Winkelmann ont-ils été tout simplement passés sous silence.

Par ailleurs, n'y-a-t-il pas quelque témérité, comme le fait notre auteur dans le cadre de son étude, à étayer une argumentation en s'appuyant sur les témoignages essentiellement recueillis dans les *Scriptores Historiae Augustae*, lesquels comptent parmi les récits les plus controuvés de l'Antiquité tardive, sans s'interroger préalablement le moins du monde sur la crédibilité historique qui puisse être accordée aux textes incriminés ?

Enfin, nous croyons tout autant erronées les dimensions sociales que notre

auteur estime également pouvoir déceler dans la politique religieuse de l'empereur Constantin. En effet, de l'examen des sources il ne nous semble nullement résulter que Constantin se soit efforcé de trouver un appui envers sa politique surtout auprès de la population citadine en se privant, de la sorte, désormais de la sympathie que pouvaient lui porter ses sujets originaires des contrées rurales de son empire. Une telle thèse laisserait supposer, en effet, qu'à l'époque de Constantin, l'implantation du christianisme en Orient, par exemple, fût encore un phénomène essentiellement urbain. Or, cela ne semble pas être conforme à la réalité. En outre, il nous paraît difficile d'imaginer qu'un empereur romain digne de ce nom ait pu, un tant soit peu, songer à faire si peu de cas des ressources naturelles de l'empire, constitués principalement par la terre, et donc à mettre ainsi dangereusement en péril l'approvisionnement même de son empire.

À la réflexion, il nous paraît ainsi resurgir en filigrane de la présente lecture l'alternative posée jadis déjà par Jakob Burckhardt, en son maître livre[18] : Constantin fut-il ou non un grand réformateur ?

La réponse pourrait s'avérer affirmative, mais pour autant que l'on consente, pour ce faire, à galvauder la notion même de révolution.

RÉFÉRENCES BIBLIOGRAPHIQUES

[1] La référence bibliographique primaire de notre étude repose sur la publication majeure sur cette question due aux soins de L. De Giovanni, *Costantino e il mondo pagano : Studi di politica e legislazione*, (Koinônia, collana di studi e testi a cura dell'associazione di studi tardoantichi, 2), Naples, 1977[1], 1982[2], 1983[3], voir ici *passim.*

[2] Nous avons pu montrer qu'en ce domaine Maxence servit pour Constantin véritablement de précurseur (cf. D. De Decker, *La politique religieuse de Maxence, Byzantion, 3*8, 1968, 472-562).

[3] Voir notamment, à ce propos, la monographie de M. Wallraff, *Christus Verus Sol Sonnenverehrung und Christentum in der Spätantike*, Münster, 2001.

[4] Dans le texte : *nec enim prohibemus praeteritae religionis officia libera luce tractari.*

[5] Cf. notre contribution « L'épiscopat de l'empereur Constantin », *Byzantion,* 50, 1980, 118-157.

[6] Ainsi, N. Belayche, « Constantin a-t-il légiféré contre des pratiques rituelles à Héliopolis (Baalbek) ? », *Dieu(x) et Hommes* (S. Crogliez, & Fr. Thélamon, ed.), Mont-Saint-Aignan, 2005, 101-112.

[7] Voir D. De Decker, « Le "Discours à l'assemblée des Saints" attribué à Constantin et l'oeuvre de Lactance ». In : *Lactance et son temps. Recherches actuelles. Actes du IVe Colloque d'études historiques. Chantilly 21-23 septembre 76 (Théologie historique, 48)*, Paris, 1978 (J. Fontaine, & M. Perrin, ed.), 75-87. Cf. aussi la dernière publication en date à propos de ce texte : M. J. Edwards, « Notes on the Date and Venue of the Oration to the Saints (CPG 3497) », *Byzantion*, 77, 2007, 149-169.

[8] Cf. Eus., *Vit. Const.,* II, 44.

[9] Ainsi, en dépit des ans, les deux contributions de D. Lathoud, « La consécration et la dédicace de Constantinople ». *Echos d'Orient,* 27, 1924, pp. 289-314 & 28, 1925, pp. 180-201 méritent-elles toujours considération aujourd'hui.

[10] *Ibidem*, IV, 54, 2.

[11] *Ibidem*, IV, 55.

[12] Cf. Eus., *De laudibus Const.,* 7, 12.

[13] *Cod. Theod.,* XII, 1, 21.

[14] D. De Decker, « Historicité et actualité des canons disciplinaires du concile d'Elvire ». *Augustinianum,* 37, 1997, 311-325 et tout particulièrement, 320-321.

[15] *Idem*, « Une "première" dans l'histoire de l'Église ancienne. La prière aux armées de l'empereur Licinius ». In : *La preghiera nel tardo antico dalle origini ad Agostino, XXVII Incontro di studiosi*

dell'antichità cristiana Roma, 7-9 maggio 1998 (Studia Ephemeridis Augustinianum, 66), Rome, 1999, 480-482.

[16] Sur les raisons de cette nouvelle session dudit concile, voir D. De Decker, « Eusèbe de Nicomédie. Pour une réévaluation historique-critique des avatars du premier concile de Nicée », *Augustinianum,* 45, fasc. 1, 2005, 161-162.

[17] Ainsi il nous revient, entre autres, que M. Albert Deman fut l'auteur d'une thèse universitaire soutenue à Bruxelles en 1965 et portant sur l'histoire politique grecque jusqu'au temps des guerres médiques, où il fut question notamment de l'importance déterminante des idées politiques et de la pensée grecques, entendez de la politique qualifiée radicalement de gauche et de droite à l'époque susdite.

[18] *Zur Zeit Konstantins des Großen*, Leipzig, 1924.

It Is All about Numbers

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ABSTRACT

This article is a journey through the life of numbers and it shows that even if numbers are precision personified they do not have a precise, clear, satisfying and complete definition. The notion of number is not a fixed idea; it is ever-evolving. Numbers have moved throughout time from the simple tools of counting, defining quantities and amounts, expressing time to their use in complex mathematical reasoning, in the representation of history, to their current state as signs of independent interest related to the scientific reading of the universe, the foretelling of the future, the revelation of different cultural and global ideas, and their presence in our language and daily life. Hence, our knowledge of the world has expanded and our capacity for abstract thinking has grown and so have our views of what numbers mean. Numbers must definitely be presented in context to be correctly learned and more easily understood.

KEYWORDS: *numerals, mathematical numbers, mathematical reasoning, numbers as signs, astrology, numerology*

Teaching or learning 'numbers' is a much more complex task than it would appear. 'Numbers' are connected with many aspects of a person's life; we may even say that sometimes they govern our lives. Knowing 'numbers' implies far more than knowing how to count or than being good at mathematics. The ability of handling numbers refers not only to defining amounts or identifying quantities, to using numbers mathematically, to interpreting graphs but also to reading them and their messages, to writing them correctly. In time, they have stopped being only some simple measuring tools and have also become abstract notions through which rules, regulations or laws can be made known; the universe can be read and events can be foretold; the weather phenomena can be understood and forecast; culture and history can be transmitted. Both practical and abstract, 'numbers' help us understand, guide and live our lives. They are so much part of our lives that people have introduced them in expressions and set phrases which, they believe, express their thoughts and ideas better than any other combination of words.

Since the moment we start to become aware of ourselves and of the surrounding environment we realize the necessity and the importance of numbers for us. The very first thing we learn about numbers is that they can help us ask for a certain quantity of something we want. So we can say how many/much we want and/or if

we desire more or less. Gradually, we learn that quantity needs not or cannot be always precise and in such cases we use words to describe quantity because numbers can be used only when we are dealing with precision. Therefore, when teaching or learning to express quantity in English we should not limit ourselves to the grammatical category of the numeral because once we get to the point of the use of numbers to express quantities we will definitely ponder over the possibility of describing quantities in the case of uncountable nouns or of describing approximate quantities, and we will continue by seeing that quantities can be expressed through certain words which hint at a number or approximate amount. Thus to be able to fully grasp the notion of 'number,' it has to be presented as being part of the numeral, the partitives, the quantifiers. Then, an immediate connection has to be made with the problem of grammatical agreement without which the communication will be deficient and the others will lose interest in listening to you, the result being at the very least the loss of confidence.

Taking into consideration all these aspects in relation to expressing quantity in English, we should first understand that it can be done with the help of the cardinal numeral, the fractional numeral, the distributive numeral, the collective numeral, and the multiplicative numeral. The cardinal numeral, which is a numerical determination of things, is the only one which can express quantity pure and simple: two companies, 250,000 pounds, two million books, twenty computers, one hundred and thirty exercises, thousands of people. The other numerals enumerated above describe something more than quantity.

The examples above prove that the cardinal numeral is not as simple as it may appear. One has to be careful when using it because the numerals *hundred, thousand, million, billion* do not take an 's' in the plural but they take the 's' if they are used as nouns or if they are followed by the preposition 'of': "You can earn about four thousand and five hundred euros if you work as a translator for the E.U. but this is not an easy job to get because there are far too many tests and hundreds of people are competing for only a few places." Moreover, we have to be aware of the fact that 'million' does take the 's' in the plural form when it does not precede another numeral, therefore making an exception: "The real estate agent says that your house and the yacht are worth almost two millions, not two million and five hundred." Further on, Romanians have to observe the difference between Romanian and English when writing and reading these numerals. The English use a comma to separate thousands from hundreds or millions from thousands unlike Romanians who use a point. Actually, the English use a comma where Romanians use a point as in the examples above and a point where the Romanians use the comma as we shall see in the writing of decimal fractions.

The fractional numeral shows "one or more parts of a whole"[1] thus referring to a certain quantity from whole. These numerals can be 'simple fractions' (*1/2 =one/a half, 1/3=one third, 1/4=one forth or one quarter, 1/8=one eighth, 5/9=five ninths, 3 ½=three and a half*) where the numerator is expressed through a cardinal numeral and the denominator through an ordinal numeral or 'decimal fractions' (*0.25= zero point two five, 12.72=twelve point seven two, 6.5=six point*

five) where the whole numbers and the decimals are cardinal numbers. Furthermore, the examples above show that special attention has to be paid to the way of reading these numerals as well as to the grammatical agreement. Example: "Only 50.75 meter**s** of cable *have been paid*, i.e. a little more than a half of the order; the remaining 49.27 *are to be paid* at delivery."

If we were to talk about the way whole parts are distributed quantitatively we would have to use the distributive numeral. Ecaterina Comişel defines the distributive numeral as that numeral used to express "the numerical grouping of objects"[2] while Levițchi adds that they express allocation too. For example: "Every day and sometimes every two days, these pupils come two or three at a time to complain about something or to ask me to solve their problems."

Unlike the distributive numeral, the collective numeral shows that "the objects are considered in a group and not separately"[3] and that this group can be made up of two objects (*couple, pair, team, yoke*), of twelve objects (*dozen*), or of twenty objects (*score*). In the question "Can you wait for a couple of minutes until I get the two dozens of bottles of water you have asked for?" the speaker wants his interlocutor to wait for two minutes to be brought the two groups of twelve bottles of water. We notice that the collective numerals are preceded by a cardinal numeral. If they are not preceded by such a numeral they have the same function but they are used in the plural or are followed by the preposition 'of' as Ecaterina Comişel points out and only approximate quantities. The sentence "I have told you dozens of times to work with them in couples!" does not specify exactly the amount of time, it refers to the fact that there have been many times/occasions when somebody has been told to work with two people at a time.

The multiplicative numeral, according to Leon Levițchi's definition, helps us to increase a certain quantity in proportion. He and Ecaterina Comişel draw the learner's attention to the fact that this numeral can have an adjectival or an adverbial function. When used as an adjective the multiplicative numeral indicates how many times a quantity has increased and when it is used as an adverb it shows how many times an action takes place. Whether an adjectival numeral or an adverbial numeral their form is the same. Nonetheless, Comişel points out that this numeral can have different forms according to style: *once, twice/double, thrice* (old form) *or three times, four times, one hundred times* a.s.o. – used in spoken language and *single, twofold, threefold, fourfold, a hundredfold* etc. – found in the literary, technical or official style. For instance: "According to his declaration he is ready to offer double *the amount* you want for each share." or "The contract makes it clear that if you *fail to pay* the installments three times consecutively, the leasing company will take your car."

There is also another adverbial numeral that both Ecaterina Comişel and Andrei Bantaş mention in their studies but which does not express quantity. It shows the place occupied by somebody/something in a series. These adverbs are also "linking adverbials"[4] because they are "numbering words"[5] in an enumeration. They are formed from the ordinal numeral plus the suffix 'ly': *firstly, secondly, thirdly, seventhly.* Although ordinal numerals are also used to indicate the position of

somebody/something in a series or to make clear in what order entities/items/ideas come, they are not to be confused with adverbial numerals. 'Ordinal numerals' are used as determiners before a noun (eg. *the tenth chapter, my second day, the fourth week, the seventh student*) to refer to something/someone in a sequence and also imply the existence of an amount/quantity – *the tenth chapter* meaning that the chapter under discussion occupies the position number ten and that there are ten chapters or at least ten; as nouns (eg. *a third, the first*) again to point out to an amount/quantity or bring information about order and implicitly about amount/ quantity; or are part of fractions as we have seen above whereas 'adverbial numerals' are used – as the name suggests – as adverbs. There are obvious differences in the following example: "On the first *date*, I always ask my partner a couple of questions: firstly who his family is and secondly where he works but this time I have been so bewildered that I let him do the talking. It was a first." What is more, the *Longman Student Grammar* draws our attention to the fact that adverbial numerals are to be found under other forms too: *finally, lastly, in the first/second place, first of all*; with the same role of connecting and placing entities/items/ideas in an enumeration. The same grammatical study brings forward the fact that adding a new item of discourse to the previous one, thus stressing the idea of having more of something, can be done with the help of other adverbials such as: *in addition, similarly, moreover, furthermore, besides, also, likewise.*

Taking into consideration the last examples, it is interesting to see or actually realize that numerals are not the only way of expressing quantity. They are precise in describing quantity but so can other words be. Grammarians call these words quantifiers and even if not all quantifiers describe the exact quantity of something, they nonetheless bring information about quantities signaling the absence of a certain quantity, denoting a "large quantity"[6] and a "moderate or small quantity,"[7] referring to the different or all parts of a quantity, imposing a limit, or approximating. These words, named by most simply 'quantifiers' and by the *Longman Student Grammar* 'quantifying determiners' – a more revelatory title –, "specify nouns in terms of quantity or amount."[8] So, for example *no, none of the, neither* have a negative meaning and speak about the absence of something whereas *more, other, another, most, plenty* and *many/much* with their combinations such as *so/too many/much, a great/a good many* point out to a plenitude of something or something in abundance without being clear about the quantity. Moderation is indicated by *some,* small but sufficient quantities are described through *a few/a little, several, not so/too many/much* and small quantities are reflected in *few/little, not many/much.* Measuring something by referring to an already existing quantity is done with "inclusive quantifiers"[9] such as *all, the whole* meaning the entire quantity known/mentioned; *both* hinting at the two parts of a quantity taken together; *half* hinting at only one of the two equal parts forming a whole; *either* stressing the idea of choice between two parts 'one or the other;' *each, every* reflecting the importance of an individual or item in a group with the difference that *each* is more frequent with smaller groups – often made up of two individuals or items – and can describe any number of people/items considered

separately while *every* is synonym with 'all the people/items' and can therefore denote big quantities nonetheless focusing on each one of a group of people/items but taken together; or *any* allowing for the random choice or for the arbitrary choice of one or more member(s)/item(s) of a group. Limitation of quantity can be expressed with the help of *enough* and *no*. Approximation, unlike the other types of measurement, can be reflected not in a certain quantifier but in certain adverbs such as *about, almost, approximately, around, nearly, roughly, thereabouts* which are obviously not common with nouns but with quantities, measurements, and numbers. Approximation or speculation about a quantity in positive terms can be done with the adverbs *above, over* signifying abundance and in negative terms with the adverbs *below, under*. Quantity can also be rendered through set phrases such as *a lot of, in plenty, the majority of* indicating abundance, *a number of* indicating not a generous quantity but a sufficient one, *the remainder, the rest* indicating a clear though not precise quantity when considered within known/given boundaries. Referring to quantity is thus a complex process of handling meaning and becomes even more so when it comes to communication because agreement plays a crucial role in the transmission of the message in a coherent way. For instance: "Every minute of every day, no matter if the temperature is below 10˚C or above 30˚C, a lot of shares *are being sold and bought*. Almost always, a number of brokers *win* a lot of money but the majority of them also *lose* many times. Nevertheless, any broker would say that each and every person working in the stock exchange market is more than 100% in love with the job even if a lot of their time at work *means* much stress. Moreover, many *agree* that this job requires certain abilities and qualities which must be innate because they cannot be acquired. It is obvious that all (these people) *are* optimistic and daring persons or at least this is what the majority *believes*." The approximation quantifiers do not influence agreement but the other quantifiers play a vital role in the construction of agreement. 'Every' in the first case refers to all minutes in a day without exception and in the second case, 'every' connected with 'each' by 'and' stresses the idea of a rather large group whose individuals must and are taken both separately and together as for the agreement, unlike 'all' which refers to the whole of a group and which can be combined with plural nouns taking thus a plural verb no matter if it stands alone or in combination with a noun, 'each' and 'every' combine only with singular countable nouns and their verbs are in the singular. 'Any' also occurs with countable nouns. Depending on the noun with which 'any' is combined, the verb is in the singular or in the plural. 'A number of' is a synonym of 'several' signifying a sufficiently large quantity but not too large and its verb is in the plural as opposed to 'a lot of' which describes a great quantity but whose verb agrees with the noun it is combined. 'Many' and 'much' can be used to speak about abundance but their use is restricted in the sense that 'many' goes only with plural nouns while 'much' with uncountable nouns so the verb is in the plural and in the singular respectively. The noun 'the majority' when followed by 'of' + a plural noun/pronoun and thus refers to a collection or group of persons/objects seen as formed by many individual people/objects takes a plural verb; if it is not followed by 'of' + a plural

noun/pronoun then it must describe a collective group taken as a whole and in this case it accepts a singular verb. From our text it is clear that some quantifiers can be used as subjects on their own and their verb may be in the singular or in the plural according to the noun they substitute – for instance 'many' – and according to logic and semantic meaning like in the case of 'all' from our example.

The text from above, used to exemplify the role of quantifiers, shows that uncountable nouns can be described in terms of quantity too, with the help of specific quantifiers like 'a lot of,' 'much'. Other quantifiers which can modify uncountable nouns are: 'no,' 'none of,' 'any (of the),' '(a) little (of the),' 'half (of the),' 'some (of the),' 'most (of the),' 'all (of).' For instance: "No *news* is good news. If you allowed me to give you some *advice,* I would say that any of the *information* you give will be used against you. Under the circumstances, most of the *trouble* you may get into will be your own fault." But quantifiers are not the only ones which can be used with uncountable nouns to speak about quantity. Numerals can also be used as determiners to quantify uncountable nouns if these nouns are put into a fixed structure: countable noun + of + uncountable noun. These countable nouns from the structure must have certain qualities: allow us to divide a substance (eg. water, juice), a material (eg. wood, gold), and even an abstract noun (eg. news, advice) into individual parts which can obviously be counted (eg. 'sip, bit, piece'); or directly refer to measure (eg. pint, gallon, meter, kilo), amount (packet, pinch, drop), size (lump, blade, grain), shape (pile, cube, ball, heap), or container (cup, basket, box) and thus enable us to further speak about such nouns in the plural; or be a specific countable noun that always collocates with a particular uncountable noun (eg. a rasher of bacon, a beam of light, a pad of paper, a stroke of luck). The expressions that help us count the non-count nouns are called 'partitives' by Mihai Zdrenghea, 'partitive expressions' by the Cambridge grammar and 'quantifying expressions' by the Longman Student Grammar. Example: "I need a sip of *water* and a piece of *advice* to be able to find a strategy and continue the competition so that I win the rest of the prizes: a bit of *gold*, ten gallons of petrol, a huge pile of good quality *wood*, two boxes of expensive *soap*. I also pray to God to have a stroke of *luck* and find all the clues before the others."

Numerals are thus a well proven and acknowledged way of expressing exact quantities but to talk about numerals only in relation with quantity would mean to reduce their function. Some of them have other roles too. Ordinal numerals are used to express the date or more exactly the day. It can be placed before or after the name of the month: the 25th of January, May (the) 25th. It must be mentioned here that in American English the order in a date is the month – the day – the year. In both British and American English, the year, if used in full and for exact reference, is expressed with the help of cardinal numerals and it can be read in three ways: For example 1981 can be read either nineteen eighty-one (spoken language) or nineteen hundred and eighty-one (more formal language) or one thousand nine hundred and eighty-one (old use) – the last variant being the least frequent. When we speak or write about decades we may use either the full form – the 1980s = the

nineteen eighties, or the short form – the '80s = the eighties. As for the writing aspect, numerical figures are preferred to written numbers when decades are expressed in complete numerals but when we use incomplete numerals we have a choice with the condition of being consistent throughout the text. When speaking, the numbers in a date are normally pronounced in full.

Cardinal numerals are not only used for everyday dates and historical dates, they are also used to indicate temperature (eg. 0 ˚C, 5 ˚C below zero); age (eg. 4 years old); the number of a bus, a flat, a house/block of flats, a page (eg. bus no. 25, flat 8, block of flats no. 4, page 265) and sometimes – like the ordinal numeral – the number of a chapter, lesson, an act (eg. Chapter 7, Lesson 21, Act 2); telephone numbers (eg. 0351 433 269 – read oh three five one (pause) four double three/ four three three (pause) two six nine); room numbers (e.g room 307 – read room three oh seven); table numbers (eg. table 4 – read table four). Cardinal numbers are crucial in the description of chronological time (eg. "It's *eight* o'clock. I usually have to be at work at *half past eight* (Br.E.)/*eight thirty* (Am.E.) but today we start sometime between *a quarter to eleven* (Br.E.)/*a quarter before eleven* (Am.E.) and *ten past eleven* (Br.E.)/*ten (minutes) after eleven* (Am.E.), immediately after the protest meeting."). Time can also be referred to as follows: 3:20 a.m./p.m. – read three twenty a.m./p.m. (especially when we speak of TV or radio programs, of train schedule), 17:00 – read 5 p.m. in English, 7:00 – read 7 a.m. in English. In sports, cardinal numbers are indeed used in time tables but we also have to pay attention to the digit '0' as it can be read in different ways when it comes to scores: love – in tennis, nil/nothing – in football, duck – in cricket. For example "Țiriac leads by fifteen to love."

So far we have emphasized and proved the importance of numerals in our life. There are many types of numerals and each one has a determined role but they are all signs depicting a number and thus express or refer to a number, therefore all numerals can also be used in the field of mathematics. The cardinal numerals are called natural numbers or whole numbers or integers by mathematicians. These natural numbers include in their category what in mathematics is referred to as prime numbers – those numbers greater than one that can be divided by only one and itself, as the dictionary of mathematics explains. Example of prime numbers: 11, 67, 191. Further on we have to stress, as Vygodsky explains in his *Mathematical Handbook*, that mathematicians consider natural numbers the most elementary notions representing units which need not or should not be subdivided as it is impossible in certain cases (placing half of stone near three other stones yields to four stones, not 3 ½ stones; or making up a football team of 10 ½ players is impossible). However, Vygodsky continues, mathematicians also say that in certain cases unites have to be divided into parts – for example when measuring or weighing something. So they have come up with the notion of fractional number which is the same with what grammarians call the fractional numeral. These are only the beginnings of the concept of number in mathematics. Over time there has been introduced the notion of irrational number i.e. a number that cannot be expressed as a simple fraction m/n where 'm' and 'n' are integers – eg. √5; and the

concept of negative number which is a number smaller than zero. These two types of mathematical numbers do not have a clear correspondent in English grammar but we can say that they are cardinal numerals used under a different form. The other numerals not mentioned here, except the multiplicative numeral which can also be used in arithmetic operations – eg. two times three is six, twice two is four, are not used as such in mathematics but are used in mathematical reasoning. For instance in reading and solving mathematical problems, in reading and interpreting graphs. This does not mean that cardinal numerals and fractional numerals are excluded from mathematical and logical reasoning. For example: "Every day they will be given double the initial amount offered in the third and fourth game and at the end the winner will also take one half from everything that the remaining competitor acquired. How much money will the winner get if the initial amount for game three and four was 300 euros and if in the race there are eight people left. One person will be eliminated each day during the week of the competition, starting today." The answer is 3150 euros. / "If the professor listens two at a time from a score of students, how much time does he offer each team knowing that the total amount of time spent with all of them was one hour and forty minutes and that the time for each team is the same." The answer is ten minutes.

So, mathematics is not necessarily an abstract field. The mathematical problems can very well be inspired from day to day activities where numbers are encountered at every step. Life offers us the possibility to think in mathematical terms everyday when we go shopping and we must make a choice from the sea of commercial offers, whenever we sign a contract for a loan at a bank, every time we listen to a survey, the moment when we decide to make measurements and build or decorate a house, and so on. Having the ability to think in terms of numbers helps us understand and interpret information displayed in graphs, charts, and tables. Being good at numerical reasoning may increase our chances to get a good and usually well-paid job. Nowadays it is becoming more and more necessary to have this ability as many jobs require you to take tests in numerical reasoning and logical reasoning because everybody is looking for people capable to think fast, make quick and correct estimations. We need to know how to use decimals, percentages, ratios, fractions i.e. how to work with numbers easily and this is not only for the technical and craft jobs, for the management and the accounting professions but also for the professional job of a translator or interpreter, of a lawyer, of a PR. An example of numerical reasoning test: "If there are 205,920 doctors; 965,250 nurses; 319,176 pharmacists; 160,875 dentists in the urban area of Poldavia and from this medical staff they have for 100,000 inhabitants 160 doctors; 750 nurses; 248 pharmacists and 125 dentists, how many inhabitants does Poldavia have in urban areas?" "a. 82,824,080; b. 84,200,000; c. 128,700,000; d. 165,922,000." The correct answer here is c.

It is worth mentioning here that with time mathematics has also developed into a complex science dedicated to the understanding of the universe, of weather phenomena, etc. Moreover, mathematics and especially numbers are also used in the science of astrology and numerology. Mathematics, being a way of thinking

based on logic and/or axioms (self evident truths), is often used in astrology to read and interpret the stars and the planets. Mathematical thinking helps an astrologist to analyze a birth chart – a data source about a person's place, date and time of birth – and the planets' influence and positions on this person's life. Furthermore, knowledge of mathematics enables astrologists to do the necessary and common degree measurements to find out the planets' position. Numerology is another science based on the mathematics of the universe. It is 4,000 years old and offers insight into the personality by assigning numeric values to names – each letter has a number value – and by interpreting the results. In addition, numerology offers insight to events or even foresees events or reads information about a person's life by using the value and meaning of numbers. *Encyclopaedia Britannica* defines numerology as the "use of numbers to interpret a person's character or to divine the future."[10] Further on it clarifies this definition: "The theory behind numerology is based on the Pythagorean idea that all things can be expressed in numerical terms because they are ultimately reducible to numbers. Using a method analogous to that of the Greek and Hebrew alphabets (in which each letter also represented a number), modern numerology attaches a series of digits to an inquirer's name and date of birth and from these purports to divine the person's true nature and prospects."[11] Tim Glynne – Jones, in his book of numbers, speaks of numerology as "the study of the supernatural influence of numbers on human life."[12] He stresses the fact that it has grown from the influence of ancient astrologers and mathematicians, coupled with religious mysticism and the occult; so it is no wonder that today numerology "seeks to find significance in the repeated occurrence and patterns of numbers."[13] For example "000 means you are at one with the universe"[14] while "222 tells you to carry on doing what you're doing."[15]

Given all this, there is no surprise in the fact that, over the years, people have developed the well known 'number symbolism' which has become a real and complex culture. The idea is that people strongly believe that certain numbers have sacred meanings and/or significances. For instance, seven is very rich in connotations. In Judaism and Islam, seven has a sacred meaning as Heaven is said to be formed of seven levels, the seventh heaven being generally accepted as the height of bliss. This is probably how the English expression "the seventh Heaven", meaning ultimate happiness, entered the language. Seven has a religious significance in Japan too. According to Japanese Buddhism there are Seven Lucky Gods and people are reincarnated seven times. Another sacred number in Buddhist but also in Hindu culture is 108. The Buddhist rosaries have 108 beads, the total number of Buddhist saints is 108, the cowgirls enamoured of Krishna were 108 in number. But such cultural beliefs, besides encouraging unity and order in a society, have made people look for more significance in numbers and for evidence to sustain their ideas. A strong desire to find meanings in numbers or to discover a way of reading the future and the universe has led to many superstitions which can indeed become reality if the human mind accepts them as unquestionable reality. For example it is said that if you break a mirror you will have seven years of bad luck unless you bury the pieces or run them in a stream. The only proofs to sustain

such a thing are the testimonies of people who say they lived such an experience. On the other hand there are also the studies according to which there is a law of the universe called 'the law of attraction' and this law makes it possible for things to happen if you strongly wish for them or fear them because the more you think of something and see that something constantly with the eyes of your mind the more likely it is for that something to be part of your life sometime. It is the same as in the case of number 13 which according to popular culture is a number that triggers great misfortune. Actually, it has been proven that 13 is an unlucky number. Many surveys have made it clear that on the 13th of each month, especially if it is a Friday – the Americans say or a Tuesday – the Romanians say, the economy of many countries is suffering because people refuse to sign contracts and to go on business trips on such days or they cancel business meetings and postpone things. The fear of number 13 has reached such a high level that many tall buildings in U.S. skip from level 12 to 14, certain highways have no exit 13, sports team leave out number 13, cricket players fear number 87 because it is 13 short of 100, and airlines have no row 13 and tend to exclude a flight number 13 as Glynne – Jones tells his readers. So, indeed 13 is bad omen, but it is because we allow it to be. And as 13 is unlucky, 7 and 11 are considered lucky numbers for the Americans. They even have flights 777 and 711 to L.A. But Glynne – Jones notes the irony that the 9/11 terrorists chose to hijack flights 77 and 11.

It is interesting to see how the mere presence of a number makes us think of so many things. A simple number written or spoken can be understood is so many ways. There is no need for sentences or for elaborate explanations just for it to be put in context. Many numbers have acquired universal meanings or have turned into common knowledge, cultural knowledge or general knowledge. Some numbers with universal meanings would be 10 – the 10 commandments given by God in the Bible that tell people how they must behave; 18 – universally regarded as the age of majority, 100% – the number of completion, 666 – a sinister number being the Devil's number in Christianity. A few of the numbers belonging to common knowledge are: 5 – the 5 senses: to taste, to smell, to see, to hear, to feel; 9 – the number of months spent in the womb; 12 – the months in a year; 17 – the maximum age at which somebody can be judged as a minor according to International law; 24 – the number of hours in a day; 25 – the silver wedding anniversary; 37 – 37˚C is the body temperature in a healthy human being; 40 – the mid life crisis or the crisis of 40 year old man; 50 – the golden wedding anniversary; 90 – 90˚ has a right angle in mathematics; 360 – 360˚ has a circle; 365 – the days in a year. It must be mentioned here that the meaning of some of these numbers has been established by the course of nature and some have been fixed by man and respected as such by everybody. Cultural knowledge or general knowledge related to numbers refers to the meanings some numbers have received in certain parts of the world and which are not valid in other parts or to the signification attached to some numbers in time. For example 9/11 – the terrorist attack on the Twin Towers in America; 12 – "The Twelve Days of Christmas" is an English Christmas carol that enumerates a series of increasingly grand gifts

given on each of the twelve days of Christmas starting from Christmas day or the day after and finishing with the day before the Epiphany or the Feast of Epiphany; 14 – the 14th of February is known as Valentine's Day, a day internationally recognized as a time of celebration of love and affection, still not everybody accepts it as their day of love celebration; 24 – the 24th of February is known as the Dragobete Day for Romanians who celebrate love and the idea of man-woman union on this occasion; 50 – U.S.A. is made up of 50 states, Hawaii included; 80 – the 80s is a decade of social and political change: the idea of Political Correctness was promoted and the mobile phone, the CD, the personal computer appeared while the Iron Curtain, the Berlin Wall, the Communist Party disappeared, 101 – a number children associate with a Disney cartoon called "101 Dalmatians;" 800 – the prefix for free calling numbers; 1776 – the year of the Declaration of Independence; 1984 – George Orwell's famous novel; 1001 – "1001 Arabian Nights" is a collection of stories concerning the cunning Queen Scheherazade of Persia, who invents stories as a way of preserving her life.

Reading meanings into numbers has become so common that people have even made a habit out of interpreting numbers and of using numbers in day to day expressions. Interpretations and expressions with numbers are usually based on logical thinking and common experience. For example number 1 stresses the idea of loneliness but also that of uniqueness and from here we have such expressions as "being the one," "being number one." Number 2 makes us immediately think of a union, of love and romance or of rivalry and of opposites, so this number is by no means a number of loneliness. This being said, the expressions containing it are more than logical: "two hearts that beat as one;" "two make it better;" "it takes two to tango." Number 16 carries our thoughts to the expression "sweet 16" referring to the first real step into adulthood and freedom (16 being the age when you may leave school and find a job or even drive in some countries while in others this is the age of consent). Number 110 is very often used in the expression "to give 110%" meaning to give everything and a little bit extra or to do more than one's best. Number 180 reminds us of mathematics and so we easily use it in "to do a 180˚ turn" meaning to turn and face the opposite direction. The number 1001 is a number like 101 or 110 which implies the idea of a big quantity plus something extra and that is why the English have the expression "I have told you a thousand and one times." Nevertheless, the meaning of a number is not always related to clear and logical thinking or to some kind of knowledge. There are numbers whose meanings are constructed or invented by the users or are simply chosen by people under certain circumstances. For instance number "420" is, according to Glynne – Jones, the slang for the user of cannabis and it is thus used in the expression "420 friendly." Number "555" is the usual fake telephone exchange number in movies.

Numbers are most definitely in all aspects of our life and knowing how to use them or/and place them into the right context or/and read them is not everything. There is one more aspect that should never be ignored because it can create problems. This aspect has to do with writing numbers. We must follow at least some basic rules to avoid embarrassing situations or misinterpretations. In written

communication, numbers one through nine should be spelled out while the numbers 10 and above should be written down in figures. If the numbers in a sentence refer to the same thing and one is above nine it is indicated to use only figures. If all related numbers are below 10 words may be used. Simple fractions are always spelled out and hyphenated while a mixed fraction is expressed in figures unless it is the first word of the sentence and in fact all numbers are spelled out if they begin a sentence. Decimals should definitely be written in figures. Moreover, we have seen above in the examples with numerals that in English, before the decimals there is a point not a comma like in Romanian and the numbers placed after the point are read figure with figure not as a whole number. Foreigners should also pay attention, as it was already showed, to the writing of whole numbers of four, five or more digits because in English a comma divides the figures into groups of three not a point which we have seen is used for writing decimals. The exception to this rule is the four digit number where the comma is not necessarily put after the third figure from the end. The reading part must also be handled with care because the numerals representing hundreds, thousands and millions should be connected with the ones representing the tens and the units through the word 'and'. Using dates and writing about time of the day can also pose problems. When writing the date we either use the whole formula "the + the ordinal numeral + of + the month" or we write first the month and then the day expressed through the cardinal numeral or ordinal numeral. When we refer to the time of the day we use numbers in writing if we want to emphasize the exact time (eg. 7:23 a.m.; 10:30 sharp) otherwise we use words even with half and quarter hours and especially with o'clock. Moreover noon and midnight are preferred to 12:00 a.m. and 12:00 p.m.

In conclusion numbers are more complex than they appear to be and they are quiet difficult to define or describe because handling numbers means more than knowing how to count. Numbers are a necessary part of our life and the only way to correctly understand and learn them is in context as presented above.

NOTES

[1] Georgiana Gălăţeanu-Fârnoagă & Ecaterina Comişel, *Gramatica limbii engleze*, 126.
[2] *Ibidem*, 128.
[3] *Ibidem,* 127.
[4] *Longman Student Grammar of Spoken and Written English*, 389.
[5] *Ibidem*, 4.
[6] *Ibidem,* 75.
[7] *Ibidem*.
[8] *Ibidem,* 74.
[9] *Ibidem*.
[10] *Encyclopedia Britannica*. URL: <http://www.britannica.com/EBchecked/topic/422413/numerology>.
[11] *Ibidem*.
[12] *The Book of Numbers*, 157.
[13] *Ibidem*, 11.
[14] *Ibidem*.

[15] *Ibidem*.

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Culture, Society and Family Intertwined in Zadie Smith's *On Beauty*

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ABSTRACT

Zadie Smith's inspiration in E.M. Forster's *Howard End* is projected in her 2005 novel, which brings forth a world of academia and personal desires that are restrained by theories related to aestheticism and art. The twisted plot is a post-modern parallel of Forster's novel, but it is also engaged in a post-colonial search for Afro-American acceptance in the society and for personal development.

KEYWORDS: *aesthetics, binary, academic world, theory*

Zadie Smith's novel, *On Beauty* (2005), represents a sort of homage for E.M. Forster and his *Howards End* (1910). One can find some obvious parallels between the two writers' protagonists, because the characters are portrayed out of the same desire to establish both differences and resemblances in society. Not only did Smith find stand-ins for Forster's Schlegels and Wilcoxes, namely the Belseys and Kippses, but she brought in a legacy that represented the bound between two strong women, who cherished friendship and company more than competition and academic values. However, Forster was not the only one to influence Smith; Elaine Scarry's *On Beauty and Being Just* gives the title of Zadie Smith's novel. But the inspiration she drew her plot from does not exclude Zora Neale Hurston, who is one of the author's favourite writers. Smith uses as guidance both Hurston's novel *Their Eyes Were Watching God* and her study of voodoo, *Tell My Horse*. Having various starting points, Smith places the characters in a web of human relations, as she wants the readers to reject binary paradigms and connect across socially constructed differences, and so admire the full beauty of humanity.

While *Howards End* has the well known "Only connect" phrase as central idea, *On Beauty* borrows a line from Zadie Smith's husband, the poet Nick Laird "there is such a shelter in each other." She wants to emphasize the growing relationship between Kiki Belsey and Carlene Monty. They are two women from very different worlds, who find pleasure in dealing with each other, with sharing bits and pieces of their personal experience.

On Beauty bears the imprint of the time passing and decolonization process being installed both in real life and literature. The binaries of aesthetic value allow an alternative universe to develop and make way for blackness, fatness, middle

age, and all other sorts of non-canonical, postcolonial beauty function. In this way, the postmodern characters do not try to come together; they just acknowledge once again that a rigorous critique of binary aesthetics is part of their way of viewing the world. There are more types of narratives because each character has his/her way of looking at the world. Only when the radical anti-aesthetic values of the decolonized world in *On Beauty* find a way of combining themselves with the harmony of its Forsterian predecessor, does the plot manage to balance the crises its characters have.

On Beauty separates itself from the aesthetic connectivity of Forster when the two plots achieve their most striking parallelism and afterwards suddenly diverge, following different patterns out of the same narrative event. This is the scene that takes place at the public classical music concert: the Schlegels immersed in Beethoven's Fifth and the Belseys in Mozart's Requiem. In both novels, the concert becomes a site of tension between the contingencies of domestic life on one hand and transcendental aesthetic appreciation on the other.

The main male character of the novel is Howard Belsey, a middle-aged British professor of aesthetics. He has been married to the beautiful Kiki, an African-American, for thirty years. They have three children, Jerome, Zora, and Levi, whom he cannot understand. Howard is quite a strange man, who despite his career and his name refuses to *see* beauty. The beginning of *On Beauty* is similar to Forster's, but instead of telegrams this time one is brought to the 21st century and can read e-mails. Jerome, the eldest son, is writing to his father about the love he has started feeling towards Monty Kipps' daughter, Victoria. Their so called engagement is a brief one, but it triggers all sorts of encounters between the members of the two *rival* families. The mothers in the novel are the ones who start a friendship and break the binary opposition existing between their husbands' opinions.

The novel opens with Howard reassuring his wife that his one-night stand was something that could never alter his feelings towards her. She seems to believe his words and not allow this marital problem to have bigger proportions than it should. Even though Kiki is quite supportive of both their marriage and Howard's career, one cannot help noticing that nothing in his life has the structure it should. If his marriage is holding on up to some level, his position at the university is not such a secure one. "He is somehow still untenured after ten years at Wellington College, and the pages of the book he has been writing lay scattered on the floor of his study, rather than bound between covers" (Smith, 21). Howard believes in materialist analysis and does not leave aside the deconstructive, genealogical approach that is attentive to the workings of power. His ideas are really strong and his scepticism toward aesthetics is much harsher than before so he has become a strong believer in anti-aesthetics. He does not only criticize the idea of the artistic genius, but also the attempt to glean meaning from texts.

Howard's crisis is represented by his complete inability to distinguish between his academic theories and the principles according to which he leads his domestic life. Howard has strongly banned representational art in his home and encourages

his family to listen only to atonal music. His children are the ones who suffer most and are deeply affected by the disdain toward meaning that pervades their family, although they react to it in different ways. The familial dysfunction existing in the Belsey home is brought about by aesthetic crisis that Howard has installed as a way of living in the house.

Kiki, especially, although she does not consider herself as belonging to the intellectual world of the Wellington community, is affected by her husband's refusal of canonical aesthetic categories. Initially, her husband's politics regarding art coincide with her own refusal to be defeated by the physical signs of her middle age, which are increasingly replacing the stunning physical beauty of her youth with the uncontrollable extra weight of a drastic menopause. Yet at the same time, Kiki's alienation from Howard comes exactly at those moments when, despite his stubborn adherence to theory in the domestic sphere, he is in fact unable to take his anti-aesthetic politics to their logical conclusion with regard to his wife. While this is initially a minor annoyance, it seriously threatens their marriage when Kiki discovers that Howard's affair was not an anonymous, one-night stand but a three-week stint with a close friend of them both, Claire Malcolm.

As we see, the discourse in which the couple's discord is articulated is overdetermined by the problem of aesthetics that structures the narrative as a whole. Given that their marriage was not without its own aesthetic obstacles, Kiki immediately recognizes that Howard's affair with Claire entails not only a rejection of her, but an infuriating disconnect between his anti-aesthetic theories and his actions. Even Levi, generally unattained to the subtleties by which aesthetic norms make themselves felt within the domestic sphere, senses the injury to his mother: "He felt the unfairness and illogic of the substitution. He made a decision to cut the conversation [with Claire] short as a sign of solidarity with his mother's more generous proportions" (Smith, 219-20).

The incongruity between Howard's sudden admission that he can and has succumbed to canonical norms of beauty and his strident theorization of the material and political conditions under which such norms are established unsettles the harmony of his character, in what is otherwise a relatively normal domestic scene. But his actions do not have an end in his admitting his guilt. He only manages to get things go on in an even more dramatizing manner. He has a short and pathetic sexual encounter with Victoria Kipps, the daughter of his conservative archrival and a student in his class. Her beauty is unflinchingly canonical, and in this way so overpowering that it is able to express itself only in a misguided and undiscriminating sexuality. Howard is infatuated with Victoria's beauty only because this can lead him to rediscover the full form of the unraveled norms of beauty. Howard's theoretical sophistication is complicit with the depth of his sexual perversity, having already violated every ethical instinct in having sex with Victoria. He is able to theorize away the guilt of doing so in language supremely alienated from the reality of his domestic existence. The affair between the middle-aged professor and his young beautiful student brings his flawed character in front of the readers. Victoria is a young lady who has not only charmed Jerome; she has

also slept with him. The incorporation of Victoria into Howard's critical apparatus for deconstructing aesthetic value marks a final recognition of the moral viciousness, and profound lack of truth in Howard's theory. It is for this reason that unlike his affair with Claire, the discovery of Howard's affair with Victoria provokes no argument enough to be represented within the domestic space of the text, but results only in unnarrated action occurring in the break between the two members of the couple.

The aesthetic problem is not just Howard's preoccupation. All his family members seem to be *infected* by it. Kiki can feel her beauty fading away as time passes by and her obesity stepping in. She is not the attractive woman she considered herself to be before and this is also obvious in the way that people behave around her. Jerome, her eldest son is attracted by religion and the perfect, the alignment of art and the divine. He sometimes appears as living in his own universe, suffering after his relationship with Victoria and separating himself from the family. Zora, on the other hand feels the need to mitigate her sharp intellect against a mode of habitation that will allow her to live aesthetically and fit in with a world she does not completely understand. She wants to be seen and admired although she never stops and to think about what is missing in her attitude and behaviour. For Levi the political oppression is something barring his desire to feel free in a society where there should be equal rights for everyone.

All the issues that each and every character in the novel face manages to underline subplots of the main storyline. The combination of characters and items brings forward binary pairs such as: white/black, thin/fat, Mozart/hip-hop, Rembrandt/Haitian art, and beautiful/ugly. This way of structuring the novel serves as a philosophical chronotope to the novel as a whole. The world of the novel is one in which aesthetics still makes demands on the characters' lives. Understanding the interplay between the novel's structure and its plot is essential to the novel's critical commentary on beauty: "Because... we're so binary, of course, in the way we think. We tend to think in opposites, in the Christian world. We're structured like that—Howard always says that's the trouble." The set of binaries present in the novel divide the traditionally beautiful from the traditionally ugly.

The Forsterian influence can be noticed by the presence of a house at the centre of the novel. Even though the house is not inherited by one of the two female characters is still does represent a legacy from precious generations. The place where the Belseys live in named Wellington, Massachusetts. The town is mostly middle-class, with an academic orientation. This is very important for Howard's career, but also for their children's human development. The house they own is passed down from generation to generation on Kiki's maternal line. It represents a special house, which has a certain personality imprinted by its inhabitants. Although there seems to be a sort of harmony between the Belseys and they place they own, some discrepancies do exist. One clear example is the fact that Levi, the youngest son lives in the basement and tries to find his identity by having as much contact as possible with the black people he encounters. Howard, on the other hand fears discussing any of the black issues with his son. He could never feel

comfortable dealing with race conversations. Even if Howard's marriage to Kiki has been a long one, he represents the white American fearing the idea of facing the burden of slavery and slave ownership. Although the Belseys stand as a symbol of multiracial families, they never seem to feel comfortable embracing this reality and facing the facts.

There is also an issue raised by the attitude other people have towards some of the Belseys. One example is the time when Levi approaches the house on the day of his parents' anniversary party and his sister notices the way some people in the street are looking at him. She cannot refrain herself from yelling at a white woman, because she believes the look on that person's face was one of surprise and investigation: "Thank you! Yes, move along now – he *lives* here – yes, that's right – no crime is taking place – thank you for your interest!" (Smith, 83).

The Belsey house is one lacking colour just like the lives of its inhabitants. There is a real inability to see beyond the binary of black and white. There are the black and white photographs of the children and those of Kiki predecessors. The last photos are the ones bringing Kiki and Howard forward. It ends with a photograph of Howard and Kiki in Eatonville, Florida, in which Kiki is "shielding her eyes from either Howard or the sun or the camera" (Smith, 19). The house seems more to be Howard's than Kiki's by the way things are placed and left behind. It was built in 1856, when the tension over slavery was at fever pitch. It is not something clearly stated that Smith wanted to emphasize the events of 1856 or just the ideas related to slavery. However some other dates are most certainly well selected: 1910, the year of the publication of *Howards End* and September 11, the date of Kiki and Howard's wedding anniversary and also the moment when it all comes to an end. Moreover, by bringing into the novel some elements related to American history such as the year 1856 and September 11, Smith signals the dangers of binary and dehumanizing ideological divides. The division is also reflected in the wider world of Wellington. Both Howard Belsey and Monty Kipps are representatives of the destructive divisions in the American academy and society. While the novel focuses on the self-inflicted unravelling of Howard's personal and professional lives, the events are larger than Howard himself.

On Beauty raises the question of how individual lives can unfold if theory, however well-intentioned, is allowed to overtake the domestic setting to the extent that it betrays its own politics. Smith's novel reasserts the partial autonomy of domestic life as a counter to its unthinking politicization, suggesting that a rejection of the aesthetic can be as destructive to an individual life as a wholehearted capitulation to it.

The novel makes its most radical claim for redemption of form and aesthetic sensibility in a postcolonial world in which the complicity of aesthetic norms with power and oppression has been so thoroughly exposed. The novel thus achieves its thematic and narrative closure, as the relations are resurrected between love and art, reality and image, and life and theory, to generate the will for the reunification of Kiki and Howard.

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The Role of Sports Terminology in American Managerial Communication

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ABSTRACT

Americans think of themselves as open and friendly. They want to show that "we are in this together". To demonstrate this openness and friendliness, they use jargon, colloquialism and sports terminology. The foreign counterpart, who can use these terms, has a clear advantage because he is perceived as fitting in and playing the same game. But the significance of the sports terminology goes away beyond the mere use of special terms. The specific sports terminology also provides information about the mindset of the manager who uses it. For example, a manager who describes his organization and employees by using baseball terminology may have a very different concept of teams than the manager who uses basketball terminology. The purpose of this article is to categorize some of the sports terminology and give a description of its meaning to the uninitiated.

KEYWORDS: *sports terminology/jargon, strategic terms, American manager*

Sports terminology is around us everywhere, many of us use it, and we all assume that everyone understands it. Sports terminology is a staple item in the jargon of American managers; their language would just not be the same without it. Americans simply assume that managers will understand sports jargon, but the use of jargon can result in costly mistakes and misunderstandings. Therefore, communication researchers typically advise to eliminate the use of jargon as one of the stylistic elements hindering effective communication. Typically authors concentrate on two types of jargon: stylistic jargon and technical jargon, and advice to use technical jargon sparingly.

The literature says very little about a third type of jargon, the use of sports jargon and the implication for clarity of meaning. Yet, foreign business people frequently complain that they just don't understand the references to America's most popular sports. They don't understand the sport, and as a result, they don't understand the meaning this terminology takes on in the business world. Clearly, that presents a problem. One approach is to cut out the jargon but with it we would lose very descriptive and vivid images. Things just would not be the same. In a second approach, we might introduce people from other cultures and backgrounds into the uniqueness of American managerial sports terminology, but can we justify the cost of training in something so seemingly frivolous?

So, this article has the purpose to categorize some of the sports terminology and to give a description of its meaning to the uninitiated. A manager, who uses metaphors from baseball, football, and basketball on a regular basis, may want to let foreign counterparts know what the meaning is. Multinational companies might consider including training in sports terminology into their training programs.

When using sports terminology in business, the self-reference criterion is at work at two levels. Users of the jargon who are mostly American males assume:

- Foreign business people who speak English automatically speak and understand American English. They are easily lulled into the belief that correct English grammar and clear pronunciation also mean understanding of slang and idioms. This is not a conscious point, the assumption that good English speak and understand American English works at the subconscious level.
- The majority of American business people have grown up with sports either as spectators or participants. They assume that everyone is familiar with the typical American sports such as baseball, football, and basketball. Generally, business people do not reflect on their use of language because the assumption us that everyone has the same reference points. In turn, foreign business people get frustrated because they realize they don't understand.

Let us look at the terms in the following examples, where they come from and what they mean:

9th inning	baseball	last part of game, end is in sight
fumble	football	losing the ball to other side, setback
rookie	for all sports	new person, inexperienced
starting gate	horse racing	beginning
quarterback	football	"brain" of the game, most important person
bases are loaded	baseball	good chance of scoring
home run	baseball	scoring points, excellent results
hitter	baseball	someone who does well
home stretch	horse racing	last phase of competition
strike out	baseball	interruption
pitch	baseball	getting the game going
pinch hit	baseball	trouble shooter

The terms in the example come from four sports: baseball, football, basketball, and horse racing. In practice, most sports jargon that American business people use relates to baseball and football. Occasionally other sports will enter, but baseball and football provide by far the richest source of sports metaphors in business.

These sports are popular American team sports. While basketball and baseball, and even football are gaining in popularity in other parts of the world, they are in many ways still considered American sports. In order to understand the jargon connected with the sports, it is therefore helpful to explain the basic concepts behind the sports to a foreign person.

A first step in the training should focus on an understanding of the basics of the sport so that the foreign person can understand the sports jargon in the context of

the sport. This will make it easier to remember the metaphorical meaning. If the person simply tries to memorize the jargon, the context is missing which will make retention more difficult. Let us briefly look at the underlying approach to the three major team sports: baseball, football and basketball. A basic understanding will help outsiders comprehend the meaning and remember the metaphorical meaning better. When the foreign counterpart starts using terms such as: *home plate, pinch bitter and curve ball*, you have reached a new level of understanding.

In **baseball** two teams oppose each other. At any time one team has 9 players on the field. The other team has one player. Each player plays a preassigned position, and there is minimal interaction between the players on the defensive team (catcher, pitcher, field positions). The player from the offensive team, the hitter, is out there by himself. There is minimal cooperation within the "defensive" team and even less on the offensive (hitter) side. The success of the offensive team depends on the individual performance of the hitter who has four chances to get on base. Each player plays a predetermined position. As a result, overall game strategy becomes very important, the line-up of players is crucial because the sequencing of excellent and weaker players can have a definite impact on the outcome of the game. The effective baseball manager is a tactician. Since baseball players work as individuals, they are traded fairly easily from one team to another. A team can buy a star and realistically expect that this star will perform. A manager who uses lots of baseball metaphors in describing his approach to teamwork may actually think of individual accomplishments rather than team cooperation.

In **football** the two opposing teams are divided into an offensive and a defensive team. The offensive and defensive team of one side operates independently of each other. They are never on the field together. The game consists of a sequential progression down the field. Each team has four attempts at advancing ten yards. If the team gains the ten yards, then it has another chance. The goal is to score a touchdown, getting the ball into the end zone of the opposing team. The most important person is the quarterback.

Job descriptions are very narrow. Each player knows exactly what to do, and detailed rules prescribe who can carry the ball. Football requires planning; therefore, scouts will watch games of potential opponents and analyze strategy. The game also requires a well thought-out strategy during the game because the players have to anticipate what the other side will do. The final determination of who is national champion is based on the game, the Superbowl, rather than who won four games out of seven as is the case in the World Series of baseball. A manager using predominantly football terminology may believe in rules and procedures. Team takes on the meaning of following prescribed paths, a well-oiled machine rather than free team interaction.

In **basketball** each player plays both offensive and defensive positions. Furthermore, the switching between offensive to defensive positions is fast and continual. All players on the court interact. The goal is to get the ball into the basket of the opposing team. While there are stars – just think of Michael Jordan – the outcome requires team interaction and cooperation.

The game requires adaptation, fast reflexes, and a willingness to sacrifice individual glory for the team. In this environment, trades are more difficult. It takes a long time to build a team chemistry that leads to success. In this environment, team play means everyone needs to adjust to team needs at a moment's notice.

The American manager who like the color of sports terminology when describing business situations, might be well advised to introduce his/her counterpart to the sports and the meaning. Once the trainees understand the games, it is time to move to specific terms. This part of the training can be a lot of fun with "translating" from jargon to straight business language and from straight business talk into sports jargon. For example, what does it mean a manager says, "He stepped up to the plate"? The term comes from baseball and means: he was ready, or, he volunteered.

We can group sports terminology into categories. Some of the terms are negative, some positive. Some refer to beginnings, some to endings. Some are people-oriented, some refer to strategic decisions.

Beginning Terms

The following terms can all be used to describe the beginning of a task or event:

Batter-up	beginning of baseball game
Tee-off	beginning of golf game
Get the ball rolling	starting
Get out of the starting gate	beginning of horse race, requires concentration
Get out of the blocks	beginning of track event

Ending Terms

These terms are used to describe closure, last efforts and attempts to get things done:

Last inning	last chance for your team to score
Ninth inning	same as last or 9th inning
Home stretch	it's almost over - give it your best shot
Last stretch	same as home stretch
Finish line	final decision, results are dose
Two-minute warning	in football, telling players 2 min. are left, last chance

Positive Terms

These terms signify varying degrees of success and hope:

Hole-in-one	success at first (golf)
Score	winning a point
Touchdown	score in football

Homerun	score in baseball, hitting ball out of park
Two-points	football, after touchdown, taking a chance for extra point
Getting a rain check	baseball, getting money back if rained out, future benefit
Getting to first base	first step to success but no guarantee
Slam dunk	basketball, being in control
Shut-out	super success, other side does not get any points

Negative Terms

The negative terms can indicate personal fault, bad luck, bad results cause by someone else. *Throw a curveball* and *foul* also have the connotation of being somewhat sneaky or unfair:

Send him down to the minors	demote someone
Fumble	giving up an opportunity
Strike-out	not successful at trying to score
Turnover	losing the opportunity and giving other side a chance
Throw a curve	baseball, keeping others off balance, unexpected
Foul	unfair
Sudden death	overtime, who scores first wins

People Terms

The people terms tend to be positive; the player is in control, has experience, is succeeding:

Rookie	beginner
Veteran	experienced person
Quarterback	the one in charge, calling the shots
Homerun hitter	very successful person
Pitcher	throwing the ball, has some control

Strategic Terms

The following terms relate to planning the strategy of the game. Managers who emphasize strategic planning like to use these terms if they use sports terminology:

Punt	football, kicking after not making first down, turning over to other side
One-on-one	basketball, defense, very exhausting but thorough
Time-out	regrouping, rethinking
Long ball	baseball, if very long may result in homerun but gives other side chance to prepare for catch
Single hitter	good at start, getting going but not scoring

Pinch hitter	takes over, someone who gets things done in critical situations
Double play	baseball, getting two players out with one ball
Grid iron	football, layout of field
Game plan	strategic plan
Running out the clock	not playing last seconds, being sure of win
Bases are loaded	chance for 4 points
Lengths ahead	better than the competition
Down to the wire	horse racing, last seconds, competition is very close
Hard ball	meaning business, compare to softball
Big league	good group, people who are at the top, successful

Understanding those terms obviously is helpful in understanding the meaning in a business context.

It seems that successful training has to concentrate on learning in three areas:

1. The understanding of the various sports, the games, and the pageants going along with them. This can be accomplished through the use of diagrams, videos, or film clips, and descriptions of the sports.

2. The business meaning of the sports terminology. Trainees can practice the use of sports terminology in training sessions. The instructor may illustrate the widespread use of sports metaphors by showing quotes from magazines and newspapers.

3. The implications of the use of terminology from certain sports for the team concept of an organization. Managers are likely to use phrases from a variety of sports; however, the preponderance of terminology from one sport may provide some indication on a manager's definition of team. The foreign business who understands these implications may be better able to read between the lines and get a clearer picture of what the American is really saying.

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Puppa Russa : l'identité déchirée entre le corps idéologique et le corps sensoriel

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ABSTRACT: Puppa Russa: ***Identity Torn between the Ideological and the Sensory Bodies***

The novel *Pupa Russa* by Gheorghe Crăciun organizes in themes the construction and deconstruction of identity through the category of corporeality. The identity is revealed as the difference in a field of tensions involving several body shells, and namely, the homogeneous body (structured on the principle of equality with themselves and immanence, degraded into a tonality of obscene), the sensory body (differential and somatic) and the ideological body (a sclerosing superstructure of massifying the identity). The obscene body deformation occurs in contact with and under the pressure of the imposed ideological body, and the release from this oppressive mechanism occurs through the tonality of innocent and pure sensority.

KEYWORDS: *identity, corporeality, ideological, sensory, difference, subjectivity, ontological*

L'obsession de l'identité et de la corporalité, récurrente dans toute la littérature de Gheorghe Crăciun, révèle dans le roman *Pupa Russa* un mécanisme identitaire complexe, tout en évoquant les métaphores postmodernes de la trans-configuration et de la décentralisation, mais il le fait en insistant de façon originale, sur une dynamique conflictuelle entre les diverses réseaux et strates de son identité, sur les rapports inégaux entre les couches sociales, idéologiques et personnelles coincées dans un système de répercussions, projections, exclusions, récupérations, etc. Décentralisé et problématisé, transposé de la position d'une raison qui cherche la cause sur une qui cherche l'effet, en la contextualisant pour la mieux insérer dans le langage courant, démultiplié et fragmenté, le sujet postmoderne est une être composée dont on décèle des insertions dans l'architecture, dont les configurations, les dépôts idéologiques, sociaux, symboliques, sont un tout unitaire et en même temps irrégulière, contradictoire. La sublimation de la vision subjective synthétique et contextualisante devient un vrai cible programmatique de la littérature et l'art postmoderne :

> Remettre le sujet dans le cadre de sa propre parole et se activités significatives (conscientes et inconscientes) dans un contexte historique et social signifie mettre en route une puissante redéfinition, autant du sujet lui-même, que de l'histoire.[1]

L'insertion de la subjectivité dans l'histoire et dans le réel, la problématisation des rapports envers ceux-ci conduisent à une recherche dans l'histoire sémiotique du sujet et de ses components sociaux, idéologiques, personnels,sur l'investigation de la façon dont le sujet acquiert des significations fortes socialement, comment il se laisse aller, représenté et marqué idéologiquement, comment il fait avec, comment il négocie les positionnements dans le registre de l'intimité et de l'extériorité dans lesquelles il se produit. La négociation de l'identité entre les diverses positions non définies ou contradictoires remplace un retour cohérent et synthétique de son parcours biographique, la biographie devenant le lieu propice de toutes ces négociations où on empile des strates psychosomatiques et idéologiques avec autres pratiques significatives. Insister sur le viscéral, sur le corporel, comme zone de l'impact du *je* des structures supérieures sociales et idéologiques, c'est l'une des traits dominants de l'écriture de Gheorghe Crăciun, car il est intéressé par- dessus tout de surprendre les mouvements à travers lesquelles tout individu s'inscrit dans le sens, dans l'histoire, dans la résistance, l'acceptation, le travail, mais aussi est-il attentif aux conflits rencontrés sur ce parcours, aux aspects qui donnent un sens personnel à toute dynamique de stockage et de permutation de sens. Les insertions autobiographiques dans les constructions biographiques de ses personnages constitue une stratégie de la recherche de soi dans les corps des autres :

> Tout ce que j'ai écrit depuis '73 n'a été qu'une aventure de la recherche du corps, des phantasmes qui lui donnent sa consistance journalière, une recherche désespérée d'une corporalité irréductible, coïncident même, à la limite, avec ma propre personne.[2]

Le modèle qui nous informe sur la construction identitaire dans le roman c'est « la différence de corps », que Gheorghe Crăciun a souvent théorétisé et qu'il a choisi de mettre dans un ouvrage biographique ponctué par des interventions auctorielles métafictionnelles à caractère autobiographique : la non congruence, la démultiplication, l'atomisation, l'hybridation, la dissémination, tout ce qui compose le paquet de la subjectivité souterraine postmoderne, sont en train de se libérer d'un trait et de concerter ensemble dans ce roman biographique, autobiographique ponctuellement, à travers un acte scriptural qualifiable comme une poétique de l'incision ; cela marque, avant tout, une grammaire Roumaine. C'est la coupe chirurgicale appliquée à l'identité réifiée dans la catégorie du présent, c'est le défeuillage systémique conçu sous un angle corporel, catégorie ambivalente, porteuse autant d'une différence spécifique, sensorielle perceptive, que responsable de l'effet homogénéisant et de la répétition. La poupée russe, métaphore de l'identité évacuée de façon ontologique et dévoilée (dans le sens du corps dépourvu de ses organes et conceptualisé par Deleuze-Guattari)[3], marque le scénario biographique de Leontina Guran, tout en déconstruisant la mise en route dans le corps hétérogène, de façon continuelle, à travers une esthétique du grotesque, poussée à l'extrême de l'obscène, à la déformation violente, exécutée à travers un déchirement :

> Elle était une poupée comme un enfant née prématurément, à mains mobiles, dans des coquilles de caoutchouc des épaules, à jambes raides et grosses, chaussées avec des chaussures à bouts rond, comme des vieux sabots. Rose jadis (la peau), verte (les yeux), bleu foncé (la jupe plissé de pionnier), noire (ces chaussures atroces), elle portait une marmotte quelconque, qui laissait apparaître des poignées de boucles châtaignes, brûlée par le soleil et lavée par la pluie, cette poupée-là avait derrière un petit orifice coincé dans un cercle métallique. C'était par là que l'air sortait. Son mécanisme sonore fonctionnait encore. (…) Elle tirait furieusement de ce petit bout de caoutchouc et elle a réussi de lui enlever les mains, les pieds, la tête, qu'elle jetait, aveuglée par dépit, dans les touffes de valériane et l'herbe haute de la lisière de la forêt. Il faisait frais, mais elle transpirait. Sa peau chaude et humide se couvrait avec l'air frais des herbes autour comme d'un vêtement étrange, piquante et énervante. Elle avait mis ses doigts dans l'orifice où il y avait auparavant la tête et s'appliquait à déchirer le torse de gomme épaisse. Le matériel s'y opposait, ses doigts étant trop petites, ses mouvements trop nerveuses, le silence était devenu soudain trop pressante, trop inattendu.[4]

Fragmenté dans des morceaux insulaires, dans une étanchéité chromatique, éviscéré, le corps de la poupée comme analogue de l'image unificatrice de soi-même, consolidée de façon spectaculaire et autocentrée (stade du miroir dans la psychanalyse), devient représentatif pour l'identité morcelée de Léontine, réduite au degré zéro dont on part récupérer dans la pureté différentielle mise à disposition par la corporalité somatique ; la défiguration du corps comme un tout identitaire par égalité à soi-même, vise la renaissance de la corporalité somatique comme région de la disparité, de la non ressemblance, de la naissance, du multiple. On oppose au Corps comme base du Moi et d'une catégorie anthologique d'une présence tel que l'Entier, le Même, L'Identité, Le Ressemblant, L'Égal (mentionné par G. Deleuze dans la *Différence et la répétition*[5]), la corporalité informelle, irrégulière, chaotique, espace pulsionnelle et intensive des différences pures. L'identité de Léontine Guran, personnage dont la biographie se construit et se déconstruit, ici sur un trajet plein d'obstacles et insolite, fracturé, qui s'exerce continuellement (elle ne se ressemble pas, ne se configure pas, elle se ne pose pas, mais finalement, se pulvérise à travers la disparition étrangement violente du personnage) comme interface de trois corps : corps homogène (défiguré, déchiré, violé plusieurs fois à travers une chaîne sans fin des aventures frisant l'érotomanie et l'obscénité), corps sensoriel (différentiel, somatique, espace germinatif des énergies individualisantes) et le corps idéologique (extérieur, aplatissant et formel, une machine infernale de massification et un générateur de stéréotypies).

Le dispositif biographique se met en route de façon violente, sous la coupe défigurant de regard de l'autre / d'une autre, surgissant de façon sentimentale à travers un montage de l'envie ; expropriée dans une vision complètement extérieure, le corps est possédé, exfolié, jeté par terre, dégradé, morcelé, mutilé, à l'aide d'un instrumental d'une rhétorique de l'obscène :

> J'étais, comme d'habitude, dans la salle de méditation, dans un après-midi terne d'octobre, quand le pédagogue chef, l'antipathique Kolontany, à sa marche de chat

> boiteux, entra suivi par une nouvelle élève, une sorte de petite créature effrayée et vêtue d'un pardessus datant de l'époque de ma grand-mère. (…) Elle a du rester avec nous, dans la salle de méditation, jusqu'à la fin du programme, elle du enlever son survêtement et c'est seulement à ce moment là que je l'ai véritablement vue, que j'ai sentie que je devais en avoir peur et qu'il me fallait la regarder avec méfiance, à partir de ce moment-là même. C'était pas seulement le fait de lui avoir deviné sous la jupe bleu son cul insolent de nymphomane et le dessein parfait de ses cuisses, mais j'ai aussi vu sa taille haute (un homme aurait dit enivrante), étranglée d'une fine ceinture, rouge, brillante comme un serpent. Et ses collants en coton – j'en rigole encore ! Elle avait des belles jambes, de topmodel (des jambes type Neckerman, comme on avait dit ce soir-là dans notre dortoir). Elle s'appelait Léontine. [6]

La destinée de Léontine Guran, tel qu'il découle dans une dimension extérieur-factuelle, à travers l'optique narratologique d'une vision extérieur, autant réductive et dominatrice, réside sous le signe de cette double figure mutilante, tantôt de l'Autre féminin, incisif dans l'horizon de l'envie, que de l'Autre masculin, dévorateur, lubrique, charnel, mortifiant le corps dans le registre de l'obscène et en exhibant son anatomie via une dissection spectaculaire ; vulgarisé, jeté par terre, dégradé, possédé et consumé, le corps annule l'identité, devenant une masse charnelle informe, d'une viscosité terrifiante où s'exposent à un regard glissant les cuisses, la taille, les seins etc. Enviée par les femmes et possédée de façon sérielle par les hommes (sa vie est une série d'expériences érotiques auxquelles elle assiste passivement), Léontine Guran se soumet à une défiguration violente sous la loupe de l'altérité composée d'un paquet générique complet (masculin et féminin), car étant obligée de se replier à ce niveau extérieur factuel vers une zone de l'immanence somatique de son propre corps, là où l'identité régénère de façon sensorielle et se reformule comme différence. Ce double schéma, dont le signe déclanche le dispositif biographique, est aussi l'envie dévoratrice (le déchirement et la consommation du corps charnel), qui prends des traits unificateurs dans un concept défini en psychanalyse comme marque symbolique récurrente tout au long de l'histoire du sujet, dans ses articulations sur le fond : tous les projections de soi contournées sur les femmes dégénèrent dans un narcissisme primaire, polymorphe et ambigu, comme formule de self-défense sous le bistouri des regards envieuses martelant le corps, en lui enlevant toute illusion d'intégration et unité (Melanie Klein[7] interprète l'envie comme expression sadique-orale et sadique-anale des impulsions destructives orientées contre l'objet bon, unifiant et sécurisant dont le sujet se sent privé et menacé) ; le corps de Léontine Guran naît ainsi sous la lame du regard envieux, se baptise, dans un rituel orgiaque, dans un acte de lesbianisme qui l'enfonce dans une formule d'auto-érotisme inhibant pour l'identification (l'épisode consommé dans la mansarde du foyer, durant le premier an de lycée, sous le titre Imago, évocateur de l'image de soi-même compromise, détruite), se heurte après, suite aux aventures avec le professeur Horatiu Malinas, des regards jalouses de sa femme, la série des rencontres aux regards féminines guillotinantes continuant tout au long du parcours biographique ; quant à l'autre genre, masculin,

toutes les projections imaginaires de soi sont engrossées de façon obscène via une carnation qui attend les regards dévorateurs, libidineux, lascives.

Le signe qui produit l'authentification de l'image corporelle de soi dans le champs du regard de l'Autre masculin et féminin fonctionne de façon discontinue, à travers des mécanismes contradictoires informées via une tension agressive orientée de façon bipolaire : d'une côté, un surinvestissement narcissique spéculée dans la région du regard masculin, excessif, sensuel, intense, à effets réifications sur le corps exposé, visionné, approprié ; d'autre part, une régression narcissique dans un auto-érotisme non différencié sous la menace de l'autre féminin rivalisant, préparé à mutiler le corps étalé sensuellement sous les regards masculines, intensifié et fixé excessivement par ceux-ci. Le corps imaginaire explose et s'auto-détruit à travers l'intersection de ces deux regards polaires qui le reflètent de façon contrastive, l'une en la projetant comme une unité rigide et permute sous le rayon des impulsions libidinaux qui le visent autant charnellement qu'ils l'ôtent du circuit symbolique de la communication à travers le langage, en l'aplatissant végétativement, le réduisant au silence, l'autre en la menaçant justement pour la plénitude muette dans laquelle les regards masculines le fixe indestructiblement ; l'image du corps fragmenté de la poupée traduit ce schéma contrastif dans la captivité duquel le corps se désintègre de façon spasmodique.

Désorganisé dans l'imaginaire du jeux des regards dévorateurs libidineux , le corps de Léontine Guran s'aplatie et s'exhibe, en se vidant des organes et en grossissant l'épiderme, afin de devenir simple surface d'inscription marquée par la volupté du fantasque social, représentée sous la forme de l'altérité, de l'Autre ; les désirs des autres (féminins et masculins) se connectent voluptueusement à cette surface épidermique pleine (où l'intériorité s'est aplatie) se couplent machinalement (conformément à la terminologie de Deleuze et Guattari) avec le désir qui compose et traverse le sujet en lui absorbant l'intérieur organique et en le roulant sur la peau. Le Corps sans les organes théorétisé par Deleuze et Guattari est la surface apparemment objective sur laquelle glisse, s'aventure, en se composant et en se décomposant à travers des nouvelles synthèses, le sujet schizophrène, est la station non-productive d'un procès alimenté par le libido :

> Le corps sans les organes se rabat sur la production désirante et l'attire vers soi, en l'approchant. Les machines organes s'y attrapent comme d'une veste floristique ou des médailles sur le t-shirt d'un athlète en le faisant tressaillir. Une machine d'attraction sociale lui succède ainsi peut-être, à la machine répulsive ; une machine miraculante venant après la machine paranoïaque. Le corps sans organes, l'improductif, le non-consummable, sert comme surface pour l'enregistrement de tout le procès de production du désir, ce qui fait que les voitures du désir paraissent émettre du mouvement apparent qui s'en rapportent. C'est essentiel l'établissement d'une surface ensorcelée d'inscription ou d'enregistrement qui s'attribue toutes les forces de production et toutes les organes productives et qui agissent comme une quasi-cause le transmettant le mouvement apparent (le fétichisme).[8]

Projeté de dehors, à partir de l'Autre –social, le corps d'un érotisme lubrique, obscène, de Léontine Guran fonctionne comme une soupape ouverte à la production désirante codifiée, inscrite et enregistrée par le *socius* (la machine

sociale) sur *le corps sans organes*, construction débarrassée de toute prétention d'originalité ou de la source et formulée comme surface résiduelle d'un *socius déteritorialisé*. L'érotisme et l'autoérotisme maniacal à travers lesquelles ils se filent intégralement, à ce niveau, le corps traduit ce gestuel des inscriptions désirante projetés dans le champs social sur la surface fantastique, fétiche, ensorcellante du corps plein, induisant l'illusion de l'unité sans être constitué par celui-ci :

> Le corps sans organes est produit comme un tout, mais à sa place, dans le produit de production, à côté de parties qu'il n'unifie pas et qu'il ne totalise pas. Et quand il s'applique, quand il s'en rabat, il induit des communications transversales, des sommes transfinies, des inscriptions polyvoques et translinguistiques sur sa propre surface que les interruptions fonctionnelles des objets partiaux n'arrêtent d'être mélangées et coupées par les interruptions des chaînes significatives et de celles appartenant à un sujet qui cherche encore et trouve ici ses repères.[9]

La composition du corps obscène étalé sur la surface du discours roumain (les trois corps, obscène idéologiquement et sensuellement se construisent sur des paliers discursives disposés via palimpseste, interférence et verticalité) comprend les ingrédients forts du corps sans organes deleuzian-guattarian, la protection sociale et le désir en état exhibé, pure :

> Nous soutenons au contraire, que le champ social est parcouru sans faute par le désir, qu'il est le produit historiquement déterminé de celui-là et que le libido n'a besoin d'aucune médiation ou sublimation, d'aucune opération psychique, d'aucune transformation pour arriver à investir les forces de production. *Il n'y a que le désir et le social, rien d'autre*.[10]

Simplifié à l'extrême et schématisé comme un jeu de projections déchargés de l'extérieur sur une surface charnelle, le corps inscrit à travers des expériences répétés d'un érotisme lubrique se réduit à un concept essentialisant, dont les pièces de base sont une masse d'énergie sexuelle et une direction d'où se réalise l'absorption, le prélèvement. L'esthétique du grotesque et de l'obscène auquel souscrit la représentation du corps dégradé, réduit à une corporalité lubrique, fait dynamiter le modèle de la cohérence immanente du corps structuré à travers une disposition hiérarchique d'organes et replié autour d'un arrangement subjectif de l'intériorité ; l'aplatisation du corps interne à travers une exhibition de ses organes et sa connection à une source externe, le chiffonnage grotesque obscène du corps organique et la réduction à une carnation informe, la dissolution pulsionnelle de toutes formations organiques dans un flux érotique débordant, constitue des stratégies d'évacuation de l'intériorité et de la raison subjective, comme représentations générateurs de l'illusion formelle cultivée d'une esthétique du beau. L'excès grossier de matérialité agresse et pulvérise le formalisme imminent du beau, s'oriente de façon polémique contre la totalité idéologique affirmative, en connectant la crise du beau dans l'art à la crise de l'ontologie et de la raison

dominante du sujet, conformément à l'interprétation de l'esthétique du laid par Th. Adorno :

> L'image du beau se transforme dans l'ensemble du mouvement général de Aufklarung en vertu de cette dialectique. La loi de la formalisation à constitué un moment d'équilibre, submergé progressivement par la relation avec le disparate, que l'identité du Beau essaie en vain de tenir à distance. L'Affinité de toute la beauté avec la mort trouve refuge dans l'idée de la forme pure, que l'Art impose à la diversité du vif qui s'y éteint.[11]

Comme geste polémique à l'adresse de l'idéologie utopique affirmative, totalitaire, l'esthétique soutire le corps de Léontine Guran à un projet Significatif oppressif par grandeur et conciliation dominante ; appareil tentaculaire menaçant continuellement de devenir une sur-couche symbolique de son corps, l'idéologie totalitaire est intrusive sur tout le parcours biographique à travers des insertions systémiques de son corpus textuel (marqué graphiquement via des caractères différenciés) dans le corpus de la biographie (le nom même de Léontine plane de façon incomprise sur la petite fille et, ultérieurement sur le femme soumise à une investigation identitaire, comme une donation étrange de la part de la marraine échappée aux Etats Unies pendant le communisme). Le corps idéologique tranche le corps biographique gravant de façon oppressive la Lettre et en la violentant, dans un essai de localisation, de fixation, de matérialisation de tissus glissantes du corps biographique dans une structure sur ordonnée, légiférante. Comme support matériel de l'ordre symbolique (lieu de dépôt) , la lettre soutient formellement le nom propre et le trait unitaire en assurant une typologie et en donnant de directions d'identification au sujet ; en informant sur le nom de Léontine Guran, la lettre de l'idéologie totalitaire grave et agresse l'identité en la déstabilisant sous le signe de la course, seul acte conservé comme une trace mnésique fondatrice de la biographie et l'identité de sa marraine :

> Leontina ! Leontinusa !..Nusa, Tinusa, Tinoaica de merde !(comme l'appelait Violeta qui se fâchait beaucoup). Leontinica, Tina, Leonica, cette salope de Leonica ! Qui lui avait donné ce nom insensé ?Elle avait appris « de chez les gens », elle non plus ne savait pas comment, qui lui avait dit, quand, peut-être elle en avait rêvée, peut-être une rumeur lui était passée à côté l'oreille, le fait est qu'elle avait une marraine qui s'était échappée aux Etats Unies.C'était elle qui lui avait donné ce nom-là.[12]

Mise en route comme incompression, non-responsabilité, dérive interprétative du nom, le conflit identitaire transposé niveau corporel se représente comme un mécanisme basé sur palimpseste, au cadre duquel le cadre idéologique, sur ordonné littérairement, déclanche oppressivement le corps obscène (comme marque de la violence du premier et réaction charnelle, pulsionnellement sexuelle à celui-ci), ouvrant dans un final, via un système de soupapes successives, le corps sensoriel, différentiel, rafraîchi à travers un raccord à la nature :

> Quand elle entendit le mot « échappée », elle avait tout réalisé. Comme dans un film, comme à travers la fenêtre d'un diascope, les doigts collés au visage,bougeant les images, ah, la friction énervante de la roue de bakélite ! L'effort de suivre le col étendu la lumière de la fenêtre, pour que la pellicule de cellulose devienne transparente.[13]

La supra structure de cette identité palimpseste se manifeste, pas seulement comme une couche symbolique extérieur et formel (revendiquant son statut de corps idéologique à travers des blocs textuels différenciés graphiquement), mais s'infiltrent à travers la biographie de Léontine Guran, tantôt sur le palier du symbolique (le nom garde la trace de la fuite de sa marraine en Amérique), tantôt sur le palier du réel, à travers un épisode biographique passé dans l'enfance (la trouvaille d'une parachute enterrée dans la lisière de la forêt, l'enquête réalisée dans la station locale de police et les répercussions dramatiques sur le destin et l'évolution de la petite, âgée alors de huit ans). La défiguration obscène du corps de Léontine Guran se passera en contact avec l'appareil idéologique totalitaire (son destin sexuel se construira sous la forme d'un viol en série de la part des membres du parti communiste, dans des contextes et par des relations marquées par la lubricité). L'évacuation de l'intimité d'un destin exposé à une sexualité lubrique et brutale, l'éviscération du corps personnel sous la pression du corps social et idéologique constitue une des stratagèmes de l'appareil communiste de pression et de contrôle, en obligeant via des successives pertes de dignité à la dégradation épuisée dans le corps désarticulé, naturel et spontané, de la perception sensorielle pure ; l'exfoliation de l'identité, sa composition stratifiée et hétérogène se dévoile sur ce trajet biographique dans une manière conflictuelle, par un enchaînement séismique, dont le résultat est l'identité différentielle comme rapport de forces, dynamisme et processus symbolique du réel, du social et de l'horizon personnel, comme réseau à l'intersection de ces textures. Le corps idéologique coupe le noyau intime, personnel de Léontine Guran (la division générique du nom en Léon et Tina se produit sous l'angle de l'incident de la trouvaille de la parachute et à son enquête ultérieure), imprègne les rapports de celle-ci avec le réel et le social, en vidant le Moi et en le transformant dans la surface des enregistrements des projections étrangères, extérieures, produites de façon impersonnelle. L'altérité sociale idéologique occupe l'espace de l'identité et de l'intimité, à travers une subtile stratagème, d'infiltration et substitution du corps personnel avec le corps idéologique (les blocs textuels qui découpent et exposent l'idéologie communiste, en étalant des monstres de ce type de construction sociale deviennent, à travers l'insertion graphique spéciale, des noyaux de substitution de l'intimité, des faux centres inoculées à l'aire du moi).

Le vidange du moi et l'invasion du champs personnel par le remplacement de l'intime avec l'extime (l'intimité avec l'extériorité) détermine des reliages sporadiques, fragmentaires dans le domaine de la sensation exclusivement sensorielle, à l'intersection du champs épidermique avec le réel vidé d'idéologie, naturel. Les tombées dans une mémoire sensorielle, en ressuscitant le plus souvent, la pureté de la perception non déformé de l'enfance (l'invasion proustienne des

images casanières, le souvenir du grand-père, des premiers rapports avec le langage et le réel, etc.), respectivement la prolongation de ces états réceptaculaires, perceptives, tout au long de son parcours biographique surviennent comme des libérations spasmodiques contre le poids du corps idéologique imposé, sur posé, injecté dans le centre de la personnalité (au lieu du moi) ; le corps sensoriel, épidermique, sauve l'être éviscérée sous la pression de l'appareil idéologique, en remplaçant le corps obscène (produit du contact avec l'horizon totalitaire) avec un flux d'un sentiment régénérateur, reviviscente. Dans cet espace de la rencontre non-déformée, sans philtre idéologique, du réel se met en route les exercices de l'incorporation du réel dans le langage, sa transformation en capsule, dans un horizon de significations tissues, toujours comme un palimpseste, dans l'esprit de Léontine Guran : les paroles sont décomposées dans des syllabes et des sons, ses significations permutent sous diverses couches phonétiques et confrontées à a matière du réel dans son état brut, on essaie diverses philtres imaginaires pour certains représentations, on construit et on déconstruit courtes histoires sémantiques des choses, on opère des sublimations symboliques et désublimations, on essaie la consistance de l'identité projetée à travers une rencontre entre le langage, la pensée et la réalité. Les significations se construisent sur un fond affectif, correspondent avec les états mentales, sont surprises dans le travail de traduction des représentations, essaient des formes d'organisation à la limite entre une syntaxe mentale (originale, personnelle, intime) et une syntaxe conventionnelle (publique, extérieure).

La problématisation de l'identité implique, au niveau de cette infrastructure sensorielle perceptive, une problématisation avec le réel et le langage, l'exercice de la fixation de la référence, le plongeon dans un état mental du langage où on essaie la fixation de la référence de la parole linguistique, respectivement la fixation de la parole mentalement, la recherche de soi devenant la recherche des possibilités d'expression du langage. En passant en revue les principales traits du langage mental (différent de celui conventionnel, publique), M. Devitte et K. Sterelny[14] mentionnent les rapports que la théorie de Greyce de la signification les établit dans une signification standard littérale ou conventionnelle et ce que le locuteur veut dire dans une situation donnée ; dérivée de la signification conventionnelle à travers le processus de l'emprunt, de la référence, la signification du locuteur la dépasse, l'accord entre les deux types de signification sollicitant un travail de traduction et approximation. Les structures complexes des intentions du locuteur reflètent la vie mentale souconsciente de ceux-ci, le fond intuitif, psychosomatique sur lequel on insiste dans les déconstructions opérées au niveau du langage dans ce substrat biographique de Léontine Guran. La phénoménologie du langage réalisée à travers la perception par Merleau Ponty souligne la composante gestuelle, donc corporelle à travers laquelle le langage engage des relations intersubectives et existentielles :

> Le langage possède un intérieur, mais celui-ci n'est pas une pensée renfermée en elle-même, consciente de soi-même. (…) Il se présente, il est plutôt une prise de position de la part du sujet dans le monde des significations.[15]

Décentralisé sensuellement et sémantiquement, le sujet coincé en conflits idéologiques et symboliques (comme l'oscillation de l'autodéfinition générique entre masculin et féminin, entre Léon et Tina), on découvre au niveau corporel une région pour des possibilités de ré sémantisation et ré symbolisation, une soupape régénérative. La force du geste phonétique de reconfiguration existentielle réside, conformément à la même phénoménologie sensorielle du langage dans son investissement corporel :

> Le geste phonétique réalise, tantôt pour celui qui parle tantôt pour celui qui écoute, une certaine structuration de l'expérience, une certaine modulation de l'existence, tout comme un comportement de mon corps investit les objets autour de moi d'une certaine signification, autant pour moi que pour l'autrui.[16]

Gravée idéologiquement et déviée à travers l'image d'un corps déformé de façon obscène, l'identité de Léontine Guran est récupérée ainsi dans sa pureté différentielle psychosomatique au niveau du corps sensoriel, où les racines intimes du langage annoncent la possibilité de la régénération et du salut.

NOTES

[1] Linda Hutcheon (2002). *Poetica postmodernismului*, traducere de Dan Popescu. Bucureşti : Univers, 256.
[2] Gheorghe Crăciun (1993). *Frumoasa fără corp*. Bucureşti : Cartea Românească, 331.
[3] Gilles Deleuze, Felix Guattari (2008). *Capitalism şi schizofrenie. Anti-Oedip*, traducere de Bogdan Ghiu. Piteşti : Paralela 45.
[4] Gheorghe Crăciun (2004). *Pupa Russa*. Bucureşti : Humanitas, 308.
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[6] Gheorghe Crăciun, *op.cit.*, 11.
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Consideraciones sobre el uso de las canciones en la enseñanza de la traducción

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ABSTRACT: ***On the Use of Songs in Teaching Translation***

In teaching, songs are traditionally used in low age students (in kindergartens or primary schools), for the acquisition of words or simple phrases. This is why they are generally considered a trivial corpus, not worthy of much academic attention. However, songs may be a very effective resource in high school or even universities, if properly used. In translation classes, songs involve as many difficulties as any other text and they represent an extremely valuable item of corpus, combining the development of the intellectual aptitudes of students and the affective motivation thereof. Even though, at first sight, the translation of songs may seem a simple task, this activity may raise issues of grammar, adaptation (maintenance of register, highly colloquial songs, jargon, regionalisms, and intentional errors), equivalence or prosody, among others.

KEYWORDS: *translation, corpus, songs, teaching*

En el espacio extremadamente variado y complejo de las competencias lingüísticas que se pueden enseñar, la traducción ocupa un lugar controvertido, pero privilegiado. Es superfluo decir que en la enseñanza de la traducción el profesor es más que un simple emisor de informaciones que se pueden apuntar, comprender, memorizar y después reproducir, de una manera más o menos correcta. En el proceso de aprender a traducir, se tienen que desarrollar ciertas competencias y, por lo tanto, una participación activa tanto del profesor, como del estudiante es vital para tener éxito. Como se ha observado frecuentemente, la traducción se puede considerar un arte o una habilidad y las escuelas de artes y habilidades se centran en prácticas y más prácticas. Claro, se puede hablar de la enseñanza de la traducción desde una perspectiva teórica, ofreciendo informaciones sobre la historia de la traducción, estudios de traducción, técnicas o enfoques traductológicos, entre otras.

De todas formas, la mayoría de las clases de traducción se centran en los aspectos prácticos. Un profesor no puede pretender haber enseñado traducción si los estudiantes no pueden hacer la traducción de un texto real o si, al final de la clase, los estudiantes se sienten desorientados y desamparados al enfrentarse con una experiencia real de traducción. Para este fin, el uso de corpus es altamente necesario en la enseñanza de la traducción. Las oraciones o los textos artificiales, o

sea creados especialmente con este propósito, el de subrayar dificultades de traducción, de hacer que los estudiantes tomen conciencia de ciertas construcciones o de plantear varios problemas que pueden surgir, podrían servir en un principio, pero, a largo plazo, los elementos reales de corpus son mucho más eficaces, tanto desde un punto de vista académico, como motivacional: al estudiante se le tiene que demostrar que lo que está estudiando tiene una aplicación en la vida real.

Los estudiantes de hoy ya no se conforman con asistir a una clase en la cual sólo se les proporcionen las informaciones impartidas por el profesor o el libro de textos y piden que la enseñanza tenga un enfoque más integrativo y práctico. La sociedad humana está progresando constantemente hacia la libertad y la educación no se queda atrás. Los estudiantes del siglo XXI son mucho más pretenciosos de lo que solían ser sus padres: ponen preguntas, tienen una visión más abierta de la vida y rechazan intrínsecamente los temas que se basan exclusivamente en la acumulación de conocimientos. Dada la situación, los profesores deberían afrontar este reto y proponer actividades interesantes.

Durante un curso de traducción, se pueden proponer tipos de textos de lo más variados, empezando por textos generales y siguiendo con textos especializados (técnicos, económicos, jurídicos, medicales, sobre construcciones, automóviles, nutrición, psicología, medio ambiente, química, productos de belleza y muchas otras opciones). Claro está, en un principio los estudiantes tienen que acostumbrarse a textos bastante generales, que tengan un lenguaje común y asequible y en este caso las opciones ya no son tan ilimitadas. El profesor puede escoger fragmentos de libros, artículos de periódicos o bien puede hacer uso de otros recursos más modernos y más atractivos para la juventud de hoy: textos publicados en Internet (en blogs por ejemplo) y letras de canciones. En este artículo nos enfocaremos en la eficiencia del uso de las canciones en la traducción.

Hay que subrayar desde el principio que es posible que algunos estudiantes no tomen esta tarea demasiado en serio y la consideren extremadamente fácil, si no se les proporciona orientación adecuada. El profesor tiene que ser capaz de convertir estos elementos de corpus en materiales educativos eficaces. Consideramos que, aunque las canciones se utilizan generalmente en las edades menores (en la escuela de párvulos o en la escuela primaria), para aprender palabras o construcciones sencillas, también pueden representar un método útil de enseñar traducción a estudiantes de universidad. Por más triviales que parezcan, las canciones implican tantas dificultades como cualquier otro texto de factura general y son un recurso muy valioso si quiere mantener la atención de los estudiantes hacia los modelos gramaticales de diversas estructuras lingüísticas y hacia los varios significados que puede tener una palabra, según el contexto en el cual aparece.

Hemos observado un nivel muy alto de interés en los estudiantes cuando se les ha propuesto este nuevo tipo de actividad, mucho más alto que en el caso de textos literarios o columnas de periódicos. Esto se debe a la poderosa componente afectiva involucrada: los estudiantes estaban familiarizados con las canciones, éstas eran más cercanas a sus edades y trataban de temas populares (amor, tristeza, melancolía, las diferencias generacionales etc.). Desde luego, los conocimientos

académicos y lingüísticos no son ignorados. La traducción de canciones puede levantar problemas gramaticales, pero también de adaptación (mantener el registro, regionalismos, lenguaje coloquial, errores intencionados) o equivalencia (elegir un término específico según el contexto, sinónimos, equivalencia fraseológica, elementos culturales específicos que deben ser trasladados a la cultura meta).

Para ilustrar el uso de las canciones en una clase de traducción de español a rumano y para demostrar que este tipo de corpus puede ser tan útil para la adquisición de las competencias traductológicas como cualquier otro tipo de texto, vamos a utilizar el siguiente recuadro. Tomaremos como ejemplo sólo cinco estructuras sintácticas presentes en la canción "Rosas" del grupo español La Oreja de Van Gogh y veremos como las han traducido varios estudiantes de español (las traducciones son reales), haciendo unos breves comentarios sobre tales traducciones.

Texto original	**Traducciones**	**Comentarios**
en un día de estos en que suelo pensar: "hoy va a ser el día menos pensado", nos hemos cruzado	*într-o zi în care mă gândesc „asta va fi ziua negândită" ne-am întâlnit*	Construcción ilógica en rumano, intenta mantener la metáfora del original, pero sin lograr el mismo efecto.
	în ziua de astăzi mă gândesc că astăzi va fi ziua la care mă gândesc cel mai puțin şi ne-am întâlnit	El texto en español sólo contiene una repetición parcial (*pensar-pensado*), sin embargo el texto rumano contiene dos repeticiones totales (*astăzi, gândesc*), cosa que, aun no afectando la correctitud de la traducción, afecta la carga estilística intencionada.
	într-o zi din astea mă tot gândesc: „azi va fi o zi mai puțin încărcată", ne-am intersectat	Confusión entre dos palabras: *pensado* y *pesado*. Uso algo forzado e impropio del neologismo rumano "a se intersecta", para el verbo español "cruzar", que pertenece al léxico común. Se pierde el complemento temporal.
	într-o bună zi doar când o sa te gândeşti „azi o sa fie ziua cea mai puțin gândită" ne-am întâlnit	Traducción errónea de la perífrasis iterativa "suelo pensar", tal vez por la similitud entre "suelo" y "sólo". Incoherencia de los tiempos (futuro en la subordinada y pretérito perfecto en la oración principal).

	din momentul în care te-am cunoscut, reluând cu grabă timp de tăcere	Traducción incorrecta del español "resumir", quizá por su similitud con el verbo inglés "to resume", que significa "reanudar". Traducción palabra por palabra, que no mantiene ni el sentido, ni la impresión artística del original.
desde el momento en el que te conocí, resumiendo con prisas tiempo de silencio	*din momentul în care te-am cunoscut, rezumând cu grabă timpul de liniște*	Equivalencia errónea de "silencio" por "liniște". La preposición "în" hubiera sonado más natural en romano que "cu".
	din momentul în care te-am cunoscut, într-o perioadă grăbită de liniște	El estudiante intenta eludir la traducción del verbo "resumir", pero el resultado no es de los mejores.
	din momentul în care te-am cunoscut, adunând grăbit momentele de tăcere	Muy buena equivalencia de "tiempo de silencio" con "momente de tăcere". El verbo "a aduna" no es la mejor opción en este caso.
por eso esperaba con la carita empapada a que llegaras con rosas, con mil rosas para mí	*de asta aşteptam cu nerăbdare sa vii cu trandafiri, cu mii de trandafiri pentru mine*	Traducción errónea del participio "empapada", que se refiere a un rostro lleno de lágrimas. En el primer ejemplo de traducción se hace una adaptación (no se mantiene la equivalencia, pero suena natural), en el segundo ("îmbibată") falta el completento de agente que es imprescindible en este caso y en el tercero se cambia por completo el sentido (no hay equivalencia entre *empapada* – llena de lágrimas y *îmbujorată* – ruborizada).
	de aceea aşteptam cu fața îmbibată să vii cu trandafiri, cu mii de trandafiri pentru mine	
	de aceea aşteptam cu fața îmbujorată sa vii cu trandafiri, cu mii de trandafiri pentru mine	
allí me quedé, en una mano el corazón, y en la otra excusas que ni tú entendías	*acolo am rămas, cu mâna pe inimă şi scuze pe care nici tu nu le înțelegi*	La traducción pierde el sentido de correspondencia del original: "en una mano… y en la otra". Además, no es lo mismo tener el corazón en la mano que tener la mano sobre el corazón, como se deduciría según la traducción.
	aici am rămas, cu inima într-o mână, iar în cealaltă scuze ce nici tu nu le înțelegeai	Uso incorrecto del relativo rumano. Lo correcto sería "pe care".
	acolo am rămas, cu o mână pe inimă şi în cealaltă țineam	El mismo comentario sobre la equivalencia incorrecta de "en

	scuze pe care nici tu nu le înţelegeai	una mano el corazón". Introducción forzada del verbo rumano „a ţine", que sería aplicable en el caso de objetos, pero no suena natural con conceptos abstractos como las excusas.
y es que empiezo a sospechar que los demás son sólo para olvidar	*şi încep să bănuiesc că ceilalţi sunt doar pentru a fi uitaţi*	Falta de coherencia con un verso anterior de la canción ("los demás" se refiere al sustantivo "amores", que pertenece al género femenino en rumano).
	şi încep să cred că ceilalţi sunt doar pentru a-i uita	
	încep să suspectez că celelalte sunt doar pentru a fi uitate	El registro de la canción no es apropiado para el verbo rumano "a suspecta", hace falta un término mucho más coloquial.

Aunque los ejemplos presentados arriba no son muchísimos, sí son lo suficientemente relevantes para ilustrar que la traducción de canciones no tiene nada que envidiar a la traducción de otros tipos de textos generales. Aunque parezcan fáciles de traducir y muchos menosprecien su importancia, los estudiantes cometen el mismo tipo de errores que en el caso de cualquier otro texto que tenga un lenguaje no especializado, porque las estructuras lingüísticas son las mismas.

Además, con estudiantes más experimentados, se podría llegar a desarrollar esta actividad hasta intentar lograr una similitud muy fuerte con el original desde un punto de vista prosódico (el profesor les puede pedir a los estudiantes que mantengan el número de sílabas, el ritmo, la rima, las aliteraciones, asonancias, cesuras etc.). Desde luego, no hay que suponer que la traducción de una canción tiene que tener las mismas rimas que el original. Este punto de vista es erróneo en cuanto concierne las estrategias y eliminaría otros cuatro aspectos importantes de esta tarea tan compleja: el sentido, la naturalidad (que son requisitos de una traducción normal), el ritmo y la cantabilidad.

Hemos intentado demostrar en esta presentación que las canciones pueden representar elementos importantes de corpus en las clases de traducción, de los cuales los profesores podrían echar mano con más frecuencia, ya que son un tipo de textos que combinan la transferencia estándar del significado y la motivación afectiva. Las canciones son un recurso que no se debería menospreciar; todo lo contrario, se debe aprovechar el hecho de que los estudiantes se identifiquen con ellas (porque es importante que los estudiantes empaticen con lo que están aprendiendo), para, así, utilizarlas con fines constructivos.

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The Contextualization of Christmas in Old Ceremonial Songs. Notes on the Archaic Spirituality of the Romanian Traditional Village

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ABSTRACT

Father Christmas takes the attributes of an old pre-Christian deity who used to ensure the passage from the old year to the new one, renewing and refreshing the world order. In the carols influenced by the early Christianity, the protagonist can be seen at the birth of Christ, hostile at first and later converted to the new faith. In other, older carols, he is depicted lying in a beautifully adorned bed, fallen into the divine sleep, sometimes compared with drunkenness. Waking up, i.e. passing into the New Year, is done by characters manifesting the sacred, as dictated by a script found in the funeral ceremonial songs, where, however, the act fails. One can understand in both cases the mythical representation of the transition from one world to another, from one temporal state to another, from one existential state to another.

KEYWORDS: *the wonderful horse, the "dark" attire, blind drunk in the beautifully adorned bed, the Cuckoo's fight with Death*

Despite its long and complicated history, Christmas retains its mainly transitional character, according to a universal model to represent being. It marks a passage from one temporal unity to another, from one world to another. The name of the feast, during which the Christian Church celebrates the Nativity, is given to one of its key figures – *Crăciun* ('Christmas') or *Moş Crăciun* ('Father Christmas'). Its etymology might be Latin (*creationem*), being borrowed from Old Romanian by the Slave populations in the area. The presence of this word in the denomination of several sequences of the feast stresses the importance of the character and its model: *Ajunul Crăciunului* ('Christmas Eve'), *Buşteanul Crăciunului* ('Yule Log'), *Colacul Crăciunului* ('Christmas Pretzel'), *Crăciunul Mare* ('Big Christmas') and *Crăciunul Mic* ('Small Christmas').

Its recent urban and cult features concern the coming of Santa Claus who brings gifts to the children on the night before Christmas. Father Christmas' image from our carols (Rom. *colinda*) and legends, some of them inspired from the ancient Apocrypha, mostly from the Protoevangelium of James[1], is much older, a

contemporary with Christianity's initial forms. In most of our texts, Crăciun appears as a strict and uncommunicative person, who sends Virgin Mary to give birth in his stables. The scene in which Crăciuneasa's (Father Christmas' wife) hands are healed reminds of not only the healing of Salome's hand in the Protoevangelium, but also about the custom of giving "the midwife's sleeves" as a gift by the child's mother after birth for cleansing purposes.[2] Thematically, the hero's final conversion "entered carols because it was in keeping with the fundamental religious motivation of caroling and because, ideologically, it corresponded with the texts about the Nativity, being based on the dialectic between being a believer or an unbeliever."[3] We should add that what we are referring to is the conciliation of two different worldviews, accomplished by the incorporation of the old deity into the new religion.

The conciliation is, however, incomplete as old beliefs can be read in the palimpsest of the new religion. The latter is an adapted version becoming something different from the official Christian view, i.e. a "popular Christianity". Thus, in some texts, wishing, which is the main function of caroling, is done by the invocation of either God or Father Christmas in the middle of the carolers, that is by the coexistence of the sacred and the profane, like in the following carol in which Father Christmas is similar to Mythra because of his solar features.

Ia, sculaţ' fata śi̯a mari,
Sî apriñz-o lumânari,
Să mă uit la di̯al, divali,
Sî văd soari câñ' răsari,
Da nu-i soari câñ' răsari,
Śi ń-i Moş Crăśi̯uñ călari.
Da śi felį di cal îńi-ari?
Ia, uñ cal cañ gălbior.
Şî nu-i galbân di făpturî,
Şî-į galbân di̯-alergăturî.[4]

One should be less interested in the identity of the one who is coming along with the group of carolers – God, Father Christmas, Saint John – since no matter the name, he generically represents the deity who descends into the community to make sure the new year starts in auspicious circumstances. The hero's "dark" attire, which is frequently worn by the other heroes as well, is a sign of his sacredness:

Căci vouă v-a nimerit
Buni junei colindători,
Printre ei şi Moş Crăciun,
Dacă voi nu mă credeţi,
Ieşiţi afară şi-l vedeţi.
Frumos mi-este-mpodobit
C-un veşmânt nemohorât,
Larg mi-e-ntins peste pământ;

Jur, prejurul trupului,
Scris cerul cu stelele
Şi câmpul cu florile;
Cam din spate şi din piept,
Scrisă-i luna cu soarele;
Cam pe-ai lui doi umerei,
Joacă doi luceferei.[5]

The detailed description of the hero's beautifully adorned attire, in which astral symbols predominate, is achieved through hypotyposis, being the sign of the universal harmony under whose auspices the New Year begins.

Other contexts in which Father Christmas or other biblical characters appear in carols, such as the hierarchy of saints (Father Christmas is described as "bigger" owing to his size and old age), bathing in the river of ointment, hosting the carolers, deciphering the host's augural dream or lying in a flowery bed, are also signs of the world's auspicious starting point. Every manifestation of Father Christmas or of the above mentioned biblical characters is a hierophany, whose purpose is to establish an order to the universe and to integrate the ones who are caroled in a propitious world.

One can understand the mythical representation of world's periodical creation at the beginning of each year by analyzing the motif of the beautifully adorned bed where Father Christmas or other mythical characters can be seen resting. This analysis alongside the interpretation of other motifs might indicate the mythical scenario in which the passage from one temporal horizon to another, from one world to another occurs. Our further analysis will seek to offer a better grasp of the imagery of both carols and funeral songs which share a similar feature, i.e. to make sure that the dead will integrate successfully in the afterlife.

The image of Father Christmas, God or Saint John lying in the beautifully adorned bed is a sign that the family who has just been caroled will be perfectly integrated in the new world order:

La tulpina măruluį
Um pat mari mohorâtu
Cu ţorţurį pânî-m pământu.
Dar îm pat śini hodinįa?
Moş Crăśįun cu baba lui.[6]

However, there is a radical change in the analytical perspective if we compare the adorned bed in the carols with the deathbed of funeral songs. The detailed description of the latter is also done by hypotyposis, but funeral symbols predominate this time:

Înaintia ceştei curţî
Iesti-on măr şi iesti-on păru.
Pe tulkina măr şi-on păru
Iesti-oñ pat marie de bradu.

Dar ăñ pat ce-i aştiernutu?
Iarbă verdie die pe râtu.
De cosât, cin' i-o cosit-o?
I-o cosât-o tatăl său.
Di-aşternut, cin' i-o-aşternutu?
I-o aşternut maică-sale.
Dar în pat cinie-i culcatu?
Dară Ionu răposatu.[7]

In both situations the beautifully adorned bed is near the house of the one who is being caroled, i.e. the deceased, close to the tree (the Axis Mundi) because it is now that a new world is established: the monumental aspect, which is in keeping with the solemn situation, points to the fact that bed is not just a mere piece of furniture, but a fundamental ritualistic element. The function of the bed in the mythical scenario becomes even clearer if one notices that it is replaced by a carriage, a horse or a cradle fastened between the horns of an ox in similar contexts. In funeral songs, all these elements assure the deceased's smooth passage to the afterlife.

However, if the beautifully adorned bed has this ritualistic function as well, then it means that all the characters that inhabit the mythical world are similar, which is difficult to admit. This is the problem we will be trying to shed light on: is there a similarity between Father Christmas, the other characters from carols and the deceased? It might be a rather complicated discussion as in the beautifully adorned bed also lay the hosts, whom one should assign similar attributes.

In all the cases that have been mentioned above, the protagonists' sleep is not biological. It is different because it can't be interrupted or it might provoke unusual transformations. God's prolonged sleep is similar to a union with abundant vegetation, pointing to a pagan view of the world.

Mândru-i Domnul d-adormit
Sub un pom mândru-nflorit.
Scoală, Doamne, nu dormi,
Că de când ai adormit
Iarba verde te-o-ngrădit,
Florile te-or cotropit
Şi lumea s-o păgânit:
Suduie fecior pe tată
Şi mamele-şi fac păcate,
D-atunci nu-i rod în bucate.[8]

Even if the attempts to wake up God are unsuccessful in some texts, Saint John does manage to rouse God from sleep by pouring water on his face. This baptism leads to the purification and invigoration of the sinful world:

Vine Ioan şî sfânt Ioan
Cu găleata dge bot'ez

Răurân şi-mpreurând
Păstă lume, păstă toată,
Păstă faţa Domnului.[9]

The incipit of several carols, in which people are told to wake up, is a bid to awaken people to a new spiritual life according to the above mentioned model. The same thing can be said about the unusual sleep of the hosts during which the wife believes it is snowing white apple flowers over them:

Vânt de vară ne-a bătut
Prin pomeţii Raiului,
Flori de vară de-a scuturat,
Peste noi, peste-amândoi,
Peste dalbi de coconaşi [...]
Până soare-o răsări,
Feţele s-or rumeni.[10]

The apple flowers descending from the heavens and the reddish faces of the hosts – a sign of good health – symbolize the new existential quality people acquire after their miraculous sleep.

The sleep might also be regarded as a transition from one existential state to another, like in the following carol from the Romanian region called Dobrogea:

Sub munţi negri, văi d-adânci,
Văi d-adânci, izvoare reci [...]
Tot pe Gheorghe mi-l zărea,
Răsturnat cu faţa-n sus
Să mi-l strige, nu se crede,
Să mi-l lase, nu se-ndură

The young man from the text falls asleep after riding his horse, is then searched by his parents, brothers and sisters. It is his lover that eventually finds him, but is unable to wake him up. However, after the young man is awoken by the horse's sneeze, the young couple decides to get married[11]. The unusual sleep of the hero seems to be a temporary integration in the afterlife. It is similar to the sleep of the lion the young hunter doesn't dare to wake up. The sudden interruption of sleep would have meant a dangerous passage from one state to another[12], a hazardous flow of energy. The horse functions as a psychopomp, so this is why the mediation of the animal is a fundamental requirement in either case. Falling asleep is a pre-stage of the initiation process. It is an analogue of the cycle of death and rebirth, of the communication with the divine.[13] The imagery of the Holy Son is similar, too. He is sleeping in a beautifully adorned bed under a tree and he can only be woken up by two special agents, the pigeons that provoke the beneficial manifestation of the sacred. The deceased is, however, not able to wake up as he has been put to sleep by God Himself even if the birds still serve a mediatory function:

Cutare mi-a adormit
Supt un pom mare-nflorit.
Veniră doi porumbei
Şi cântară cât cântară,
Şi prin casă, şi pe-afară
Pe cutare nu-l sculară.
Dacă văzură, plecară.[14]

Sleep is a liminal stage for all the characters that have been mentioned so far. Both the young hunter's becoming mature and the "white wanderer's" integration into the afterlife are preceded by sleep. Christmas, God or Saint John – sacred figures – often make their appearance in the profane.

Surprisingly, sleep is often compared with drunkenness in many carols and funeral ritual songs. Christmas, God and the white wanderer (Rom. *Dalbul de pribeag*) appear in contexts similar to the ones mentioned above:

Supt-un măr şi supt-un păr,
Ieste-un pat mândru de brad.
Dar în pat cine-i culcat?
Ia' Crăciunu-i mort de bat;
Nu ştiu batu-i, o' beteag. [15]

The sleep of the one who is lying in "the beautifully adorned bed" (i.e. the coffin), a feature of funeral songs called "The Dead's Round Dance" by the inhabitants of Bihor (a region in the North-West of Romania), has two different meanings, i.e. death and drunkenness, which help us to leave behind everything else but the Truth.

Iar în pat cinie-i culcatu?
Eă Mihai, i mort dă batu.
D-a fi bat, iel s-a scula,
D-a fi mort, l-om îngropalie,
C-are oki şi nu clipieştie,
Cu gura nu vorveştie...[16]

On a mythical level, sleep is similar to death while drunkenness is associated with forgetting anything else but the Truth. In Gnostic literature, however, sleep and drunkenness have different connotations, unlike those that the Celts, the Gauls or the Dacians used to give them: in Gnostic literature, ignorance and sleep are referred to as 'drunkenness' as well. *The Gospel of Truth* compares the one who has knowledge (gnosis) with somebody who "on getting home drunk, states once again something which is peculiar to him." Waking up is similar to an anamnesis, a discovery of the spirit's true nature, i.e. of its celestial origin."[17]

In the above-mentioned contexts, sleep and drunkenness are somehow in keeping with the sacred. The Romanian language still retains this connotative value in words and expressions such as *mort de beat* (blind drunk), *tămâiat, afumat,*

aghesmuit (tipsy). We might therefore say that if, before Christ, Romanians acknowledged the spiritual value of drunkenness, then ritual drunkenness is one of the specific manifestations of Father Christmas.

Sleep or divine drunkenness is mediated by special actors that impersonate the conflict between the principle of life and the principle of death represented by Ene (Eng. the Sandman), the Sun (in Oltenia, a region in the south of Romania) by Death respectively, like in the following carol from Maramureş, in which the mythical scene is set under a "beautifully adorned bed" above which one can hear the song of the cuckoo:

- Da sub pom cine-i culcat?
- Moş Crăciun îi mort de bat
Şi cucu-i cântă la cap
Şi mortiţa la picioare
Şi-l întreabă, că ce-l doare?
Zice moartea către cuc:
- Ori îi cântă, ori ţi-l duc!

The song of the bird foretells the beginning of spring, when people begin work on the land:

Pă unde cântă cucu,
Mândru înverză codru,
Ies oameni cu plugu,
Păcurari cu fluieru [...]
Pă mine a mă asculta
C-o sosât primăvara.[18]

The conflict between Ene and Death is triggered by the ancient bipolar representation of the Universe, in which summer comes after winter, death occurs after life, the world of the living is paralleled by the world of the dead and so on. The beliefs about the ambivalent nature of the cuckoo's song are older than the above mentioned conflict and change according to the location the tune comes from: from right-left, front-back, east-west, a green tree- an unfruitful tree and so on. In carols, the cuckoo's role is similar to the birds', who wake up Father Christmas to a new life, giving birth to the Universe on an annual basis. In funeral ceremonial songs the cuckoo's tune has a similar role, but the way is reverse, leading us to the afterworld. The zero hour is, in either case, the hero's "sleep" or "drunkenness".

NOTES

[1] N. Cartojan, *Cărţile populare in literature românească*. Vol. II. Bucureşti: Editura Enciclopedică Română. 1974, 82-83; Dan Octavian Cepraga, *Graiurile Domnului. Colinda creştină tradiţională. Antologie şi studio.* Cluj-Napoca: Clusium, 1995, 44-50. The text of the *Protoevangelium* can be

found in *Evanghelii apocrife*. Traducere, studiu introductive, note şi prezentări de Cristian Bădiliţă. Ediţia a II-a, complet revizuită şi ilustrată. Iaşi: Polirom, 1999, 31-59.

[2] Simion Florea Marian, *Naşterea la români. Studiu etnografic*. Ediţie critică de Teofil Teoha, Ioan Serb, Ioan Ilişiu. Text stability de Teofil Teoha. Bucureşti: Editura Grai şi Suflet – Cultura Naţională. 1995, 176-179; Elena D.O. Sevastos, *Literatura Populară*. Vol. II. Ediţie îngrijită şi prefaţată de Ioan Ilişiu. Bucureşti: Minerva, 1990, 188.

[3] Dan Octavia Cepraga, *op. cit.*, 48.

[4] Ion Diaconu, *Ţinutul Vrancei. Etnografie – Folclor – Dialectologie*. Vol. II. Bucureşti: Editura pentru literatură, 1969, nr. DCCCXCII, 406 (Păuleşti – Hăuleaşca, 1928). The young man who is riding the horse has solar features and, by the gallop of his horse, he greens the mountains, the hills or the plains and makes the waters flow. See the type-70 carol in Monica Brătulescu, *Colinda românească. The Romanian Colinda (Winter-Solstice Songs)*. Bucureşti: Minerva, 1981.

[5] C. Brăiloiu, Emilia Comişel şi Tatiana Găluşcă-Cârşmaru, *Folclor din Dobrogea.* Studiu introductiv de Ovidiu Papadima. Bucureşti: Minerva,. 1978, nr. 1, p. 5. To understand the symbolysm of the „dark attire", see Al. Rosetti, "Colindele religioase la români." *Analele Academiei Române*, seria II, XL, Bucureşti, 1920, 45; Dan Octavian Cepraga, *op.cit.*, 29-31.

[6] Ion Diaconu, *Cântăreţi şi povestitori populari. Câteva criterii asupra monografiei folclorice.* Bucureşti: Minerva, 1980, nr. XVIII, 258. The motif of the "beautifully adorned bed" can also be found in the type-9 carol, 10 A, 11 pass., 119, 121, 189 in Monica Brătulescu, *op.cit*.

[7] Mariana Kahane, Lucilia Georegescu-Stănculeanu, *Cântecul Zorilor şi Bradului (Tipologie muzicală).* Bucureşti: Editura Muzicală, 1988, nr. 311, 696.

[8] Petre Uglişiu, *Basme şi poezii populare.* Bucureşti: România Press, 2000, nr. 6, 213-214.

[9] Iosif Herţea, *Colinde româneşti.* Bucureşti: Editura Muzeul Literaturii Române, 2000, 103.

[10] Constantin Brăiloiu, Emilia Comişel, and Tatiana Găluşcă-Cârşmaru, *op.cit*., Nr. 104, 115.

[11] *Ibidem*, nr. 75, 88-89.

[12] Mihai Coman, *Izvoare mitice*. Bucureşti: Cartea Românească, 1980, 39.

[13] *Ibidem*, 159.

[14] Mariana Kahane, Lucilia Georgescu-Stănculeanu, *op.cit*., nr. 54, 542.

[15] Dumitru Pop, *Folclor din zona Codrului*. Centrul de îndrumare a creaţiei populare şi a mişcării artistice de masă a judeţului Maramureş. Baia Mare, 1978, nr. 413, 348.

[16] Mariana Kahane, Lucilia Georgescu-Stănculeanu, *op.cit.*, nr. 242, 656.

[17] Mircea Eliade, *Istoria credinţelor şi ideilor religioase. II De la Gautama Budda până la triumful creştinismului.* Traducere de Cezar Baltag. Bucureşti: Editura Stiinţifică, 1992, 350.

[18] Petre Lenghel-Izanu, *Doina mândra prin Bârsana (Schiţă monografica)*. Baia Mare, 1979, nr. 301, 193-194.

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Tedesco *pech*, slavo *рькълъ,* romeno *păcură.* Storia e semantica di una parola

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RÉSUMÉ : ***Histoire et sémantique d'un mot : all.*** **pech,** ***sl.*** **рькълъ,** ***roum.*** **păcură**

Le roumain ne continue pas le lat. classique *pix, picis*, mais la forme populaire *picula* (attestée aussi dans l'italien *pegola*, par exemple). Cette forme populaire est entrée en slave aussi, où elle a acquis le sens de « goudron » et « enfer » sous l'influence de l'allemand *pech*. Cette influence a été possible en Pannonie, région où les Slaves ont été christianisés, dans une période antérieure à Cyrille et Méthode, par des missionnaires provenant de Salzbourg.

MOTS-CLÉS : *linguistique, slavistique, romanistique*

Quando Costantino - Cirillo, Metodio e i loro discepoli giungono in Pannonia la popolazione locale è già cristianizzata, come espressamente affermato nelle loro *Vitae* (*Vita Constantini*, cap. XIV, *Vita Methodii*, cap. V) Sul luogo della loro missione le opinioni degli studiosi divergono. Tradizionalmente si afferma che essi siano andati nella Moravia oggi ceca, tuttavia in epoca relativamente recente (a partire da Boba, 1971) il luogo dell'azione missionaria dei due fratelli è stato spostato in Pannonia, secondo il Boba in una *città* chiamata in slavo Morava, corrispondente alla Sirmium romana, oggi Sremska Mitrovica, per l'Eggers (1995, 1996) a Marosvár/Cenad/Csanád, per il Lunt (2000: 272), in un'area non precisamente definibile, ma comunque non lontana dalla zona di Sirmium-Belgrado. Io aderisco a questa seconda opinione per vari motivi, uno dei quali sarà precisato piú sotto.

Per quel che riguarda la conversione degli slavi di Pannonia al cristianesimo, essa è in parte dovuta ai contatti con la popolazione locale cristiana, a influssi provenienti dall'Italia (Aquileia) e soprattutto a missioni partite da Salisburgo, specificamente dirette a convertire gli slavi di Pannonia; "usque ad fines Pannoniae inferioris" riferisce la *Conversio Bagoariorum et Carantanorum.*

Il risultato di queste influenze sono un lessico cristiano elementare composto da prestiti da dialetti romanzi o da parole latine e tedesche. Per esempio *križь* "croce", *kaležь* "calice" provengono da forme dialettali romanze *croze*, *càleze*, *židъ* "giudeo" < *giudeo*, *olъtar'ь* < lat. *altāre* o dall'a. ted. a. *altāri*, *poganъ* < lat. *pagānus*, *postъ* "digiuno" < a. ted. a. *fasto*, *papežь* "papa" < bav. ant. *pāpes*, ecc.

Animatori della missione salisburghese erano stati Virgilio, di origine irlandese, abate del monastero di S. Pietro a Salisburgo e poi Arno. Queste missioni erano formate da tre componenti etniche: irlandesi, tedeschi e latini. Salisburgo, lat. *Iuvavum,* era ancora in parte romanizzata e latina era la lingua della liturgia. I missionari di Salisburgo si sono trovati dinnanzi al compito, comune ai predicatori di una nuova religione, di creare una terminologia coerente adatta a spiegare agli slavi i concetti fondamentali del cristianesimo. Questa terminologia, in parte spontanea, in parte introdotta dai missionari, doveva avere un carattere popolare, essere comprensibile ai semplici. Una riprova l'abbiamo dai nomi dei giorni della settimana. Le chiese, sia latina che greca, incominciano la settimana con la domenica, *feria prima*, mentre il lunedí è il secondo giorno: *feria secunda*, in greco deutevra (ancora in greco moderno). Ma accanto a questa si era creata una concezione *popolare*, diffusa nell'àmbito romanzo, per la quale la settimana cominciava col lunedí. Fa eccezione il portoghese, lingua periferica che conserva l'uso ecclesiatico, per cui il lunedí è *segunda feira.* E i missionari di Salisburgo, uomini di chiesa, che, in teoria, avrebbero dovuto seguire l'uso di quest'ultima, per non innovare troppo adottano la concezione popolare con inizio al lunedí. Altro indizio del sovrapporsi della concezione popolare su quella ecclesiatica è il nome del "mercoledí" sl. *sr̀eda* "metà, il giorno che sta in mezzo". Il mercoledí sta in mezzo solo se la settimana comincia con la domenica, mentre se comincia col lunedí, *sr̀eda* è fuori posto. I missionari, zelanti nel propagare la nuova religione, non dovevano essere linguisti troppo provetti.

Un sostrato romanzo popolare è piú verosimile in Pannonia che nella lontana Moravia. È questo uno dei motivi, a cui accennavo sopra, per preferire la Pannonia come luogo dell'attività di Costantino-Cirillo e Metodio (Enrietti, 1994).

L'inferno in una rappresentazione popolare viene raffigurato come una pozza ripiena di pece bollente e zolfo nella quale bollivano per l'eternità i dannati. Questa concezione la si ritrova già in tedesco nel quale il lat. *pix, picis* > ted. *pech,* oltre al significato di "pece" ha assunto anche quello di "inferno" (Grimm 1838 sgg., *s. u. pech*). Lo stesso procedimento di usare la parola latina per "pece" nel significato suo proprio, conservato in varie lingue slave, ma con estensione semantica a significare anche "inferno", è avvenuto pure in slavo, certamente sotto l'influsso del tedesco (Machek, 1968, *s.u. peklo*). Però lo slavo, a differenza del tedesco, non ha usato il lat. class. *pix, picis*, ma il diminutivo *picula* che diventa in slavo *рькълъ* /*рьсьлъ* (quest'ultimo attestato nel *Suprasliensis*) (Vaillant, 1957: 137 sg.). Il lat. *picula* è attestato nello pseudo Apuleio e continuato nell'ital. *pégola*, per esempio in Dante, *Inferno*, XXI, 17: "bollia là giuso una pegola spessa", nella quale vengono gettati i peccatori e nei derivati italiani *impegolare* "spalmare di pece" o *impegolarsi* "mettersi in situazioni spiacevoli". L'uso di una parola del latino tardo ci riporta alla Pannonia e ai missionari di Salisburgo la cui terminologia cristiana aveva, come s'è detto, un carattere popolare.

Ugualmente di carattere popolare è il romeno *păcură* < lat. *picula*. Il romeno è innovatore rispetto al latino classico in quanto riceve un latino imperiale

relativamente recente (del II sec. d. Cr.) ricco di innovazioni, il mediocre latino dell'età d'argento. E ciò spiega bene l'uso di *picula* invece del class. *pix, picis*.

Pure in romeno *păcură* ha, oltre al significato di "bitume, nafta", anche quello di "inferno" e ciò è avvenuto o spontaneamente o sotto l'influsso dello slavo. Allo slavo ci riporta anche un'altra parola per "inferno", il rom. *iad*, dallo sl. *adъ*, a sua volta dal gr. ᾅδης. Quest'ultimo termine di origine greca si è poi diffuso prevalentemente presso gli slavi ortodossi.

Ciò importa mettere in rilevo è la concordanza tra romeno e slavo pannonico nell'usare una parola latina popolare al posto di una parola latina classica.

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Pour une pragmatique du texte mémoriel de la détention politique communiste

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ABSTRACT: ***The Pragmatics of the Testimonial Text on Political Imprisonment in Communist Countries***

In the space of Romanian literature, one speaks openly about a literature of communist prisons only after 1990, including detention poetry and memorialistic prose. The two branches which represent a significant aspect of our contemporary literature, although based on the same experince, differ not only in genre and species, but also pragmatically, as time of statement, intentionality as well as intensity of feelings.
The present work aims to demonstrate the need to approach the pragmatic perspective of memorialistic texts in the Romanian literature of political detention under communism, showing that the studies and articles devoted to this literature regarded it particularly as a document of living history or they were essays on mentality.

KEYWORDS: *detention, memorialistic, pragmatics, intentionality, reflexivity*

Après 1989, on observe l'intérêt accru manifesté par les écrivains aussi bien que par les lecteurs vis-à-vis de la littérature mémorielle en général, vis-à-vis des journaux intimes, des collections de documents, cela montrant combien grande et torturante était la soif de vérité en Roumanie. De plus, une preuve supplémentaire dans ce sens est, comme le souligne Alex Ştefănescu dans *Istoria literaturii române contemporane* ('Histoire de la littérature roumaine contemporaine'), la lecture frénétique des journaux pendant les premières années postcommunistes. Cette situation a favorisé, elle aussi, l'apparition de la prose mémorielle de la détention, parce qu'après quarante-cinq ans de dissimulation de la vérité, dans l'écriture des anciens détenus politiques, écrivains ou non écrivains, est décrit l'enfer créé par les autorités communistes en vue de l'extermination non seulement des adversaires politiques mais aussi des gens de valeur en général, dans tous les domaines.

Alors, dans le paysage de la littérature roumaine ce n'est qu'après 1990, en même temps que l'abolition de la censure, que l'on parle ouvertement d'une littérature des prisons communistes, l'existence de ce chapitre représentant l'un des aspects les plus significatifs de notre littérature contemporaine et une expérience particulière dans toute l'histoire de la création littéraire roumaine. Cette littérature

comprend la lyrique de la détention et la prose mémorielle. Les deux branches, bien qu'elles aient leur point de départ dans la même expérience, se différencient non seulement en tant que genre et espèce, mais aussi de point de vue pragmatique, en tant qu'intentionnalité, temps de l'énonciation, intensité des émotions. La lyrique de la détention sous le communisme comprend des vers créés pendant la réclusion même, pendant les années de prison lourde, de travail forcé dans les camps de concentration par ceux qui sont devenus des *poètes derrière les barreaux* (celui-ci étant le titre de cinq volumes de tels vers), c'est pourquoi on peut dire que la poésie garde d'une manière plus vive l'intensité des émotions qui lui ont donné naissance. Ce chapitre de la poésie, en est un clos, son élaboration a eu lieu il y a quelque temps, surtout pendant la période comprise entre les années 1945 et 1964, même si on fait de grands efforts pour découvrir cette lyrique à une physionomie particulière, pour la rendre à la contemporanéité, pour l'inscrire dans l'évolution normale de la littérature et de la culture roumaines.

Pendant que la prose mémorielle de la détention, qui occupe un espace plus large que la lyrique, a été écrite ultérieurement, rétrospectivement, souvent avec un fatal détachement par ceux qui ont survécu au calvaire des prisons et des camps de concentration communistes et ont eu la force de mettre sur du papier des témoignages épouvantables, qui nous effraient. Fait exception à cette situation de la prose rétrospective le journal intime tenu par Onisifor Ghibu et rédigé pendant la persécution même, au lieu de l'expiation, lorsqu'il connaît le camp de concentration de Caracal, en 1945, mais lorsque le Goulag roumain n'était pas encore pensé et organisé méticuleusement, pouvant être considéré un pré-Goulag.

Ce chapitre n'en est pas un clos, il y aura probablement d'anciens détenus politiques que le temps épargnera et dont les blessures seront guéries plus difficilement par celui-ci, et qui auront le « courage » de narrer leurs souffrances, de nous faire partager leur douleur.

Cette littérature démasque un mensonge historique monstrueux. Il est tout à fait bouleversant d'apprendre, comme le remarque Lucian Pintilie, que les Roumains ont eu une résistance anticommuniste des plus consistantes de l'Est.

L'intérêt pour ce type de textes, si important pendant les premières années postrévolutionnaires, n'a pas arrêté de diminuer avec le temps. Nicolae Baltă, dans son article « Sertarul şi tipăriturile » ('Le tiroir et les impressions') souligne le fait qu'après 1990 le lecteur roumain est passé brusquement d'une littérature de l'hypocrisie à une littérature de la vérité infernale, suivie de « la monotonie de la terreur », de l'habitude à l'horreur du Goulag (Baltă, 1994 : 6). La vérité est que si le lecteur occidental est averti sur une telle littérature, le lecteur de l'Est, en général, le lecteur roumain en particulier, a été obligé de récupérer un retard étique et moral explicable de point de vue politique.

C'est pourquoi une approche pragmatique de cette prose s'impose, la pragmatique se caractérisant par l'interdisciplinarité, se présentant comme un conglomérat de domaines divers, qui se trouvent dans une permanente interaction, qui étudient le langage en contexte, car du sociologue au logicien, les préoccupations pragmatiques traversent l'ensemble des recherches liées au sens et

à la communication. La pragmatique est une discipline qui dépasse souvent le cadre strict du discours, devenant une théorie générale de l'action humaine. Donc, une telle investigation se caractérise par un haut degré d'interdisciplinarité, parce qu'elle traite d'un phénomène littéraire à part, où se mêlent, dans des proportions immensurables, des éléments éthiques, esthétiques, psychologiques, philosophiques, politiques, historiques. Comme le montre Răzvan Codrescu, dans son « Avant-propos » au volume de vers de Demostene Andronescu, *Peisaj interior* ('Paysage intérieur'), une telle littérature

> trebuie judecată cu măsuri diferite de producţia literară curentă: ne aflăm în faţa unui alt raport cu esteticul, a unei noi relaţii între creator şi operă. Spiritul critic trebuie sa devină mai maleabil şi mai nuanţat, spre a nu risca posibilele confuzii de planuri sau chiar impietăţile (Codrescu, 1995 : 8).

> ('doit être jugée avec des mesures différentes de la production littéraire courante : nous nous trouvons en présence d'un autre rapport à l'esthétique, a une nouvelle relation entre le créateur et l'œuvre. L'esprit critique doit devenir plus malléable et plus nuancé, pour ne pas risquer de possibles confusions de plans ou même des impiétés') (notre traduction, L.G.)

La littérature mémorielle de la détention politique roumaine sous le communisme a fait, jusqu'à présent, l'objet de quelques analyses, investigations, mais d'autres perspectives. Les études les plus nombreuses l'ont regardée surtout comme un document historique. Un ouvrage inédit et d'une grande importance est celui de Mihai Rădulescu, ancien détenu politique, lui aussi, *Istoria literaturii române de detenţie* ('L'Histoire de la littérature roumaine de la détention'), en deux volumes, 1998, la première histoire littéraire de ce genre. L'ouvrage dépasse le cadre strict de l'histoire littéraire, devenant aussi un ouvrage de stylistique, parce que, comme il est indiqué dans la préface, il envisage, dans cet ample matériel de la littérature mémorielle de la détention politique (non seulement sous le communisme, mais avant celui-ci aussi),

> ordonarea, scoaterea în evidenţă a diferenţei specifice, distingându-se glasurile auctoriale implicate în concertul general, judecarea contribuţiei fiecărui scriitor la înaintarea cunoaşterii prin mijloacele osebite ale literaturii, ca şi a timbrului, tonului şi modalităţilor estetice variate ce apropie sau separă un memorialist de altul (Rădulescu, 1998 : 11)

> ('d'ordonner, de mettre en évidence la différence spécifique, distinguant les voix auctoriales impliquées dans le processus général, le jugement de la contribution de chaque écrivain à l'avance de la connaissance par les moyens divers de la littérature, aussi bien que du timbre, de la tonalité et des modalités esthétiques variées qui rapprochent ou séparent un mémorialiste d'un autre') (notre traduction, L.G.)

Une autre contribution remarquable pour la connaissance et la compréhension de cette littérature est l'ouvrage de Ruxandra Cesereanu, *Gulagul în conştiinţa*

românească (‘Le Goulag dans la conscience roumaine’), qui a comme sous-titre *Memorialistica şi literatura închisorilor şi lagărelor comuniste* (‘La littérature mémorielle et la littérature des prisons et des camps de concentration communistes’), publié initialement en 1998 et réédité en 2005. Comme le précise l’auteur, sa démarche n’est ni purement littéraire, ni purement historique, mais une démarche de mentalité. Le livre est une étude de morphologie comportementale, un essai phénoménologique de reconstitution de l’univers concentrationnaire du Goulag roumain, à partir du modèle soviétique. Un autre ouvrage de ce genre est *Închisoarea în România comunistă ca realitate memorialistică* (‘La prison dans la Roumanie communiste en tant que réalité mémorielle’), de Cătălina Mârza, où l’on mélange l’essai de mentalité à l’analyse du point de vue de l’historien, parce que, dans l’introduction, l’auteur dévoile que le choix du thème a été dicté par le désir de connaître le plus d’aspects concernant la vie des détenus politiques dans les prisons communistes et la tragédie qu’ont vécue eux et leurs familles.

De tels ouvrages n’ont pas en vue une approche pragmatique, ils deviennent parfois une histoire des souffrances subies par les anciens détenus. L’apparition de tels ouvrages à partir de ces textes était inévitable, surtout des ouvrages traitant de la mentalité, parce qu’ils offrent du matériel psychologique et anthropologique concernant l’homme dans les conditions d’une sous-humanité. Mais ce sont des livres qui nous aideront à connaître ce chapitre de la littérature, à comprendre le contexte historique et social, les causes de l’apparition de celle-ci, sa spécificité, tout en essayant d’être gouvernés par l’esprit critique, l’objectivité et la lucidité, pour éviter les jugements partisans.

Adrian Marino, ancien détenu politique lui aussi, dans l’article « O carte de sertar » (‘Un livre de tiroir’), paru dans *Tribuna Ardealului* (1993), étudie ces textes des prisons communistes de la perspective de l’homme de lettres. Directif et classificateur, il découvre deux manières essentielles d’aborder la détention en tant que thème littéraire :

> prin literaturizare, stilizare, întreg ansamblul de procedee literare tipice, şi prin mărturie directă, documentară, pe cât posibil obiectivă (Marino, 1993 : 7).
>
> (‘par la mise en littérature, la stylisation, tout l’ensemble des procédés littéraires spécifiques et par le témoignage direct, documentaire, le plus objectif possible’) (notre traduction. L.G.).

Mais, un peu plus loin, il ajoute :

> Că şi această relatare rece se transformă, poate fi recuperată până la urmă tot ca literatură este o altă poveste (*Ibidem*).
>
> (‘le fait que ce témoignage froid se transforme, qu’il peut être récupéré finalement toujours en tant que littérature, cela est une autre histoire’) (notre traduction. L.G.).

Donc, il touche à un problème controversé et pas encore épuisé, celui de la place occupée par le genre mémoriel en général et celui mémoriel de la détention en particulier, situé entre la littérature et l'histoire.

Dans l'article « Rezumatul unei detenţii » ('Le résumé d'une détention'), publié dans la revue *Contrapunct*, n° 25, 1991, Nicolae Baltă traite ces textes toujours de la perspective du critique et de l'historien littéraire. Il opère une classification dans le cadre de cette littérature, d'après le critère de la vision des auteurs, distinguant cinq types différents : une vision détachée (Constantin Noica), une autre sarcastique et furibonde (Paul Goma), ou infernale et désespérée (Teohar Mihadaş), une vision profondément chrétienne (Nicolae Steinhardt) et une autre objective et neutre (Ioan Ioanid et Max Bănuş).

Le livre de Michael H. Impey, *Mărturii de după gratii. Experienţe române şi italiene* ('Témoignages de derrière les barreaux. Expériences roumaines et italiennes') – paru chez les Éditions Sédan, en 2007, traduit en roumain par Dan Brudaşcu –, est une étude comparatiste, surtout de mentalité. Dans le plan international, surtout dans l'espace occidental, l'apparition de cette littérature et implicitement son interprétation ce sont passées beaucoup plus tôt que chez nous. Bernadette Morand, dans son livre *Les écrits des prisonniers politiques*, de 1976, a fait des recherches sur cette « littérature de frontière » (selon le syntagme de Silvian Iosifescu) de point de vue thématique et elle a observé qu'il y a certaines constantes et des similitudes thématiques dans les écrits des détenus politiques, qu'on trouve aussi dans les écrits roumains de plus tard : l'arrestation, la torture, la difficulté de s'adapter à la vie carcérale, les techniques de survie, les rapports des détenus avec les autorités, l'affrontement de la mort, la foi, la perspective sur la littérature, la libération.

Nous insistons ici, donc, sur l'idée que les études et les articles traitant de cette littérature sont apparus surtout du désir de connaître la vérité sur une période noire de l'histoire nationale, cette littérature représentant l'une des sources d'information, un document d'histoire vécue.

Par conséquent, une pragmatique du texte mémoriel de la détention politique sous le communisme vient remplir une lacune dans la connaissance et la compréhension de cette littérature à un statut à part.

Le matériel qui doit être soumis à l'analyse pragmatique en est un ample, comprenant l'écriture non fictionnelle (monographies de détention, souvenirs et journaux de détention, mais aussi des romans-document), comme l'appelle Ruxandra Cesereanu dans la classification qu'elle a établie. Dans une telle investigation, on ne peut pas ignorer les deux autres catégories de cette littérature des prisons : l'écriture réaliste, ayant comme principe le vraisemblable (des romans ayant comme point de départ l'expérience concentrationnaire) (*Galeria cu viţă sălbatică* ('La Gallérie de vigne sauvage'), de Constantin Ţoiu, le roman de « la décennie obsédante », *Patimile după Piteşti* ('Les souffrances d'après Piteşti'), de Paul Goma), et l'écriture parabolique-allégorique (anti-utopies – *Adio, Europa !* ('Adieu, L'Europe !'), de I.D. Sârbu).

Mais, malheureusement, il nous sera difficile d'avoir à notre disposition une bibliothèque complète et professionnelle de la littérature mémorielle de la détention, à cause de son volume très grand, du flux éditorial continu, mais surtout à cause de la diffusion défectueuse et des tirages confidentiels d'une partie de ces livres. Certains ouvrages ont été publiés de manière improvisée et non professionnelle, sans le nom de la maison d'éditions ou du lieu où ils ont été imprimés.

L'investigation pragmatique, pour laquelle nous plaidons, aura en vue le fait que dans le discours littéraire l'accent est mis sur la dissymétrie entre les positions d'énonciation et de réception. C'est pourquoi l'un de ses objectifs serait la découverte (dans les textes) du type de public que les auteurs ont eu en vue lorsqu'ils ont élaboré ces textes mémoriels, bien que l'essence de la littérature consiste en la possibilité de l'œuvre de circuler dans des époques et dans des espaces éloignés par rapport au temps et au lieu de sa production. Alors, on essaiera de trouver une réponse à la question : ces textes, se caractérisent-ils par la décontextualisation ?

À partir de l'idée que, pour aborder un texte, le lecteur s'appuie d'abord sur une connaissance, même minimale, du contexte énonciatif, on analysera le problème de la réception de cette littérature. On parle d'un phénomène littéraire à part, témoignage d'une période de notre histoire pas si éloignée, et alors, même le lecteur de ces écrits en est un à part. Il dispose de certaines connaissances, plus ou moins complexes, sur le régime et l'époque démasqués. Le problème de la coopération avec le lecteur est très important dans le cas de cette littérature, mais ce qui rend l'analyse difficile c'est la charge sémantique du terme lecteur, qui peut recevoir les connotations les plus variées, de l'historique au cognitif. Le lecteur est soit le public effectif d'un texte, soit le support de certaines stratégies de déchiffrement. C'est en fonction de tout cela qu'on parlera de lecteur invoqué, lecteur institué, public générique, public attesté, et surtout de *lecteur modèle*, dans la terminologie d'Umberto Eco, c'est-à-dire la figure qui résulte du déchiffrement du texte. L'investigation aura pour but de trouver des indices fournis par le texte par la manière dont ils se conforment aux exigences et par ses prescriptions virtuelles de déchiffrement, car l'activité de coopération n'a pas comme base les intentions de l'écrivain, mais ces indices. Donc, dans ce cas, l'objectif de la démarche sera l'étude de l'activité de coopération, qui détermine le destinataire non pas à extraire du texte ce que celui-ci ne dit pas, mais ce qu'il suppose, ce qu'il promet, implique et implicite, à remplir les espaces vides. Le lecteur est contraint à entrer en jeu, pour produire un certain effet pragmatique, assurant la réussite du macro-acte de langage dominant. C'est toujours de la perspective pragmatique, envisageant la lecture comme énonciation, qu'on abordera l'analyse des composantes de la lecture.

Pour voir avec quelles attentes ou avec quels préjugés vient le lecteur de ce genre de textes nous considérons qu'il serait nécessaire de questionner des lecteurs potentiels, choisis d'après certains critères (comme l'âge) pour observer ainsi la

manière dont le public module ses attentes en fonction du genre en cause. Ensuite on aura en vue la manière dont ces textes se rapportent au genre en question.

En utilisant des classifications de la pragmatique littéraire et le principe de la coopération, on identifiera dans la prose mémorielle trois types de contrats : ceux qui s'inscrivent exactement dans les limites de ce genre ; ceux qui utilisent des contrats génériques (combinant plusieurs genres, les respectant sur le mode ironique, les parodiant) ; ceux qui dépassent les modèles, prétendant définir un genre unique.

L'auteur, en général, d'autant plus l'auteur d'un texte mémoriel de la détention politique, ressent souvent le besoin de se justifier. Cette « partie de négociation » du texte se retrouve, en général, dans les préfaces, les avant-propos et les divers types de préambules. Pour cela, l'auteur fait appel aux stratégies les plus diverses : le plus souvent, dans ce cas, des formules d'autodépréciation, même des offres d'amitié etc. C'est pourquoi ces parties des textes, qui ont affaire à la présentation des œuvres, seront soumises aussi à l'investigation. La stratégie à laquelle fait appel, par exemple, Gheorghe Stănescu, dans *Jurnal din prigoană* ('Journal de l'exil'), représente une illustration de la condition de l'auteur. On exprime ici, comme dans la plupart de ces textes mémoriels, une idée sur la concession que l'auteur assume. L'épigraphe-même de l'argument le démontre : « Quamquam animus meminisse horret, luctuque refugit, incipiam » – Virgile, *L'Eneide*, Chant II ('Bien que mon âme soit horrifiée par le souvenir et recule devant la douleur, je commencerai'). Et ensuite, le témoignage de l'auteur :

> Nu mi-am propus până acum – la 69 de ani, mai mult răbdaţi decât trăiţi – să scriu proză. (Stănescu, 2000 : 6).
>
> ('Je ne me suis pas proposé jusqu'à présent – à 69 ans, plutôt endurés que vécus – d'écrire de la prose') (notre traduction, L.G.)

Une phrase qui, comme l'auteur le sait bien, fera naitre chez le lecteur la question : alors, pourquoi écrit-il, pourquoi maintenant ? C'est pour cela que, ayant à la base le principe de la coopération, à une distance de quelques phrases de ce témoignage, apparaît la question : « Pourquoi maintenant ces pages de prose ? », à laquelle il donne une réponse ample, qui contient en fait trois arguments solides liés à la nécessité d'un tel texte : pour remplir, dans l'histoire des Roumains, un vide de presqu'un demi-siècle, dont il manque les témoignages des anticommunistes du pays ; pour que les jeunes générations sachent qu'avant les « dissidents » roumains du pays et de l'exil il y a les anciens détenus politiques anticommunistes, « parmi lesquels il y a eu des personnalités de la vie culturelle, religieuse et politique, mais aussi des anonymes exceptionnels » (2000 : 6) ; enfin, parce que l'histoire des Roumains doit être réécrite avec un profond respect pour la vérité, avec une douloureuse horreur vis-à-vis des crimes commis délibérément par le communisme contre ce peuple » (*Ibidem* : 6-7). La nécessité de l'acte de l'écriture apparaît avec prégnance à côté de la revendication de la sincérité : « … pour que nous témoignions en faveur de la Vérité » (*Ibidem* : 7). On observe

ce pluriel, qui fait de l'auteur le représentant de toute une catégorie d'auteurs de littérature mémorielle de la détention politique communiste. Le besoin intense de se justifier ressort de la présentation d'une « image-symbole », comme l'appelle Gheorghe Stănescu, une image qui a bloqué « le recule naturel, d'autodéfense de l'âme, évoqué dans l'épitaphe de Virgile » (*Ibidem*). Il s'agit du médecin Costin Cazacu, qui, à Aiud, en 1950, à cause de la malnutrition, était tombé malade de pellagre et, conscient, en tant que médecin, de l'évolution de la maladie – avant de devenir fou et de mourir – cognait contre la porte de la cellule, en criant aux geôliers :

> Dacă nu-mi dați lapte ca să mă vindec, dați-mi hârtie şi creion ca să scriu ce simt acum! Sunt medic şi trebuie să scriu ce simt acum! Pentru voi, mă, şi pentru copiii voştri, să scriu despre pelagră! (*Ibidem* : 8).

> ('Si vous ne me donnez pas de lait pour que je guérisse, donnez-moi du papier et un crayon pour que j'écrive ce que je ressens en ce moment ! Je suis médecin et je dois noter ce que je ressens en ce moment ! C'est pour vous, euh, et pour vos enfants, que je dois écrire sur la pellagre !') (notre traduction, L.G.)

Gheorghe Stănescu exprime son propre credo de la manière suivante : tout comme Arghezi, il veut laisser aux générations futures « un nom écrit sur un livre », un livre qui est né de la souffrance, de la douleur, mais qui se veut une leçon à travers le temps, un livre qui ait la fonction de témoigner, mais aussi de sauver et de purifier, un « don » :

> Această scenă – povestită la Jilava de unul dintre colegii lui de celulă – m-a urmărit, obsesiv, ca o încercare, disperată, de a face din însăşi cauza apropiatei morți proprii un dar pentru viețile celorlalți, cei liberi. (*Ibidem*).

> ('Cette scène – racontée à Jilava par l'un de ses camarades de cellule – m'a hanté, obsessivement, comme une épreuve, désespérée, de faire de la cause même de sa propre mort un don pour les vies des autres, les gens libres') (notre traduction, L.G.)

Nous arrivons de nouveau à l'idée exprimée par Bernadette Morand, conformément à laquelle témoigner par écrit signifie faire signe au monde et signaler : « Les mots restent le seul pouvoir du détenu ; sa seule arme » (Morand, 1976 : 14). C'est pourquoi la fonction thérapeutique de ces écrits est inhérente. Dans les textes mémoriels sur le Goulag roumain, les mots ne sont pas seulement une arme, mais un devoir. C'est pour cela que Ruxandra Cesereanu (2005 : 87) considère que les témoignages sur la détention politique roumaine sous le communisme équivalent les écrits sur l'Holocauste, parce qu'ils représentent « l'Enfer qui témoigne », d'après la formule d'André Glucksmann, de *Bucătăreasa şi mâncătorul de oameni. Eseu despre raporturile dintre stat, marxism şi lagărele de concentrare* (titre original *La Cuisinière et le Mangeur d'hommes. Essai sur les rapports entre l'État, le marxisme et les camps de concentration*).

Par l'importance accordée au phénomène de la réflexivité (autoréférence), la pragmatique se détache nettement de la conception traditionnelle de l'acte d'énonciation, considéré invisible derrière le message. Dans le cas de cette littérature à une physionomie à part, l'analyse doit montrer combien la différence entre la représentation spontanée, qui exige que le texte soit subordonné à son créateur, et la littérature, qui démontre que l'œuvre peut agir sur l'auteur, que l'acte d'énonciation peut transformer son énonciateur, est visible. Parce que l'auteur se fixe comme objectif la réalisation de son propre portrait, le moi est à la fois objet décrit et sujet qui décrit. Et alors un autre objectif envisagé sera de trouver la réponse à la question : que signifie parler de soi, surtout dans de telles conditions ?

Ainsi, le travail plaide-t-il pour une approche pragmatique du texte mémoriel de la littérature de la détention politique roumaine sous le communisme, la période 1945-1964, ayant pour objet l'intentionnalité de ces textes, leur réception, la manière dont le public modèle ses attentes en fonction du genre en cause, la réflexion immédiate du principe de la coopération, la manière dont ces textes se rapportent au genre en question, la manière dont l'auteur d'un tel texte ressent le besoin de se justifier (la partie de négociation du texte), le phénomène de la réflexivité, par lequel le discours renvoie à sa propre activité énonciative.

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Great Expectations – The Creation of a Hero

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ABSTRACT

Charles Dickens is one of the world's best-loved writers, and *Great Expectations* may be Dickens' most autobiographical work. Although an earlier novel, *David Copperfield*, followed the facts of Dickens' life more closely, the narrator David seems a little too good to be true. The narrator of *Great Expectations*, Pip, is, in contrast, a man of many faults, who hides none of them from the reader. If Pip is a self-portrait, Dickens must have been a reservoir of inferiority complexes, guilt and shame. His personal life, however, was not so magical. Perhaps this is why Dickens was so eager to hold onto his reading public; he felt closer to them than to his own family and friends. His cast of characters was drawn from all social classes.

KEYWORDS: *Charles Dickens*, *Great Expectations*, *novel*

The title of my paper is "Great Expectations – The Creation of a Hero". Why? Because Pip wanted to be a hero, just like Dickens wanted to be a hero – a hero of their time. The novel is autobiographical to an extent. Sight *Great Expectations* seems to be a bildungsnovel. But a bildungsnovel presents the life of an individual following a natural, organic course according to his/hers personality. *Great Expectations* presents the life, the maturization of Pip according to a standard, according to a model, a pattern of that age. This pattern is not part of Pip's personality, but something imposed by the society. This model is the Victorian man, the new man (Delaney, Ward, & Fiorina, 2003).

Just like Pip, Dickens took a novel in its youth not to be poor. And they bought succeeded. But in the end they failed to be a genuine Victorian man, becoming victims of Victorianism. In his novels, Dickens criticised the stereotypes of Victorianism, but he remains a man of his time. He didn't openly criticised Victorianism. I'm not sure why he did this whether he was afraid to publicly criticised Victorianism, or be too wanted to be a New Man? (*Idem*) Instead he didn't criticise a system, but only its flaws.

Although bought Pip and Dickens become important men, this didn't make them happy because this creation of a hero was made because they were pressured by external factors. But, in same respect, Dickens did become a hero. To understand this, we need to understand the lines which Dickens lived that time, there were no TV, no radios and the only means to entertain was reading.

Dickens wrote commercial novels, the kind that was read in the evening in front of the fire place with the whole family (Cotsell, 1990). Soon Dickens became popular, like today's rock stars lightly appreciated. But despite this, Dickens managed to put some dept in his writing, powerful insights about love, about human nature, a mixture of misery, joy, hope and despair.

But, at the same time bought Pip and Dickens lost the battle with Victorianism. Pip, after becoming an important man did not recognize the ones who helped him when he was a boy because he was ashore of them, and Dickens life was not a happy one either, being separated with 10 centuries.

The greatness of Charles Dickens is of a peculiar kind. He was, at the same time, the great popular entertainer and the great artist, his greatness and his popular appeal being inseparable. The reasons for this lie deep in the man's nature. He was a born orator and actor. His lifelong enthusiasm for amateur dramatics and the maniacal intensity with which he read aloud his own works were both significant (Slater, 2009). He was never a pure artist. Like a great political orator, he drew strength from his audience; he delighted to please them, he accepted the validity of their judgement.

So, Dickens was in many respects the ordinary English man of the middle class transformed by a unique unrepeatable genius. In his own person he fulfilled and exemplified many dominant myths of the mid-19th century. He was a self-made man, like the heroes of the immensely popular and influential Samuel Smiles. Without proper education, without a loving and secure home, he had made himself a household name by the time he was in his early twenties. In an age more notable perhaps than any other for deep feeling about childhood, he had been a rejected child, forced to find his own lodgings and earn his own living by the time he was 10 years old.

Then he was typical of his great middle-class public in being a practical man of the world, not particularly bookish, with a double share of the extraordinary exuberant energy and humour of that expansive age. Like his public he was a bit of a philistine; his views on art were much nearer to those of the crowds than they were to those of John Ruskin.

Like his public, too, he was interested in reform. Like them, he was very certain that reform should work in the direction of reducing aristocratic privilege; like them, he was much more dubious about extending middle-class privileges to those lower down. Like them he was very keen on a strong police force and the prevention of crime and like them he took an unholy delight in the breathless drama of a murder story. Like other popular writers he was deeply melodramatic, but there was nothing cynical or calculating in this. In expressing their aspirations, fears and prejudices he was simply expressing himself.

Dickens was a man of obsessions, which can be traced all through his work. He was haunted by the idea of the lonely child, because he had been one. He was haunted by the idea of the prison because his father had been in the debtors' prison. He was deeply obsessed by the thought of violence. These themes occur constantly, but this does not make his work repetitive. His development consists

partly in the perpetual deepening of these themes. The prison of Pickwick Papers is the same debtors' prison as the one in Little Dorrit (and the same in which his own father was confined), but as literary experiences the two could hardly be more different, and the latter one is immensely the more brilliant and profound (Calder, 1981). Occasionally, two of his obsessions meet in the same passage, such as the burning of the prison by the mob in Barnaby Rudge (prison and violence) or the exclusion of Dorrit at night from her only home, the Marshalsea prison (prison and lonely child) and such passages often have a particularly intense power or pathos.

Balancing this constant recurrence of the same facts and ideas, we have his extraordinary inventiveness, variety, and mastery of significant detail. His world is fuller and richer than other novelists' worlds. His imagination finds poetry, humour, and significance in the most ordinary things. That physically filthy Victorian London, which struck intelligent foreign visitors as almost a hell on earth, was his natural home as man and artist. He drew strength and inspiration from his long solitary walks (often at night) through the dingiest and strangest areas (Carlisle, 1996). His pathos, his wild, extravagant humour, his zeal for reform, his serious indignation was all rooted in this vision of the strangest city in the world, and the one with most bizarre contrasts.

In general one may say that in his early works, up to about 1845, his exuberance, whether comic or melodramatic, predominates. Plots are widely improbable; coincidences abound; deeds often lack their natural outcome. At times we seem to be almost in the world of fairy-tale, not about princesses, but about orphans and chimney-sweeps.

Dombey and Son (1848) is a land-mark of change. The old features are still present in some degree, but so are those that became more and more dominant in his later work, psychological insight, serious thought about society, and above all a sense of the consequences of things and of the complexity of moral choices (Meckier, 1990). In *Nicholas Nickleby*, an early work, two philantropical brothers diffuse joy and peace all round them by giving away their money (*Idem*). In *Our Mutual Friend*, his last completed novel (*Idem*), Boffin, a kindly man anxious to do good with his large fortune, finds himself thwarted and deceived, and unable to produce beneficial effects. The later books are in places just as funny as the earlier. But the humour is more satirical, even savage. The soaring, high-spirited nonsense of Pickwick is gone. Finally we would stress the inexhaustible variety of Dickens. In him alone among later English writers, we can, without absurdity, find a likeness to the fecundity of Shakespeare.

In short Dickens may be described as a humanitarian novelist and journalist. His literary activity may be structured in four main periods of creation.

Great Expectations (1860-1861) is one of his most artistic novels, restrained both in its melodrama and romantic atmosphere. It is Dickens's tenth novel, published nine years before his death. As in *David Copperfield*, the hero tells his own story from boyhood. Yet, in several essential points *Great Expectations* is markedly different from *David Copperfield*, and from Dickens's other novels (Bradbury, 1990). Owing to the simplicity of the plot, and to the small number of

characters, it possesses greater unity of design. These characters, each drawn with marvelous distinctness of outline, are subordinated throughout to the central personage Pip, whose great expectations form the pivot of the narrative.

But, the element that most clearly distinguishes this novel from the others is the subtle study of the development of character through the influence of environment and circumstance. In the career of Pip, a more careful and natural presentation of personality is made than is usual with Dickens.

He is a village boy who longs to be a "gentleman." His dreams of wealth and opportunity suddenly come true. He is supplied with money and sent to London to be educated and to prepare for his new station in life. Later he discovers that his unknown benefactor is a convict to whom he had once rendered a service (Brooks-Davies, 1989). The convict, returning against the law to England, is recaptured and dies in prison his fortune being forfeited to the Crown. Pip's great expectations vanish into thin air.

The changes in Pip's character under these varying fortunes are most skillfully depicted. He presents himself first, as a small boy in the house of his dearly loved brother-in-law Joe Gargery, the village blacksmith, having no greater ambition' than to be Joe's apprentice. After a visit to the house of a Miss Havisham, the nature of his aspirations is completely changed. Miss Havisham is one of the strangest of Dickens's creations. Jilted by her lover on the wedding night, she resolves to wear her bridal gown as long as she lives, and to keep her house as it was when the blow fell upon her. The candles are always burning; the moldering banquet is always spread. In the midst of this desolation, she is bringing up, a beautiful little girl, Estella, as an instrument of revenge, teaching the child to use beauty and her grace to Fortune men. Estella's first victim is Pip. She laughs at his rustic appearance, makes him dissatisfied with Joe and the life at the forge. When he finds himself heir to a fortune, it is the thought of Estella's scorn that keeps him from returning Joe's honest and faithful love. As a "gentleman" he plays tricks with his conscience, seeking always to excuse his false pride and flimsy ideals of position. The convict's return and the consequent revelation of the identity of his benefactor, humbles Pip. He realizes at last the dignity of labour, and the worth of noble character. He gains a new and manly serenity after years of hard work. Estella's pride has also been humbled and her character purified by her experiences. The book closes upon their mutual love.

Great Expectations is a delightful novel, rich in humour and free from false pathos. The character of Joe Gargery, simple, tender, quaintly humorous would alone give imperishable value to the book. Scarcely less well – drawn are Pip's termagant sister, "Mrs. Joe"; the sweet and wholesome village girl, Biddy, who becomes Joe's second wife, Uncle Pumblechook, obsequious or insolent as the person he addresses is rich or poor; Pip's friend and chum in London, the dear boy Herbert Pocket; the convict with his wistful love of Pip; bright, imperious Estella, these are of the immortals in fiction.

Our Mutual Friend (1864-1865), besides the frequent criticism concerning the dubious grammar of the title, is overcomplicated in plot (Meckier, 1990). The

scene is laid in London and its immediate neighborhood. All the elaborate machinery dear to Dickens's heart is here introduced. There is the central story of Our Mutual Friend, himself the younger heir to the vast Hermon estate, who buries his identity and assumes the name of John Rokesmith, that he may form his own judgment of the young woman whom he must marry in order to claim his fortune. There is the other story of the poor bargeman's daughter, and her love for reckless Eugene Wrayburn, the idol of society; and uniting these two threads in the history of Mr. and Mrs. Boffin, the ignorant, kind – hearted couple, whose innocent ambitions and benevolent use of money intrusted in their care, afford the author's opportunity for the humour and pathos of which he was a master.

Among the characters which this story has made famous are Miss Jenny Wren, the doll's dressmaker, a little, crippled creature whose love for Lizzie Hexam transforms her miserable life; Bradley Headstone, the schoolmaster, suffering torments because of his jealousy of Eugene Wrayburn, and helpless under the careless contempt of that trained adversary – dying at last in an agony of defeat at his failure to kill Eugene; and the triumph of Lizzie's love over the social difference between her and her lover; Bella Wilfer, "the boofer lady" cured of her longing for riches and made John Harmon's happy wife by the plots and plans of the Golden Dustman, Mr. Boffin; and Silas Wegg, an impudent scoundrel employed by Mr. Boffin, who is, at first, delighted with the services of "a literary man with a wooden leg", but who gradually reorganizes the cheat and impostor, and unmasks him in dramatic fashion (Slater, 2009). As usual, Dickens finds to incite his readers to practical benevolence. In this book he has a protest against the poor – laws in the person of old Betty Higden, whose dread of the almshouse haunts her dying hours. By many, this volume, published among his later works, is counted as among the most important.

Dickens is one of the world's best-loved writers, and *Great Expectations* may be Dickens' most autobiographical work. Although, an earlier novel, *David Copperfield*, followed the facts of Dickens' life more closely, the narrator David seems a little too good to be true. The narrator of *Great Expectations*, Pip, is, in contrast, a man of many faults, who hides none of them from the reader. If Pip is a self-portrait, Dickens must have been a reservoir of inferiority complexes, guilt, and shame.

Victorianism is not just a historical and a literary period or an era of great technological advances. Victorianism is, more important, a way of life, a standard of living, that had influenced the behavior of the society during the rule of Queen Victoria and also after she's dead. One of the social impacts of Victorianism was the creation of a "New Man". When we talk about "the creation of a new man", we think about Communism, because it is closer to us – historically speaking. But, when we talk about systems, that tried to change human mentality, Victorianism is one of them.

Of course, there are many differences in the way in which this change of mentality worked in Victorianism and in Communism. This change also worked on human nature and tried to alternate it. In Victorianism, this way of life, full of

stereotypes was inherited, transmitted from generation to generation. It was the public pressure that "forced" you to behave in a certain way, not a rule imposed by an authority. In Communism, the "New Man" was a creation of the authorities who wanted to change the man into a humble servant of the state.

Victorianism was embraced mainly by the intellectuals and aristocrats. It became a way of showing that you are a superior man. But for the lower classes - workers, servants etc. – Victorianism meant nothing, the impact of it on the lower class' mentality was close to zero. So, Victorianism was a label of upper classes (Delaney, Ward, & Fiorina, 2003).

In Communism, it was the other way around. The intellectuals refused this way of life and became the system's most feared enemy (*Idem*). The lower classes, however, became the back-bone of the System and they quickly embraced this new way of life. Victorianism cultivated individualism; it was a great era of progress and personal achievements. However, this individualism was permitted only within the borders of society's stereotypes. If you tried to escape these boarders you faced public damnation. But, in Victorianism, you were not punished for your individualism and personal remarks by the authorities, but by your fellow man, the society.

Individualism was not a concern for Communism because it tried to totally destroy man as a single human being. We all became part of a huge machine, forced to think and to act in the same way. What had in common this two ways of life is the fact that they were both destroyed by intellectuals and by the repulse society. In Victorianism, literature was only a consequence of the social life. And the social life was determined by two factors that changed humanity forever. In my opinion, Victorianism meant two things:

I. The first factor is the Industrial Revolution. Of course, the Industrial revolution started earlier, but, in Victorianism, the level of scientific progress was at its height. This progress is embodied so well in Carlyle's *God of the Machine*, because "The Machine" dominated human life and soon begun to replace the God from religious beliefs.

II. The second factor was a consequence of the first one. Humans always wanted to be masters of their life and destiny and our lives was a constant battle against superior and implacable forces. This force was embodied and still is by Gods.

But an era of enlightenment and progress couldn't accept these ancient myths of damnation. So, scientists tried to replace popular believes with scientific facts in explaining the events that occur in our lives. The best symbol of this antireligious movement was Darwin's "theory of evolutionism". This theory was a huge blow to Christianity and to all religions. Darwinism destroyed one of the most important religious myths, the myth of creation.

In my opinion, in all our history this moment was the hight of Atheism with consequences in all the following history. But both these factors were exaggerated. Victorianism didn't mean only milk and honey. Despite this progress, Victorian England had its problems. The society and authorities were not able to distribute

this welfare to all classes, so many public Unrest followed. The most important moment probably was the earliest movement.

In literature, writers began to show these negative aspects of Victorians society and to subtle criticize it. But although the writers started by criticizing this society, in the end they embraced it and accepted it. So, their works were not revolutionary, didn't contain programs or manifests, they simply showed the life that was – a realistic image of Victorian era.

Victorianism didn't limit itself to England. It was exported first in the colonies and then in other countries, mainly European countries. The symbolic end of Victorianism, as a way of life, was the sinking of the Titanic. The end of the 19th century was a time when people considered themselves to be Gods and thought they could defeat nature. The symbol of this power and of this knowledge was the Titanic, which was thought to be invincible; it became the personification of Human industrial Might.

But the Titanic was sank on its first journey and with it all humans' belief in our invincibility. This proved that we are still little and have much to learn and the defeat of nature was still far away. Today, even the theory of evolutionism is considered to be an exaggeration and ever more people reject it. So, perhaps the most important legacies of Victorianism, Darwinism and Industrial Might – proved to be only exaggerations and a proof of human arrogance.

We are still very much attached to the mystical side of the world and religion is an important part of our existence. Although Victorianism was a period of great technological progress**,** it was also a period of restrictions, of taboos and of stereotypes. What eventually destroyed Victorianism was its artificiality, its desire to kill human wild side. Even as Victorian England tried to assert its civilization over and against the instinctual sides of life, it found them secretly fascinating. The more England came into contact with other cultures that indulge sensuality, physicality and other so-called irrational tendencies, the more fascinated it became. Indeed, the society's repression of its darker side only increased the fascination.

The most representative work about the decay of Victorianism as a way of life is Stevenson's *Dr. Jekyll and* Mr. *Hyde*, which is, of course, an exaggeration of Victorian stereotypes, but not far from the truth. If we admit the fact that Hyde is the worst side of human nature and Jekyll is the opposite of Hyde, than Jekyll is the other extreme of human nature, the artificial good one.

But any extreme is bad because it leaves no room for doubt and meditation or interpretation. Although Victorianism was the height of England's power, it also planted the seeds of its destruction. English society became a content society, happy with what it was and, eventually, arrogant. But this well-being triggered a halt in the development of real power.

England became more concerned to show off and it soon began to regress. It was in the end out-classed by more pragmatically societies, just like the American society. The First World War was the last one in which England stood as a superpower. It soon became obvious that England and its precious life style

couldn't face alone such rising superpowers like U.S.S.R. and Germany and finally had to give up its status of superpowers in the favor of the U.S.A.

Even so, the end of the Victorianism was not a violent one and its legacy is to be found even today. So, Victorianism marks the beginning of the end for the British rule over the World.

His cast of characters was drawn from all social classes. Even though he constantly criticized English society, however, Dickens was too much a man of his time to question the fundamental values of the Victorian age. Like his readers, he believed in a happy family life, Christianity, material prosperity, hard work, and human decency. In his books those are the ingredients of a happy ending. In his life, those ingredients weren't quite so satisfying – and he couldn't understand why. At the pinnacle of his achievement, Dickens felt that everything he had worked for had turned into hollow and ashy disappointment. In spite of all his political satire, society hadn't changed for the better. Although he was a wealthy man now, it only meant he had to sustain a more expensive lifestyle. He couldn't seem to get close to his children. As a celebrity, he no longer felt he belonged to any social class, or had any real friends. It was in this mood that he commenced writing *Great Expectations* in 1860. But writing brought no release.

Dickens did not write such a profound novel because his public demanded something heavy; he wrote it because his vision of life was growing complex, and he was too great a genius to simplify it. Luckily, he was also a great enough genius to write a book that people could enjoy. Though Dickens bared his psychological problems in this novel, he was still trying to reach out to his readers, to make them see their own lives more clearly. Perhaps this is why people love Dickens because he is so human, so honest, and so much likes all of us.

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Le mot *LIMBĂ* ('Langue') dans les expressions du roumain courant actuel (organisation sémantique)*

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ABSTRACT: ***The Word LIMBĂ ('Language') in Contemporary Romanian Idioms (Semantic Organization)***

The authors deal with an analyze model of a word meanings (language-*limbă*) based upon the semantically characters rendered by the great amount of idioms in which they appear in the nowadays current Romanian language. Their reorganization and logical hierarchy (based upon some ontology) refer to the evolution from the concrete to the abstract or to the turning up of some particular meanings depending on the word primary meaning. It is necessary to re-systematize the lexical source in order to create an *on line* semantically network in use for the current Romanian language of our present days.

KEYSWORDS: *nowadays current Romanian language, semantically analyze, semantically links*

Nous proposons un modèle d'organisation sémantique plus systématique pour une entrée de dictionnaire électronique qui puisse permettre l'accès plus facile au sens du mot ainsi qu'à toutes ses nuances telles qu'elles apparaissent dans les expressions[1] de la langue roumaine courante actuelle.

Pour illustrer cette nouvelle organisation de la définition lexicographique, nous avons choisi le mot LIMBĂ 'langue' qui est un mot polysémique et dont l'analyse nous a permis d'identifier tant les sèmes communs qui assurent la cohésion des sens que les sèmes variables qui différencient ces sens à l'aide des contextes fournis par les expressions où le mot est présent avec ses formes fléchies.

Notre analyse sera limitée uniquement à la langue roumaine courante actuelle et laisse de côté les sens portant, dans les dictionnaires, les indications (régional), (populaire), (familier), (vieilli), (argot) ainsi que les mots composés, les emplois métaphoriques, les constructions analogiques, etc.

Les dictionnaires donnent les sens de ce mot regroupés dans deux grandes catégories en fonction des sèmes de base qui concernent la langue en tant que « organe anatomique » :

(I.) et ceux qui concernent la langue comme « systeme de communication

(II.) entre les humains ».

I. Sur la base des sèmes communs [organe anatomique], [charnu], [allongé], [mobile], [placé dans la bouche], on peut opérer une première délimitation des sens :

1. « organe ayant la fonction tactile, gustative, de mastication et de déglutition » accompagné de sèmes généraux [+humain], [+animal] ;

2. « organe ayant la fonction locutoire (langage articulé) » accompagné du sème [+humain].

Dans l'inventaire des expressions qui illustrent les sens regroupés sous I.1., nous avons pourtant remarqué que le mot *limbă* se caractérise par l'absence du sème [+animal]. Les expressions qui relèvent du sème général [+humain] sont les suivantes :

● *A pune (ceva) pe limbă* « manger très peu, goûter » (*A pus pe limbă doar apă*) /vs/ *A nu pune nimic pe limbă* « ne rien manger »

Ex. De ieri *n-am* mai *pus nimic pe limbă.*

● *Cât ai pune pe limbă* « goûter du bout de la langue »

Ex. Nu mi-a dat nici *cât să pun pe limbă.*

Du sens propre relevant du comportement de l'animal [+animal], il s'est passé un glissement de sens vers le comportement des humains [+humain], au sens figuré, dans les expressions suivantes :

● *(A alerga/a umbla/a veni/a aştepta) cu limba scoasă* « être dans le besoin, désirer sans obtenir satisfaction »

Ex. …noul ministru al Sănătăţii *umblă cu limba scoasă* după chiftele fast-food....
(adevarul.ro)

● *A alerga/a umbla după ceva (sau după cineva) cu limba scoasă* « chercher à obtenir quelque chose, à trouver quelqu'un à tout prix »

Ex. Cei mici *alergau cu limba scoasă* la "Kinosbornik", o selecţie de filme cu desene animate. (liliuta.weblog.ro)

● *A scoate/a-i ieşi cuiva limba de un cot* « perdre son souffle à cause de l'effort ; être au bout des forces »

Ex. Când *au scos limba de un cot*, au spus 'eu nu mai pot' şi au ales să plece.
(ziare.com)

Le sème [+humain] est un sème général. Les différences sémantiques entre les sens 1. et 2. sont marquées par le sème [+parole] qui vient s'ajouter à ce sème

général, la disparition du sème [+animal] étant implicite. En revanche, d'autres sèmes secondaires variables apparaissent dans les contextes créés par d'autres expressions qui illustrent les diverses façons de parler, de s'exprimer (difficilement, ironiquement, courageusement, malicieusement, élégamment, amicalement, etc.) ou bien l'impossibilité de parler :

● *A i se dezlega (cuiva) limba*
[+humain], [+parole] [+début de l'action] :
a. sens propre « commencer à parler »

Ex. Acestui copil *i s-a dezlegat limba* la doi ani.

[+humain], [+parole] [+reprise de l'action], [±courage] :
b. sens figuré « devenir plus communicatif »

Ex. După o oră de tăcere *i s-a dezlegat limba* şi ne-a povestit multe lucruri.

[+humain], [+parole] [+reprise de l'action], [+courage] :
● *A prinde limbă* « oser prendre la parole »

Ex. Tudorel… *prinsese limbă*, vorbea mai degajat. (Călinescu, *BI apud DLR*, p. 83).

[+humain], [+parole] [+difficulté] [+défaut], [+permanent] :
● *A vorbi în vârful limbii* « zézayer ».

[+humain], [+parole] [+difficulté] [-défaut], [+temporaire], [+cause] :
● *A i se încurca limba în gură* « articuler, prononcer difficilement les mots à cause de l'émotion ou de l'ébriété »

[+humain], [+parole], [+défaut] :
● *A avea limba legată* « ankiloglosie »

Ex. …tulburari de vorbire. *Limba legată.* (copilul.ro)

[+humain], [+parole], [+rapidité] :
● *A fi iute de limbă* « parler très vite"

[+humain], [+parole] [+élégance] [+éloquence] :
● *(A avea) limbă de aur* « parler soigneusement, avec éloquence »
● *A fi cu limba (fagure) de miere* « parler soigneusement, avec éloquence »

[+humain], [+parole], [+éloquence], [±persuasion] :
● *(A avea) limbă ascuțită/a-i umbla limba cu ascuțime* « être douer de la faculte de convaincre par la parole ; être éloquent »

[+humain], [+parole] [+bavardage] [+indiscrétion] :

● (*A avea) limbă lungă/ (a fi) lung de/la, în limbă* « parler trop, bavarder ; être incapable de garder un secret »

[+humain], [+parole] [+bavardage] [+permanent] :

● *A avea mâncărime la/de limbă* « ressentir en permanence le besoin de parler ; être bavard ».

● *A-l mânca/a-l arde limba* « ressentir en permanence le besoin de parler ; être bavard ».

[+humain], [+parole] [+bavardage] [±indiscrétion] [±décence] :

● *A fi slobod la limbă (sau limbă slobodă)* « être bavard ; être excessivement sincère ; être imprudent, incapable de garder un secret »

Ex. …în faţa unor copii mai agresivi, *cu o limbă slobodă*… (copilul.ro)

[+humain], [+parole] [+discrétion] [+décence] [+modération] :

● *A-şi pune frâu la limbă/ a-şi înfrâna/a-şi struni limba* « parler sagement/ prudemment ; avec modération »

[+humain], [+parole], [±bavardage], [+méchanceté], [±ironie] :

● *(A avea/a fi) limbă (foarte) ascuţită (veninoasă*, *otravită*, *neagră*, *rea*, *de şarpe*) « parler avec méchanceté ; être bavard, malicieux »

● *A înţepa cu limba* = « parler avec ironie ; être malicieux »

[+humain], [+parole], [+méchanceté] :

● *(A spune/a ponegri) cu limbă înveninată/veninoasă.*

[+humain], [+parole], [+regret] :

● *A-şi muşca limba* « regretter d'avoir dit ce qu'il ne fallait pas dire »

[+humain], [+parole], [+conséquence]

Il est intéressant à remarquer que cette expression employée très fréquemment à l'impératif change le sème secondaire qui devient [–parole] et accepte d'autres sèmes qui marquent l'intervention d'une autre personne qui veut imposer une restriction : [+humain], [–parole], [+restriction]

Ex. *Muşcă-ţi limba* !

● *A muri/pieri pe limba lui* « subir les conséquences de ses paroles »

Ex. Fiecare pasăre *pe limba ei piere*.

Il faut mentionner aussi l'intervention dans le but de faire parler quelqu'un d'autre. Les sèmes seront donc orientées vers la personne sur laquelle on agit [+humain], [+parole d'autrui], [+persuasion] :

● *A trage pe cineva de limbă* « faire parler quelqu'un pour le faire dévoiler un secret »

Il y a des expressions qui illustrent l'importance du dernier désir exprimé par un individu à l'aide des paroles solennelles prononcées avant de quitter ce monde, paroles qui visent à imposer le respect et l'obligation morale de la part des autres.

[+humain], [+parole], [+solennel], [±obligation morale] :
● *A lăsa cu limbă de moarte* « exprimer son dernier désir ».
● *A lega pe cineva cu limbă de moarte* « obliger quelqu'un (par serment) à accomplir un dernier désir »

Les expressions marquées par le sème variable [–parole] sont assez nombreuses. Elles marquent l'impossibilité interne (physiologique) de parler ou la restriction/l'ordre auto imposés ou imposés par une autre personne.

[+humain] [–parole] [±volonté] [±courage] :
● *A nu avea limbă în gură/de grăit* « ne pas pouvoir/vouloir/oser parler ou dire quelque chose »

[+humain] [–parole] [+volonté] :
● *A avea limba legată* « vouloir/s'imposer de ne pas parler »
● *A-şi tine limba (în gură)* « s'abstenir de parler ; se taire de sa propre volonté »
● *A-i sta cuiva pe limbă să spună ceva* « être sur le point de dire quelque chose mais s'abstenir »

Ex. *Îmi stătea pe limbă* să-i zic vreo două.

[+humain] [–parole] [+émotion] :
● *A-şi înghiti limba* « devenir muet d'émotion/étonnement »

[+humain] [□parole] [+restriction] :
● *A scurta/a tăia/a lega (cuiva) limba* « obliger quelqu'un à se taire (pour ne pas dire quelque chose d'offensant ».

[+humain], [□parole], [+impossibilité] :
● *A-i sta/umbla pe limbă şi a nu putea spune* « ne pas pouvoir se souvenir immédiatement une chose connue mais oubliée »

II. Le deuxième sens du mot *LIMBĂ* concerne le système de communication.
1. Une première combinaison de sèmes renvoie à la communication spécifiquement humaine, basée sur les sons articulés. On remarque l'apparition des sèmes spécifiques qui impliquent le processus d'apprentissage selon que l'action est orientée vers soi même ou vers une autre personne.

[+humain] [+langage] [±compréhension] :

● *A (nu) vorbi aceeaşi limbă cu cineva* « avoir la même façon de penser et de s'exprimer que son interlocuteur ; se comprendre réciproquement ».

[+humain] [+langage] [+comprehension] [+intention] :

● *A vorbi/a spune ceva pe limba cuiva* « parler dans le but de faire comprendre le message à son interlocuteur »

[+humain] [+langage] [±volonté] [+apprentissage] :

● *A prinde o limbă* „apprendre une langue étrangere".

2. Le mot *LIMBĂ* entre dans la composition de nombreuses expressions concernent le langage d'une communauté humaine, historiquement constituée, caracterisé par une structure grammaticale, phonétique et lexicale propre. Ces expressions sont employées dans le langage de spécialité de la linguistique, pouvant être appelés *métalangage*. Par exemple :

● limbă comună « langue commune »
● limbă curentă « langue courante »
● limbă standard « langue standard »
● limbă naturală/artificială « langue naturelle/artificielle »
● limbă-mamă/limbă fiică « langue-mère »/« langue fille »
● limbă clasică « langue classique"
● limbă moartă/vie « langue morte/vivante »
● limbă vorbită/scrisă « langue parlée/écrite »
● limbă naţională « langue nationale »
● limbă oficială « langue officielle »
● limbă de stat « langue d'état »
● limbă flexionară/neflexionară « langue flexionnelle/non flexionnelle », etc.
● limbă sintetică/analitică/aglutinantă « langue synthétique/analytique/agglutinante », etc.

Le mot *LIMBĂ* apparait uniquement au pluriel dans les expressions *familie de limbi* « famille de langues », *limbi romanice* « langues romanes », etc.

3. Lorsqu'on analyse l'œuvre d'un écrivain, sa façon propre de s'exprimer, son style particulier, on utilise également des expressions du type :

● *limba lui Eminescu* « la langue d'Eminesco », *limba lui Creangă* « la langue de Creangă », *limba vechilor cazanii* « la langue des anciens documents religieux » où le mot *LIMBĂ* est défini par les semes [+humain] [+langage littéraire] [+particularités] [+écrit].

4. Le système de sons articulés mis a part, le mot *LIMBĂ* peut désigner la totalité des moyens et procédés utilisés pour exprimer/communiquer des idées et sentiments, donc un langage non articulé idei şi sentimente = limbaj.

[+humain] [+langage] [□articulé] :
- *limba surdomuţilor* « la langue des sourds muets »

Conclusion

L'inventaire des expressions contenant le mot *LIMBĂ* met en évidence la richesse des sèmes qui s'établissent pour les sens généraux et les sens spécifiques variables à l'interieur de la relation sémantique de polysémie qui caractérise ce mot.

NOTES

* Cet article présente les résultats partiels de la recherche menée dans le cadre du projet PN II. IDEI n° 375/2008, intitulé « WordNet – reţea semantică on line pentru limba română curentă actuală » ('WordNet – réseau sémantique en ligne pour la langue roumaine courante actuelle').

[1] Le terme englobe structures, syntagmes, constructions, locutions, structures figées, collocations.

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Verbal Expression of Modality in Teaching the Conditional, from the Perspective of Romanian as a Foreign Language

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ABSTRACT

Kantian principle of interpretation of each sentence / phrase – that sets out ways – is applicable to all sectors report system, as modality problem meaning can be found at all levels of language, arranged hierarchically. Our concern – as teachers – is the student notice and the semantic point of view syntagmatic expression of utterances, which emphasizes the relationship of domination verbal centres, compared to the determinants of different levels.
In teaching compliance, semantic values of the time records are dominant, they walking into dance logic of mailing time. We have also insisted on the expression of unity quality of paradigmatic in syntagmatic and on the fixation, in language patterns, of morph syntactical and lexical structures, taught both in first semester, and also in the second semester.

KEYWORDS: *modal statement, conditional statement, values, semantic, syntactic pattern*

It is an eternal truth that each person, who is speaking, activates the language system, through the communication of modal contents – whatever he/she says – and, that's why, he/she becomes, as a speaker of a language, *a tool of the modality*, and his/her inherent implication of subjectivity in speaking represents an argument for writing of these lines.

It is always necessary, in teaching Romanian as a foreign language, that each teaching lesson should strengthen some "anchors" as helping tools for the further lessons. It is also advisable that these "acquisitions" should be revised, and, without creating frustrations, they should become, in time, "automatism," in the best meaning of the word!

Therefore, the practicing professor, starting with the consistence of a language fact, of a syntactical model, tries to keep the balance between what he has taught previously, knows, in this way, "the duty obligations."

Any new lesson imposes – as compulsoriness – the establishment of some "specific conventions" to each language fact which have to be taught. For example, if it is taught the number category, it is necessary to revise the notions about letter, sound, vowel, semivowel, consonant, diphthong and phonological alternatives, completing the lesson with new notions about the morpheme analysis of a word (ending, inflection, etc.).

If we go further to the teaching of *temporality*, of *modality*, of *causality*, of *concession*, and, in our case, of *condition*[1], we resume the previous moods, especially the *indicative tenses*, which will be "verbal cores", both in **Conditional**

Sentence and in **Regent** (about which it is said that it can be only **Main Sentence**, but on time, there are taught more intricate models, when the Regent can be syntactically different), reminding to the students not only their paradigms, but especially, their semantic values[2], useful for the understanding of conditional enunciation.

It is also known that the ideal of teaching of a language fact, of a "model/pattern of language," with other words belonging to *a morph syntactical and lexical structure*, is not to bring the student to the phase to bring "morphological feast," speaking in paradigms, but we try to determine the student to be capable of including, by himself/herself, these paradigms in syntactical structures.

For example, after we have taught the verb at present indicative, for both regular and irregular verbs, and after teaching the verbs with vowel gradation, we explain to the foreign students *how they can include these verbs in syntactical structures*, making up various sentences, in number of fifteen or seventeen, from the beginning of the third week, when it is taught the verb **to be** in patterns. The auxiliary elements are those items, omnipresent and necessary in conversation, in all existing languages, such as: **who, whom, what, with what, where, from where, when, since when, how long, how, how much/how many, why** (the cause of a negative result), **why** (the aim of a positive result) etc.:

For example: **TO WALK /TO GO**

Cine? /Who?	***Copilul** merge.*/**The child** is walking/going.
Cu cine? /Whom?	*David merge **cu familia**.*/David walks/goes **with his family**.
Cu ce? /By what?	*Tu mergi **cu taxiul**.*/You walk/go **by taxi**.
Ce? /What?	(the verbs of motion do not have direct object)
Unde? /Where?	*Studenții merg **la facultate**.*/The students walk/go **to the faculty**.

These *language patterns* expresses the idea that *the paradigmatic* and *syntagmatic* are bound osmotic, making up a whole, by joining the **paradigmatic axis** with **syntagmatic axis**. The syntagmatic is an auxiliary element of segmentation and classification, and the paradigms become, in turns, the material of the syntagmatic and, together, make up "diagnostic contexts"[3] relevant – as *language patterns*.

Studying deeply, we consider that the *syntagmatic expression of enunciations*, *in Romanian language*, is obtained by the association, gradually, of some elements, which highlight the *domination relations of verbal centres, in contrast with the determiners of different degrees*.

The selection of elements, as lexical material, do not suppose only the checking of paradigmatic characteristics, but also the *proper semantic insertion*, in the language patterns exposed, in first phase, on the board (both at syntagmatic level, but also in semantic level), operating with a *language pattern*, of intermediary language, known by all students, and, in special cases, in the language known by a certain student (Arabic, Greek, Bulgarian, Albanian) who does not speak any international language (English, French, Spanish etc.).

As we know, beginning with Noam Chomsky, it is trying to be interpreted the language facts, syntactically, and *from semantic point of view*, so long *Morphology* cannot be understood, especially by a foreign student, if we not appeal to *Semantics unified with Syntax*, as well as its benefits.

As mentioned above, we appeal in *teaching conditional*, in our case, to "acquisitions" obtained from the previous explanations, where the *practicing professor* took care of fixing strong "anchors", which will be helpful for him/her in future. In other words, the *conventions specific to the teaching conditional* consist of both *indicative mood*, with all its tenses, and *conjunctive mood*, useful when it is explained the *phenomenon of syntactic and semantic synonymy*, of expressing a desired action, but unfulfilled (**If I had repeated,… = *Should have repeated,…***), therefore when we teach the conjunctive with conditional value.

We do not waste time, in teaching, with the writing on the board of the verbal paradigms at these moods, because, paradoxically, even if the verb is a morphological class, amply represented in *Romanian Language Dictionary*, it is maybe the only one which, due to the *teaching of its morphematic pattern* (**R–S–D**), do not imply any type of difficulty, "automizing" in almost two weeks.

What is repeated, with accuracy and professionalism, is the "semantic opposition" between **indicative** and **conjunctive,** afterwards the **conditional**, insisting on this by constantly repeating: why they are useful in speaking, when we use them, in what contexts, and, mainly, the fact that to each personal mood corresponds – a *modal function*. For example:

The indicative is part of **<certainty>**;
The conjunctive is part of **<possible>**;
The conditional is part of **<possibility, in certain conditions>**;
The optative is part of **<desired>**.

These semantic features of the verbs are, both *lexical means* and *grammatical means of modality expression*, but the grammatical peculiarities of the verbs are determined by *their condition of associated term in a syntactic unit, of syntagmatic style*.

After that, there are repeated the *semantic values* of indicative tenses, which, in various contexts, both in Conditional and in Regent, entering "a logic dance," of so-called **Correspondence of Tenses** or **Sequence of Tenses**. For example, the most useful is:

The imperfect (durative, with open period):
a) Durative:

Dacă *locuiam în centru, nu luam taxiul.*
Dacă *erai cu noi în grupă, aveai mulţi prieteni.*
Dacă *era liber, îţi aducea dicţionarul.*

If I had lived in centre I shouldn't have taken the taxi.
If you had been in our group you would have had many friends.

If he had been free he would have brought the dictionary.

b) Iterative (repeatable):

*# **Dacă** mereu vorbea încet, nu-l auzea nimeni. #*
*# **Dacă** mâncam alune, totdeauna beam multă apă. #*
*# De obicei, venea pe jos, **dacă** nu găsea un taxi. #*

If he always spoke in a low voice nobody could not hear him.
If I ate peanuts I always drank much water.
He usually went on foot, if he did not find a taxi.

c) Conditional:

***# Dacă** avea timp, venea cu voi la teatru. #*
*# Cu siguranța că reușea, **dacă** învăța mai bine. #*

 # If he had time, he came with us to the theatre. **#**
He would have succeeded for sure, **if** he had learned better. **#**

In terms of conferred time, a lot of examples of this type can be given. Then, there are interpreted each sentence/complex sentence, partly, as "modal enunciation," separating the *modal enunciations*, both through *verbal tenses* of **Conditional** and **Regent**, and "ultra modality problem" through *grammatical and lexical means*, as well as by *supra segmental means (intonation)*.

The Kantian principle of interpretation of each sentence/complex sentence – as modal enunciation – can be applied to all components of verbal system, because the "modality significance" can be found at all levels of languages, hierarchically. For instance:

1. Conditional intonations;
2. Optative intonations;
3. Verbal moods, at morphological level;
4. Verbal moods, at lexical level;
5. Verbal moods, at semantic level.

The notion of **mood** is explained when it is taught the paradigm of the verbs "to be" and "to have (got)", emphasizing the idea that the MOOD *is a grammatical category specific only to the verb*, comparatively with the grammatical category of number and person, which complete the status of other categories too. This category is expressed by forms taken from the verb *to update discursively the modality*. .

In Romanian language, there is an inequality between the number of modal values and the number of personal moods, capable of expressing them. It is already fixed the "anchor" which emphasizes the fact that an action – conventional from the point of view of its accomplishment –, can be:

1. Real;
2. Possible;

3. Conditioned or desired;
4. Uncertainty or supposed;
5. Ordered.

The indicative, with its different tenses, is the easiest mood to be taught and understood, so long, on the semantic oppositions: *certainty/uncertainty*, it expresses real actions or with certain chances to be transposed in reality.

The modal group of *uncertainty*, which belongs to the **conditional** and **optative** (the unreal), expresses actions such as:

1. Conditioned actions;
2. Desired and supposed actions,

from the point of view of the speaker who is not sure regarding the chances of accomplishing these actions.

The predicate-verb remains "centre of verbal communication," at level of sentence, and benefits, in modal pattern-making, from the *semantic influences* of other contextual elements. For instance:

1) co presence of some modality semi auxiliaries (*must/have to, can*):

Dacă *ar pleca, ar trebui să ia şi bilet*.
N-ar putea pleca, **dacă** *nu i s-ar permite*.

If he left, he would have to take a ticket too.
He could not leave, **if** he was not permitted to.

2) co presence of a supra segmental morpheme (of intonation):

Dacă *şi-ar fi primejduit viaţa? Pentru cine? Şi… pentru ce*?
If she had put her life in danger? For who? And… for what?

As uncertainty mood, the **conditional** and **optative** are included in the sphere of possibility moods, due to the capacity of expressing:

a. **Conditioned possibility** (through conditional):
Ar înţelege totul, ***dacă*** *i s-ar traduce.*
She would understand everything **if** she was translated.

b. **Desired possibility** (through optative):
Dacă *ar avea bani, ar putea lua avionul.*
If she had money she could take the plane.

As we can observe, we cannot speak about the existence of two moods: conditional and optative, but we speak about two values of one mood.

In teaching conditional and conditional mood, the verb must be obligatorily introduced in syntagms, and what characterizes the realization of different conditional values is "its contextual distribution," which influences its significance, more than other moods:

Dacă *a scris atâtea cărți bune, ar trebui premiat*.
Dacă *voința lui ar fi fost alta, părinților nu le convenea*.

If he wrote so many good books, he should be prized.
If his willingness had been different, the parents should have agreed.

The **conditional** is always recommended as a mood which *emphasizes – semantic and phonetic –, the subjectivity of the speaker, his/her affective implication, directly interested of what could have happened*:

Dacă *soțul n-ar fi dus-o la Spital, nu se ştie dacă o mai salva*.
Dacă *s-ar întreba ce-şi doreşte, nici el n-ar şti.*

If the husband hadn't taken her to the hospital it shouldn't have known if they could have saved her.
If he asked himself what he wanted he wouldn't know either.

In enunciations containing conjunction **IF** or conjunctional phrase **IN CASE (THAT**), it is observed a secondary accent, a special intonation, permitting the presenting of some modal nuances, which could be extended from the supposition generated by an interior anxiety:

Dacă *l-ar fi simțit mințind, precis se supăra*.
Dacă *aş fi visat ce urmează, nu mă mai culcam niciodată*.

If he had felt lying, he would have got angry with him.
If I had dreamt what followed I should have never gone to bed.

Beyond these important features, which was mentioned above, it is known that the moods develop, also modal functions, complementary, on the base which it is created the phenomenon of "moods synonymy," exemplified by using a modal form with the meaning of other. For example:

1. Indicative with value of unreality:

Dacă *tu ştiai adresa, te convingeai singură*.
If you had known the address you would have seen for yourself.

2. Conjunctive with value of optative:
Să *fi avut un dascăl bun, eram alt om*.
Să *fi luat avionul, ajungea mai repede*.

Had I had a better teacher I should have been a different man.
Had he gone by plane he would have arrived more quickly.

1. Conjunctive with value of unreality:
Să*-i fi adus o stea în dar, atunci îl credea*.
Had he brought a star as a gift, then she would have believed him.

If the practicing professor is sure that the foreign students have learned, not only the verbal paradigms at present and perfect conditional, but also its nuances in different "diagnostic contexts," then the professor can give "a bonus" to the students, showing them in the following lesson other nuances, too:

a. <emphatic and parenthetical >:
Dacă *vrei sa ştii – ar trebui să ştii – , tot omul greşeşte !*
If you want to know – you should know – each person makes mistakes!

b. <necessary and compulsory>:
Dacă *merită, ar trebui să demonstreze.*
If he deserves he should demonstrate.

c. <necessary and probable>:
Dacă *s-ar cere să fim temerari, ar trebui să urcăm pe Everest.*
If we were asked to be fearless we should climb the Everest.

d. <necessary and imperative>:
Dacă *ar trebui blocată fereastra, n-ar mai intra câinele.*
If the window had to be blocked, the dog should not enter.

After the *professor* have accomplished "the work obligations," and the students – the *present leaders* of "didactic discourse"[4] –, demonstrates, by correct answers, that they learned very well the new-taught lesson, then it can be given, as homework, the making up of "bi verbal syntagms" – logical judgements, having as core the morpheme **IF,** with optional and conditional value.

In **modern didactics** it is transmitted the idea that "the teaching itself" of a lesson can be made starting from "icon elements," under the form of "some sketches," intelligently thought, so that it could be surprised, at least, "the zero level" of difficulties of language fact, which will become *linguistic model (pattern)* to be to "automatized."[5]

Regardless of what method the professor will choose at the class, depending on the preponderant national group – without neglecting any foreign student –, regardless of how many languages the professor will explain so that the entire group should understand (because it cannot be taught by "pantomime"), regardless of if the students are passive or motivated or hyper motivated, the scope of the *professor* is just the explicit desire of students, mainly that – "to settle, in eternal patterns, the perfection."

NOTES

[1] Valeria Guţu Romalo (1972). ***Sintaxa limbii române. Probleme şi interpretări***. Bucureşti: Editura Didactică şi Pedagogică, 114.
[2] W. von Humboldt develops the idea that the **concepts are organized in semantic fields**.
[3] According to the scholar Ferdinand de Saussure, any linguistic system permits two variants:

a) **paradigmatic variant** – *in quality of storage area of possibilities of linguistic expression*, wherefrom the speaker, by selection, extracts the most proper element for the communication context;

b) **syntagmatic variant** – *in quality of disposing zone of functional elements, in a certain series, on horizontal axis.* To sum up, the **paradigmatic** *characterizes the system*, and the **syntagmatic** *is specific to the structure. A syntactic function means, in paradigmatic plan, a class of distribution, and, in syntagmatic plan, a constant position and, implicitly, a constant relation.*

Both for foreign students and native speakers, the syntax of functions is graft, generally, on the **predicate-verb**.

[4] V. Dospinescu (1998). ***Semiotică şi discurs didactic***. Bucureşti: Editura Didactică şi Pedagogică, 323.

[5] Tatiana Slama-Cazacu (1999). ***Psiholingvistica. O ştiinţă a comunicării***. Bucureşti: All.

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El personaje literario, un mero simulacro o una individualidad trascendental en la narrativa fantástica de Jorge Luis Borges y la de Mircea Eliade

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ABSTRACT: The Literary Character, ***a Mere Simulacrum or the Individualized Transcendental in the Fantastic Narrative of Jorge Luis Borges and Mircea Eliade***

The fantastic literature requires a thorough reading in order to decipher every meaning of the text. Borges' narrative work embodies a literary synthesis of his philosophical convictions, and beliefs crystallized into his impressive short-stories. The writer seems to amuse himself at the expense of his characters, employed as mere tools meant to prove an idea, and chooses to entirely ignore the psychological individuality. As the plot engulfs the short-story space, the human dimension is completely abandoned in favour of an intricate mental experiment. Mircea Eliade's fantastic dimension, on the other hand, lies disguised within the daily life of his characters, who reveal to us new paths to gain access to Knowledge; they also carry out their mission of drawing attention to the deceitful certainties provoked by a limited perception of reality. Eliade acquaints us with some febrile minds, subjected to a translation from the real level to the imaginary one.

KEYWORDS: *the absolute, an existential transgression, cognitive approach*

El examen más superficial de los cuentos de Borges muestra que en ellos no hay personas, hay argumentos. Los personajes están del todo subordinados a la trama y son, como en el ajedrez, meras piezas dotadas de un número prefijado de posibilidades; para el lector puede haber sorpresas, causadas por la presentación de los hechos, pero para los personajes no hay sino inexorables derroteros. Los compadritos, a pesar de su color local, son compadritos plátonicos y cumplen destinos de autómatas; asesinan sin odio, por una especie de fatalidad que el autor tampoco condena ni deplora.

Francisco Real, el hombre de la esquina rosada, provoca a Rosendo Juárez porque sí, con el propósito de medir su coraje; también es gratuita la provocación a Juan Dahlmann en *El Sur*.

> Los de la otra mesa parecían ajenos a él. Dahlmann, perplejo, decidió que nada había ocurrido y abrió el volumen de las Mil y una noches, como para tapar la realidad. Otra bolita lo alcanzó a los pocos minutos, y esta vez los peones se rieron. Dahlmann se dijo que no estaba asustado, pero que sería un disparate que él, un

convaleciente, se dejara arrastrar por desconocidos a una pelea confusa. Resolvió salir; ya estaba de pie cuando el patrón se le acercó y lo exhortó con voz alarmada:

– Señor Dahlmann, no les haga caso a esos mozos, que están medio alegres.

Dahlmann no se extrañó de que el otro, ahora, lo conociera, pero sintió que estas palabras conciliadoras agravaban, de hecho, la situación. Antes, la provocación de los peones era a una cara accidental, casi a nadie; ahora iba contra él y contra su nombre y lo sabrían los vecinos. Dahlmann hizo a un lado al patrón, se enfrentó con los peones y les preguntó qué andaban buscando. (Borges, 2002: 214)

Otras veces hay un móvil de venganza, pero se cumple sin ira, como un sacrificio ritual; así, el negro de *El fin* mata a Martín Fierro para vengar la muerte de su hermano y, aunque se nos diga que en su última frase hay odio, no lo notamos y hasta nos parece que esa venganza demorada durante siete años se lleva a cabo sin ganas, por una especie de sentimiento del deber.

– Una cosa quiero pedirle antes que nos trabemos. Que en este encuentro ponga todo su coraje y toda su maña, como en aquel otro de hace siete años, cuando mató a mi hermano.

Acaso por primera vez en su dialógo, Martín Fierro oyó el odio. Su sangre lo sintió como un acicate. Se entreveraron y el acero filoso rayó y marcó la cara del negro. Hay una hora de la tarde en que la llanura está por decir algo; nunca lo dice o tal vez lo dice infinitamente y no lo entendemos, o lo entendemos pero es intraducible como una música... Desde su catre, Recabarren vio el fin. Una embestida y el negro reculó, perdió pie, amagó un hachazo a la cara y se tendió en una puñalada profunda, que penetró en el vientre. Después vino otra que el pulpero no alcanzó a precisar y Fierro no se levantó. Inmóvil, el negro parecía vigilar su agonía laboriosa. Limpió el facón ensangrentado en el pasto y volvió a las casas con lentitud, sin mirar para atrás. Cumplida su tarea de justiciero, ahora era nadie. Mejor dicho, era el otro: no tenía destino sobre la tierra y había matado a un hombre. (*Idem*: 197-198)

Ignoramos el motivo del asesinato de *La espera*; lo intuimos, también, desapasionado y compulsivo, un acto que el homicida supone de justicia, como la muerte de Glencairn, ejecutado por un loco entre las turbas del Punjab, en *El hombre en el umbral*. El colmo del crimen desapasionado lo constituye el espía chino de *El jardín de senderos que se bifurcan*: mata a un hombre llamado Stephen Albert, para indicar, antes de caer preso, el nombre de la ciudad que deben bombardear los alemanes. Esta ciudad se llama Albert y la víctima no cumple otra función que la de revelarlo.

Albert se levantó. Alto, abrió el cajón del alto escritorio; me dio por un momento la espalda. Yo había preparado el revólver. Disparé con sumo cuidado: Albert se desplomó sin una queja, inmediatamente. Yo juro que su muerte fue instantánea: una fulminación.

Lo demás es irrreal, insignificante. Madden irrumpió, me arrestó. He sido condenado a la horca. Abominablemente he vencido: he comunicado a Berlín el secreto de la ciudad que deben atacar. Ayer la bombardearon; lo leí en los mismos

> periódicos que propusieron a Inglaterra el enigma de que el sabio sinólogo Stephen Albert muriera asesinado por un desconocido, Yu Tsun. El Jefe ha descifrado ese enigma. Sabe que mi problema era indicar (a través del estrépito de la guerra) la ciudad que se llama Albert y que no hallé otro medio que matar a una persona de ese nombre. No sabe (nadie puede saber) mi innumerable contricción y cansancio. (*Idem*: 117-118)

En general, las víctimas acatan su muerte con admirable estoicismo. No todos son intelectuales puros en la medida en que lo es Lönnrot, el detective de *La muerte y la brújula* que, al enterarse de que va a morir a los pocos instantes, reacciona hablando de la paradoja de Zenón; pero lo habitual es una especie de fatalismo en los pesonajes, que les permite sobrellevar sin rebeldía su condición de víctimas.

> Lönnrot evitó los ojos de Scarlach. Miró los árboles y el cielo subdivididos en rombos turbiamente amarillos, verdes y rojos. Sintió un poco de frío y una tristeza impersonal, casi anónima. Ya era de noche; desde el polvoriento jardín subió el grito inútil de un pájaro. Lönnrot consideró por última vez el problema de las muertes simétricas y periódicas.
>
> – En su laberinto sobran tres líneas – dijo por fin. Yo sé de un laberinto griego que es una línea única, recta. En esa línea se han perdido tantos filósofos que bien puede perderse un mero detective. Scarlach, cuando en otro avatar usted me dé caza, finja (o cometa) un crimen en A, luego un segundo crimen en B, a 8 kilómetros de A, luego un tercer crimen en C, a 4 kilómetros de A y de B, a mitad de camino entre los dos. Aguárdeme después en D, a 2 kilómetros de A y de C, de nuevo a mitad de camino. Máteme en D, como ahora va a matarme en Triste-le-Roy.
>
> – Para la otra vez que lo mate – replicó Scarlach – le prometo ese laberinto, que consista de una sola línea recta y que es invisible, incesante.
>
> Retrocedió unos pasos. Después, muy cuidadosamente, hizo fuego. (*Idem*: 171-172)

Es imposible no observar que, en todos los cuentos, los hombres se matan por ideas (es el caso de *Los teólogos* y de *Deutsches Requiem*), por envidia, por vengar otras muertes o simplemente porque sí; nunca matan por el motivo más común en los crímenes pasionales, la rivalidad frente a una mujer. Y es que en los cuentos de Borges, como en la literatura gauchesca, la mujer tiene muy poca importancia; a sus partidos de ajedrez falta una pieza que suele juzgarse esencial: falta la *encarnizada reina*. En muchos relatos no aparece ningún personaje femenino; en otros, pone a las mujeres en escena como un director teatral mandaría colocar un jarrón o una silla, porque agregan verosimilitud al ambiente, pero son borrosas o causales o, a lo sumo, indiferenciadas y pasivas. Emma Zunz pertenece a un argumento que no es de Borges; es forzoso admitir que ese único personaje femenino con cierta personalidad, es poco atrayente: una atroz neurótica que se hace violar para cometer impunemente un crimen y atribuirlo a defensa propia. Cabe añadir que Emma Zunz no tiene características femeninas, fuera de las anatómicas; es, psicológicamente, bastante inverosímil que una mujer asesine a un

hombre para vengar a su padre (venganza poco útil, además, puesto que no devolvera el honor al padre injustamente condenado) y, menos aún, cuando es preciso para ello someterse a la operación que lleva a Emma a buscar un marinero en el Bajo.

Las mujeres suelen matar por motivos reprobables, pero directos: celos, despecho, miedo, rarísimas veces por razones políticas, como Judith o Charlotte Corday; jamás, para vengar remotas afrentas recibidas en la persona de otro. Emma Zunz mata en frío, mucho después del agravio; lo hace como pudieron hacerlo el moreno de *Martín Fierro*, el delincuente de *La muerte y la brújula* o el perseguidor de *La espera* y es, como ellos, un símbolo: la vengadora.

En los cuentos de Borges casi no hay personajes femeninos. Además de Emma Zunz, aparecen dos fugaces mujeres: la innombrada pelirroja de *El muerto* y la Lujanera de *Hombre de la esquina rosada*. Las dos son exactamente iguales y se parecen a las aves de corral y a otras hembras de especies polígamas, en el hecho de entregarse inmediatamente al macho que vence en la pelea o da pruebas de mayor coraje. La Lujanera es la amante de Rosendo Juárez; basta que Francisco Real se muestre más valiente que aquél para que ella lo siga deslumbrada; pero, al poco rato, el joven narrador desafía y mata a Francisco Real y la Lujanera le transfiere sin vacilar su amor, si es que se puede llamar así a una adhesión tan precaria. La pelliroja de Azevedo Bandeira duerme una noche con Otálora, porque regresa victorioso de un tiroteo; muerto Otálora, volverá a su primer dueño, con la naturalidad de un animal que obedece a los principio de la selección sexual imaginados por Darwin. Estas mujeres son transferibles como objetos y así lo entienden los hombres, que aspiran a ellas como a una especie de trofeo. Así le ocurre a Bejamín Otálora: "La mujer, el apero y el colorado son atributos o adjetivos de un hombre que él aspira a destruir". (La Lujanera, al menos, puede resultar deseable por sí misma: "Verla, no daba sueño"). Sin embargo, estos dos animalitos promiscuos y sumisos no llegan nunca a la sordidez de Emma Zunz, la mujer que utiliza el acto sexual para encubrir un homicidio y lo realiza con asco y horror, en las condiciones más humillantes que puedan darse, sin más justificación que la de servir a su odio.

Un cuento posterior, *La intrusa*, tiene por protagonistas a dos hermanos que, atraídos físicamente por la misma china, primero la comparten y después la asesinan para eliminar el objeto que los hacía rivales; aquí la infeliz ni siquiera tiene la oportunidad de elegir entre ellos y, tras las alternativas del desdén y del deseo, recibirá la muerte sin entender nada, en aras de la amistad de los bestiales hermanos, que involuntariamente turbó.

La prostituta llamada la Cautiva en *La noche de los dones* es de este tipo, pero en *El informe de Brodie* aparecen algunos personajes femeninos muy diferentes. *La señora mayor* es una centenaria, descendiente de un héroe de la Independencia, que muere como resultado del agasajo de su cumpleaños, "la última víctima de ese tropel de lanzas en el Perú". En *El duelo*, hay dos amigas que pintan exclusivamente por mutua rivalidad, hasta tal punto que, al morir una de ellas, la otra pierde interés por su arte y abandona la pintura. Otra vengadora, la viuda de

Juan Muraña en el cuento homónimo, matará con el cuchillo del malevo muerto creyendo que es él quien le hace justicia.

A los personajes-piezas de Borges les falta individualidad, pero no psicología; poseen los atributos del arquetipo y se parecen en esto a los personajes del teatro clásico, que presentan los rasgos generales de un carácter y no sus modificaciones individuales. Un hombre, por ejemplo, tiene la verosímil psicología del teólogo frente a su rival, pero no la enriquecen las variantes y los matices que podrían descenderlo de su condición de teólogo platónico y convertirlo en un ser humano. Desde luego, no es esto lo que se proponen los cuentos; son demasiado cortos y esquemáticos para las complejidades de la psicología individual y el interés reside en las especulaciones metafísicas y en los argumentos derivados de ellas.

En Borges falta totalmente la idea de la culpabilidad. En efecto, no encontramos en su obra ningún juicio ético, explícito ni implícito. Borges presenta sus personajes sin demostrar simpatía por ninguno ni preocuparse por el problema del bien y del mal. Es que sería muy difícil identificarse con criaturas literarias que se parecen tan poco a seres humanos y no mueven al lector ni a indignación, ni a odio, ni a lástima. Nos interesan sus actos y no sus sentimientos; nos interesan las situaciones que atraviesan; amor, ira o piedad están excluidos de una lectura que se dirige casi exclusivamente a la inteligencia.

Las únicas cualidades que se presentan como despreciables son la cobardía y la traición; Vincent Moon, Zaid, Pedro Damián están perseguidos por la culpa, pero no así los homicidas que mataron "en buena ley". Se deducirá que las cualidades estimables son únicamente la lealtad y el coraje, pero se trata de una adhesión a personas – al jefe de la banda, al caudillo, al reyezuelo, al simple amigo – sea cual fuere su conducta, o a principios y de un coraje puramente físico, basado en la violencia y no en la integridad espiritual. En suma, una ética primitiva, mucho más característica de pueblos atrasados que de las complejas culturas europeas. Borges admira, evidentemente, el valor físico, recuerda con orgullo las batallas en que participaron sus antepasados y se deleita con las hazañas de oscuros guerreros anglosajones; se les siente más cerca de la épica que de la lírica y habla con más placer de "the soldier's music and the rites of war" que de las quejas de Julieta ante la alondra.

El ajedrez es tema constante en Borges y no es extraño que prefiera este juego a otros, ya que en él no interviene el azar y sólo vence la inteligencia. La idea de que somos peones movidos por una mano, cuyo propósito ignoramos, está relacionada con la de que somos apenas los sueños de un misterioso soñador, como los personajes del admirable cuento *Las ruinas circulares*; allí se narra la fábula de un hombre que sueña a otro hasta darle vida y, mucho después, descubre que él tampoco es otra cosa que la corporización del sueño de alguien.

Borges utiliza sus personajes para desarrollar unos cuantos temas, tales como el eterno retorno, el destino, el laberinto, el infinito y la percepción del momento que define a un hombre. Las técnicas del cuento también se repiten, pero con tanta habilidad que siempre producen agrado: la de revelar, por ejemplo, el sentido del relato en la última página y hasta en la última frase, a la manera de los cuenos

policiales; la de narrar una historia conocida por boca de un personaje inesperado, modificando el punto de mira habitual y permitiendo al lector que adivine poco a poco la fábula inspiradora, como en *La casa de Asterión*, donde es el Minotauro quien habla del laberinto de Creta o en aquel esbozo de cuento incluido en *El Zahir,* en el que un episodio del anillo de los Nibelungos está referido por el dragón Fafnir.

> Locke, en el siglo XVII, postuló (y reprobó) un idioma imposible en el que cada cosa individual, cada piedra, cada pájaro y cada rama tuviera un nombre propio; Funes proyectó alguna vez un idioma análogo, pero lo desechó por parecerle demasiado general, demasiado ambiguo. En efecto, Funes no sólo recordaba cada hoja de cada árbol, de cada monte, sino cada una de las veces que la había percibido o imaginado. Resolvió reducir cada una de sus jornadas pretéritas, a unos setenta mil recuerdos, que definiría luego por cifras. Lo disuadieron dos consideraciones: la conciencia de que la tarea era interminable, la conciencia de que era inútil. Pensó que en la hora de la muerte no habría acabado aún de clasificar todos los recuerdos de la niñez. (*Idem*: 133)

Convendría recordar aquí la frecuencia de algunos procedimientos típicos de Borges: los cuentos que aparecen dentro de otros cuentos; la presentación de personas reales, a menudo escritores, que se mezclan a hechos fantásticos (en *Tlön* se menciona a Bioy Casares, Carlos Mastronardi, Néstor Ibarra, Ezequiel Martínez Estrada, Drieu La Rochelle, Alfonso Reyes, Enrique Amorim, la princesa de Faucigny y el mismo Borges, para citar el más abundante) y la conocida técnica de inventar libros y autores, ya sea como argumento del relato, ya para justificar citas apócrifas que le den verosimilitud.

> Ocurrió en un departamento de la calle Laprida, frente a un claro y alto balcón que miraba al ocaso. La princesa de Faucigny Lucinge había recibido de Poitiers su vajilla de plata. Del vasto fondo de un cajón rubricado de sellos internacionales iban saliendo finas cosas inmóviles: platería de Utrecht y de París con dura fauna heráldica, un samovar. Entre ellas – con un perceptible y tenue temblor de pájaro dormido – latía misteriosamente una brújula. (*Idem*: 36)

Todos estos métodos, que tienden a confundir la realidad con la fantasía, son muy característicos y agravan la índole inquietante de los cuentos; el *willing suspension of disbelief* de que habla Coleridge, se facilita con esas pequeñas trampas para el pensamiento lógico. La persona que conocemos, por lo menos de nombre, o la cita verosímil de un libro perfectamente posible, predisponen la mente a aceptar los hechos fantásticos que vendrán después; de ahí, nuestro desasosiego, cuando esa sólida estructura se desintegra en mundos alucinantes.

Los personajes no tendrán individualidad ni los distinguirá una complicada psicología, pero el interés se mantiene siempre porque reside en una acción que se cumple, con infalible cálculo, en el tiempo preciso. Los cuentos son casi todos breves y hay una correspondiente concisión en los párrafos; los personajes y los hechos se van presentando en su momento exacto, como los razonamientos en la

demostración de un teorema; las situaciones se indican, a veces, con insuperable economía. Además, todo lo que Borges escribe despierta interés porque exige al lector una colaboración de su inteligencia, y éste goza tanto más cuanto mayor es su cultura; son frecuentes las alusiones literarias, históricas o filosóficas, cuya percepción añade a los otros el placer de resolver un pequeño acertijo colocado al pasar.

La lectura de los cuentos de Borges, a pesar de la ausencia de pasiones, no está desprovista de emoción. Es, en primer lugar, emoción estética que deriva de la forma perfecta, parecida a la de ciertas composiciones musicales del siglo XVIII; del sentido dramático con que se desarrolla el argumento, manteniendo el suspenso con toques a veces delicadísimos y, también, de esa prosa firme, flexible y resplandeciente. Es, también, la inquietante emoción que sentimos ante una obra de arte aparentemente deshumanizada, cuando comprendemos que detrás de sus abstracciones acecha, apenas perceptible, reprimido, sofocado y sojuzgado por la razón, un tumulto de tremendas fuerzas subterráneas que se vuelven más patéticas por el hecho de permanecer casi informuladas. La crueldad, la violencia, el miedo, la frustración y el desamparo están allí, admirablemente disfrazados de pensamientos racionales pero comunicando en forma indirecta su carga emotiva. Nadie que esté dotado de alguna sensibilidad puede leer estos cuentos sin advertirlo.

> Piensa en la historia decimal que ideó Condorcet; en las morfologías que propusieron Hegel, Spengler y Vico; en los hombres de Hesíodo, que degeneran desde el oro hasta el hierro. Piensa en la transmigración de las almas, doctrina que da horror a las letras célticas y que el propio César atribuyó a los druidas británicos; piensa que antes de ser Fergus Kilpatrick, Fergus Kilpatrick fue Julio César. De esos laberintos circulares lo salva una curiosa comprobación que luego lo abisma en otros laberintos más inextricables y heterogéneos: ciertas palabras de un mendigo que conversó con Fergus Kilpatrick el día de su muerte, fueron prefiguradas por Shakespeare, en la tragedia de Macbeth. Que la historia hubiera copiado a la historia ya era suficientemente pasmoso; que la historia copie a la literatura es inconcebible... (*Idem*: 148-149)

Borges nunca hace en sus cuentos una descripción total y minuciosa del personaje antropomórfico; prefiere *«una mirada de reojo»* que capte en forma sincrética o sintética ciertos rasgos de la figura humana. Según el tipo de narrador (en tercera persona, o en primera persona confesional) y el estilo de lengua que emplee los procedimientos utilizados en la descripción del personaje crearán diferentes efectos. Borges no trata de hacer un retrato psicológico del personaje; los pocos rasgos psicológicos que incluye están subordinados a la trama o acción del relato y en función de ésta.

> Stephen Albert me observaba, sonriente. Era muy alto, de rasgos afilados, de ojos grises y barba gris. Algo de sacerdote había en él y también de marino; después me refirió que había sido misionero en Tientsin «antes de aspirar a sinólogo».

> Nos sentamos; yo en un largo y bajo diván; él de espaldas a la ventana y a un alto reloj circular. Computé que antes de una hora no llegaría mi perseguidor, Richard Madden. Mi determinación irrevocable podía esperar.
>
> – Asombroso destino el de Ts'ui Pên – dijo Stephen Albert. Gobernador de su provincia natal, docto en astronomía, en astrología y en la interpretación infatigable de los libros canónicos, ajedrecista, famoso poeta y calígrafo: todo lo abandonó para componer un libro y un laberinto. Renunció a los placeres de la opresión, de la justicia, del numeroso lecho, de los banquetes y aun de la erudición y se claustró durante trece años en el Pabellón de la Límpida Soledad. A su muerte, los herederos no encontraron sino manuscritos caóticos. La familia, como usted acaso no ignora, quiso adjudicarlos al fuego; pero su albacea- un monje taoísta o budista – insistió en la publicación. (*Idem*: 109-110)

La imagen del personaje aparece asociada a la representación del tiempo y del espacio, que forma un todo con el héroe o personaje, y cuya función en el relato prevalece muchas veces sobre el personaje. Las características de la imagen del personaje en los cuentos de Borges son: a) ambigüedad y ambivalencia, b) elevación y rebajamiento, c) comicidad e ironía, d) deformación.

> Le era muy difícil dormir. Dormir es distraerse del mundo; Funes, de espaldas en el catre, en la sombra, se figuraba cada grieta y cada moldura de las casas precisas que lo rodeaban. (Repito que el menos importante de sus recuerdos era más minucioso y más vivo que nuestra percepción de un goce físico o de un tormento físico). Hacia el Este, en un trecho no amanzanado, había casas nuevas, desconocidas. Funes las imaginaba negras, compactas, hechas de tiniebla homogénea; en esa dirección volvía la cara para dormir. También solía imaginarse en el fondo del río, mecido y anulado por la corriente.
>
> Había aprendido sin esfuerzo el inglés, el francés, el portugués, el latín. Sospecho, sin embargo que no era muy capaz de pensar. Pensar es olvidar diferencias, es generalizar, abstraer. En el abarrotado mundo de Funes, no había sino detalles, casi inmediatos. (*Idem*: 134-135)

Los procedimientos que usa Borges para la representación de los personajes son:

a) los pares serio - cómicos,
b) las transformaciones y metamorfosis,
c) los dobles,
d) las inversiones,
e) la hipérbole,
f) la revelación.

Borges trata de realzar la expresión en el plano fraseológico, evitando en la medida de lo posible el plano psicológico cuya capacidad para particularizar e individualizar restaría fuerza al plano ideológico que Borges enfatiza, puesto que el objetivo principal de sus personajes es el ser ideólogos, papel que tiene más importancia en lo social y cultural que en lo individual y psicológico. El escritor argentino posee un profundo conocimiento y erudición literaria, tanto en literatura antigua y medieval, religiosa y laica, como en literatura clásica y moderna, inusual

entre los escritores contemporáneos; asigna a la lectura un valor excepcional, por encima de la experiencia vivida, que contrasta con la posición que han matenido y aún mantienen muchos escritores y artistas a partir del Romanticismo, idealizando la vida. Es famosa su declaración del Epílogo de *El hacedor*, 1960: "Pocas cosas me han ocurrido y muchas he leído. Mejor dicho: pocas cosa me han ocurrido más dignas de memoria que el pensamiento de Schopenhauer o la música verbal de Inglaterra." (Borges, 1974: 854)

En el paisaje de la literatura rumana, Mircea Eliade se vuelve el creador de una teoría original de lo fantástico, basada en el camuflaje de lo sagrado en lo profano o dicho de otra forma, en la teoría de lo irreconocible del milagro. Lo fantástico de Mircea Eliade se halla disfrazado dentro de la existencia diaria de sus personajes, que nos revelan nuevos caminos de acceso hacia el Conocimiento, llamándonos la atención acerca de las certezas engañosas de una percepción limitada de la realidad. El escritor rumano proyecta, en el primer plano, unas conciencias febriles, sometidas a una translación del plano real hacia el plano imaginario. En la obra de Mircea Eliade los personajes no son simples reflejos del planteamiento cognitivo, sino tipos humanos, reconocibles a veces, en la inmediatez de nuestra propia existencia. Según el escritor rumano, lo fantástico le puede devolver al hombre moderno el interés por las significaciones ocultas.

De la misma manera que el escritor realista usa "procedimientos de desambiguación" para crear un "efecto de realidad", el escritor de literatura fantástica usa "procedimientos de ambiguación" para crear un "efecto de irrealidad". Estos procedimientos son:

a) el narrador le da al lector menos conocimiento del que éste necesita, no asegurando coherencia a su discurso;

b) el narrador muestra mínimamente la psicología de los personajes;

c) el narrador no está en posesión total de la historia, porque ésta lo está afectando;

d) el discurso no es parafraseable ni hay redundancia de la información; hay pocas descripciones;

e) usa metalenguaje, citas, intertextualidad, parodias, pastiches;

f) los contenidos no son predecibles;

g) el discurso del narrador es enfático y subjetivo;

h) el tono de la narración no es neutro;

i) la imagen del héroe no está lo suficientemente enfatizada y el lector duda de su realidad;

j) el discurso es heteroglótico;

k) hay distorsión entre el ser y el parecer de los personajes y los objetos;

l) hay semantización retardada y demora de la solución de la historia: el sentido no aparece hasta el final, por lo general en forma brusca e invirtiendo o modificando el sentido de lo anterior;

ll) se crea un sistema narrativo particular, con fuerte oposición lógica de los elementos semánticos;

m) hay alternancia entre lo alto y lo bajo, elevamientos y caídas, inversiones;

n) el balance de los hechos no es objetivo sino subjetivo;

ñ) el mundo no puede ser descriptivo exhaustivamente: es innombrable, indescriptible y monstruoso;

o) hay una intensificación de los procedimientos de ambiguación.

La señorita Christina es una de las obras más representativas de la literatura fantástica de Mircea Eliade. Lo que le fascina al escritor en la triste historia de su heroína es su condición dramática. La protagonista, asesinada años atrás y tomando la forma de un vampiro, no puede alejarse de su existencia de antaño y es por eso que sigue comunicándose con el mundo de los humanos, esperando que su destino se realice a través del amor. La señorita Christina es consciente de su poder maléfico, pero a Egor lo va a proteger, por ser *el elegido* de su amor.

> – Ce frumos eşti când zâmbeşti, spuse Christina aşezându-se pe marginea patului.
>
> Îşi scoase alene o mănuşă şi o azvârli peste capul lui Egor, pe măsuţa de alături. Mirosea acum mai puternic a violete. (…) Simţi deodată o mână caldă mângâindu-l pe obraz. Tot sângele i se scursese din vine; căci senzaţia acelei mâini calde - şi totuşi de o căldură nefirească, inumană – era îngrozitoare. Egor voi să strige de teroare, dar nu mai găsi nicio forţă, glasul i se stinsese în gâtlej.
>
> – Nu te speria, dragostea mea, şopti atunci Christina. Nu-ţi voi face nimic. Ţie nu-ţi voi face nimic. Pe tine te voi iubi numai…
>
> Vorbea încet, rar, uneori cu multă melancolie în glas. (…) în ochii ei sticloşi se cobora câteodată o umbră de infinită tristeţe.
>
> – …Te voi iubi cum niciodată n-a fost iubit vreun muritor, adăugă Christina.
>
> Îl privi câteva clipe zâmbind. Apoi, glasul ei se auzi din nou, mai melodios, mai ritmat. (Eliade, 2003: 62)

Uno de los aspectos esenciales de la obra fantástica de Eliade es su planteamiento del tiempo, su intento de abolir cualquier límite, a través de su escritura, invocando un tiempo sagrado, donde la degradación cese su acción maléfica. Como consecuencia de esto, el escritor nos revela una especie de presente continuo, que se niega a la transformación, abarcando una existencia que logra eludir la maldición de la nada.

> M-am trezit din nou nevăzut şi groaza mea a fost cu atât mai mare cu cât nu făcusem nimic ca să dobândesc starea aceasta. Am umblat ceasuri întregi prin curte, dându-mi seama întâmplător că sunt invizibil. Servitorii treceau pe lângă mine fără să mă vadă; la început, am crezut că nu m-au văzut din neatenţie, dar privind în jurul meu nu mi-am zărit umbra. Am urmărit pe unul din argaţi, care se ducea spre grajduri. Parcă ar fi simţit ceva necurat înapoia lui, căci se întorcea mereu, cu privirile turburate, şi în cele din urmă a grăbit pasul, făcându-şi cruce. Cu toate încercările mele, mi-a fost peste putinţă să mă fac vizibil înainte de miezul nopţii, când m-am trezit zdrobit, pe pat. Cred că oboseala fără margini care a urmat se datoreşte mai ales eforturilor mele de a redeveni vizibil. (Eliade, 2008: 72)

Facilitando el acceso hacia una serie de universos desconocidos, la literatura fantástica adquiere un misterioso poder de atracción y la lectura se vuelve una

entretenida aventura del espíritu. Podría añadirse que se trata del lector sutil, un buen conocedor de las experiencias estéticas.

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Space Deictic Words in Romanian and English

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ABSTRACT

Local or spatial deixis encodes spatial configuration of the communication context by reporting the position of speakers. Linguistic elements of this type of reference determine coordinates of the space in which the verbal exchange, depending on the position of the participants in enunciation. Therefore, spatial deixis generates "spatial orientation of the participants in linguistic communication." Spatial or local deictic words or phrases: local adverbs (***here, there***), local prepositions (***before, behind***) pronouns and demonstratives ***(this, that***). Speaker indicates by a physical gesture (hand or finger movements, various body gestures) the presence of a referential object world. It determines the orientation of the eyes of the speaker (person) to that object. Deictic centre is the wording of spatial placement of the transmitter.

KEYWORDS: *linguistic pragmatics, deictic system, localization*

1. Space deictic words in Romanian language

Spatial deixis encodes "spatial configuration of the communication context by reporting the position of speakers."[1] Linguistic elements of this type of reference determine coordinates of the space in which the verbal exchange, depending on the position of the participants in communication. Therefore, spatial deixis generates "spatial orientation of the participants in linguistic communication."[2] Issuing and receiving mechanisms involve some deep aspects and, by operation of these mechanisms, they provide the information about deictic elements **near/far** in relation to the spatial placement of speaker/listener or other objects in the context of the situation. Space or local deictic words or phrases: local adverbs (*here, there*), local prepositions (*before, behind*) pronouns and demonstratives (*this, that*). Speaker indicates by a physical gesture (hand or finger movements, various body gestures) the presence of a referential object world. It determines the orientation of the eyes of the speaker (person) to that object. Deictic centre is the wording of spatial placement of the transmitter. Deictic spatial words represent fundamental opposition to the **near/far**.

In linguistic pragmatics we encounter two types of referential systems: positional referential system, represented by words such as **here, there** (with regional variants) and dimensional referential system formed using such words**: in**

front of, behind, left, above. Adverbs ***here*** and ***there*** are contrasting elements for near-distance, depending on location of the speaker in the communication: *Adu aceea **aici** şi du asta **acolo*** (Rom.) "Bring that **here** and get it **there**." (Eng.)

These adverbs encode lexical distance of speaker: ***Aici** e zăpadă şi ger. **Acolo** cum e vremea?* (Rom.) "**Here** is snow and frost. How's the weather **there**?" (Eng.). The adverb ***here*** is used with the moving of deictic centre towards the interlocutor, not to the detriment of speaker: *Aşadar ai ajuns în Craiova. Şi **aici** ce ai rezolvat*? (Rom.) "So you have arrived in Craiova. And what did you do **here**?" (Eng.) Local deictic context is moved depending on the type of deictic expression and discursive situation. Compared with personal deixis, spatial deixis is more complex in terms of movement in speech.

1.1. Local adverbs (demonstrative adverbs or substitutes) – deictic words

Place adverbs express the position (***here / there, up and down, in / out, above / below, anywhere /nowhere, from place to place***), direction, etc. Position in space (location) is the mark of deictic words which morphologically are called adverbs (place). Analyzing the complexity of adverbial particles it is considered functionally that their main function is deictic or indicative where "these elements have a status of optional forms."[3] The author, Georgeta Ciompec, notes that "deictic particle" is a hypothesis subsumed to the adverbial particle. Adverbial particles also have a function of the lexical morphemes. "The adverbial system is perfectly equivalent to demonstrative adjectives and pronouns and, in this case the system appears to be double binary."[4] Adverbs are organized in parallel with the pronoun subclasses: *aici/ ici/ aci/ aicea/ (a)ici-şa/ (a)cice(a) – încoace/ dincoace; acolo/ colo/ acolo-ia/ acolo-şa – încolo/ dincolo/ dincolea*. We meet a simple binary system to adverbs of place: *near/far* and *next to/over there*. Demonstrative adverbs express circumstances of the action by reference to speakers / speaker. For example, the pronominal adverb *here* (with all regional variants) indicates the speaker's place or a place close to him: *– Dar bine, ghiavole, **aici** ţi-i scăldatul*? (Rom.) "– But, devil, **here** you're bathing?" (Eng) (Creangă, *Childhood Memories*, 187)

An external reality of interlocution is marked by *there,* and for dividing in social space near the speakers it is used ***here*** by the speaker: *– Astfel de oameni sunt **pe acolo** – mormăi un glas amărât. Nu ca noi! **Acolo** oamenii au şi pământ şi nici nu-s flămânzi şi nevoiaşi ca **pe aici**.* (Rom.) "These kinds of people are **there** - a voice murmured sadly. Not like us! **There** people have land and they are not hungry and needy as **here**" (Eng.). Adverbs work deictically, when reference is updated by reference to the communication situation. Statements such as: *Dansează **aşa**.., Uită-te **acolo***! (Rom.) "Dance **in this way!** Look **over there**!" (Eng.); they are accompanied by gestures which determine the meaning of adverbs. Demonstrative adverbs are cataforic and anaphoric deictic words (repeating or anticipating the information presented in the text): *Am fost la Belfast şi **de acolo** am mers la Londra. **De atunci** i se trag toate problemele, de când a făcut*

fotografiile alea. (Rom.) "I went to Belfast and **from there** I went to London. **Since then** he has had all the problems, since he made those photos." (Eng.)

The variant *colo* expresses small distances:

– *Unde îl vezi?/ – Uite-l* ***colo****.* (Rom.) "– Where do you see him?/ – He is **there**." (Preda, *Delirium*, 40); long distances in fairy tales: *...****colo,*** *în josul pământului...* ***colo****, în vârful muntelui...* ***colo,*** *după luncă* (Rom.) "... **there**, down the earth... **there**, the mountain top... **there**, over the meadow" (Eng.) (Creangă, *Fairy tales, Memories, Stories*, 127) or specified long distances: *Uite* ***colea****, la 2 kilometri.* (Rom.) "Look **over there**, at 2 km." (Eng.).

Stephen Levinson appreciates that adverbs *here* and *there* do not always have contrasting significance of the **near-far dimension**. The word *there* means both "near to the speaker location in the speech" and "close to the receiver upon receiving the message." The statement, "how are the affairs **there**?" could mean "how are the affairs in a distant place of the speaker," but also meaning "how are the affairs there where it is the message receiver." There are two ways of referring to object, on the one hand, by description or appointment, on the other hand, by location[5]. Sometimes locations are anchored either by reference to other objects, fixed reference points: "Bank is *200 meters* far from Dom."[6] Locations can be determined by deictic reference meaning depending on where the speaker is at the time of "Kabul is *600 km west* of *here*."[7] In the cases described above there are used descriptions of direction and locations, deictic elements in these cases are related to space and interact with spatial non-deictic elements. For example we might take into account two statements issued by Ch. Fillmore, namely: "My sister sat on the left side of the General" and "What is the little shiny object over there, just left of the cypress?"[8], in the first statement, the emitter is situated during the message time in a space completely irrelevant, and in the second statement participants in conversation must know the exact location in space, this is absolutely essential in interpreting the enunciation.

In Romanian, we stated that the adverbial system is binary, double branched, but some researchers have noticed that in some tongues, especially in Oltenia, the system is organized binary, characterized by the features [+/– proximity to transmitter], but ternary, organized at three levels, characterized by the features [+ proximity to the transmitter] [+ proximity to the receiver] and [– proximity to both transmitter and receiver to]. This ternary system we meet in Latin demonstrative system. This system also appears in other languages: Turkish, Serbo-Croatian, and Bulgarian. Al. Ionaşcu pointed out that the phrase *aci*/"here", Oltenian version (used in Romanian as simple version of *aici)* relates only to the location of the caller/interlocutor (second person). He divides Oltenian deictic system in three steps:

pers. I aici
pers. II aci
pers. III acolo

The analysis of deictic adverbs in Oltenian dialect determined Ruxandra Boroianu to conclude that "Oltenia has a primary deictic system used as ternary."

She also states that the form *aci/*"here" is "regardless term of the system, reminiscent of an earlier opposition, ready to be neutralized."[9] Southern variants (*a) colea-(şa)* are specialized to indicate the place where there are in a specific time the persons whom it is said something about[10]:

– Ai început să forfoteşti toată ziulica prin sat, tu nevastă... şi ***colea****-s toate baltă*. (Rom.)

"You started bustling livelong day through the village, you wife ... and **over there**-it all off". (Eng.) (Rebreanu, *Ion*, 173)

Stătu jos ***acolea*** *lîngă mine.* (Rom.)/"He has sat down **here** next to me." (Eng.) (TDM II, 20/10)

*– Dă-o-****ncoace****, Ilona!* (Rom.)

"Give it **here**, Ilona" (Eng.) (Rebreanu, *Ion*, 215). The variant *încoace/*"here" shows a moving from interlocutor to speaker in a relatively close space.

– Fă o bunătate şi treci ***dincolo*** *cu băietul şi cu domnu Iordan.* (Rom.)

"Do a kindness and pass **beyond** together with the boy and Mr. Iordan." (Eng.) (Sadoveanu, *Baltagul*, 60).

The deictic *there* marks a reduced distance of the adverb: *Îl luam di colo aşa cu mâna... şî-l puneam colo. Ş-acolo-l netezam frumos.* (Rom.) "I take with hand over there... and shall make it there. And there it is beautifully smoothed." (Eng.) (TDO, 21/4-5). Usually gestural deictic words do not indicate the space where it is developed the act.

2. Spatial deictic words in English

Nothing better exemplifies as the expression language the relationship between language and context, as exemplified as deictic terms. Spatial deixis can be described in the same parameters with time deixis in that spatial references can be absolute or relational. Absolute reference tracks objects or people on the west or north, while relational reference locates people or places in close contact with themselves and with the speaker: *The bank is ten yards from the pharmacy*. (Absolute spatial deixis) or *The shop is nearest two miles away*. (Relational spatial deixis).[11]

In the first instance *the bank* remains *ten yards bank* far from pharmacy regardless of location of transmitter, while the store location (*shop)* can be *two miles* or more away depending on the location of the transmitter. Deictic term *here* could mean the location of a speaker or a remote place far from the speaker: *Your papers are here.*

After a prolonged search of someone's work, *here* deictic term can refer to the place located near the speaker/emitter. But if it is an answer to a friend who has just told how he sought the works in house and he did not find them, the utterance may have other space deictic meanings. So the deictic *here* may include not only space but also the speaker.

Some deictic expressions can operate either as spatial deictic words in a context or time deictic in another context. Demonstrative pronouns *this* and *that* may be space deictic words but also time deictic words:

*I'm going to the doctor **this Sunday***. (temporal deixis)

*I'm going to the doctor **this way***. (spatial deixis) – where the speaker's location in the moment of utterance includes the referent *this way*. In this speech the use of the verb *going* also affects spatial deixis. For example, some verbs – *come or go* – refers to a moving object, closely related to the source or destination. In the saying above, the verb *going* encodes the speaker's movement from a source to a target. This verb-source (we call it in this way because at the moment of utterance, the speaker is located at source) is in contrast to the verb-target as the verb *come*:

*I **came** to the doctor early*. – where the verb *come* codifies that the speaker is located to the doctor, it represents the goal. Speaker location does not change if someone other than the speaker takes the verbal action. Thus, in the following examples, the speaker locates the source in the first utterance, while the speaker in the second locates the target:

*He **went** into village **this morning***. (source)

*He **came** home late **last night.*** (target)

In following statements the same distinction is observed source-target in terms of speaker location:

*She will **bring** it home soon.*

*She will **take** him to the dentist's room.*

*She will **fetch** the grocery order from the supermarket.*

The verbs *go* and *come*, verbs *bring,* and *take* and *fetch* codify aspects of spatial deixis. Speaker in the first instance is located at home (purpose) in the moment of utterance (Eng. *home)*. The speaker of the second sentence is located at a certain distance far from the dentist office (target) at the time of utterance. The verbs *fetch* stands the speaker at some distance far from the supermarket (target) in the moment of speaking, but it also codifies the movement to and from the *target*. These verbs can also encode the location of the interlocutor, such as:

We are coming. – Where the verb *coming* codifies the interlocutor whose location represents the target, even if the interlocutor is not explicitly mentioned in the speech act. Purpose and speaker are coded in a verb. We can say that these deictic verbs link through the role of participants in communication the spatial deixis by the personal deixis.

There are three language reference systems to express spatial relationships between entity located and the benchmark: intrinsic, relative and absolute. In intrinsic system, the reference is focused on object/entity:

*The cat is **behind** the box*. – where the entity *the cat* is located, and the *box* is the benchmark.

Relative reference system is egocentric. It expresses a ternary spatial relationship between views, entity and point of reference, which is different from the point of view. This relationship can be illustrated as follows:

The cat is ***to the left of the box.*** – Where the view is represented by speaker location. Deictic use of this system is the prototype. Last absolute reference system is the system involving absolute coordinate system as *north/south/east/west*. In the following example, deictic word "East" marks the link between the entity and the benchmark.[12]

The cat is ***(to the) east*** *of the box.*

Many languages use the universal coordinate system. The Romanian language and the English language have this reference system. In the first two examples above, the words *left* and *behind* can distinguish between deictic function versus non-deictic function. In other words, *behind* is deictic in the moment when *the box* is between *the cat* and *emitter location* (reference point); the same word is non-deictic if the cat is behind the box without involving transmitter marker. This interpretation is valid also for the word *left* that is deictic if the cat is left of the box from the point of view of the speaker, but it may also be non-deictic if the cat is positioned in the left of the box (without taking into account the position of the transmitter). Levinson and Fillmore made the difference between the deictic uses versus non-deictic use.[13]

Spatial deixis in English is put in grammar by spatial deictic concepts expressed by using demonstrative pronouns and demonstrative adjectives, place deictic adverbs, but also verbs.

NOTES

[1] *Gramatica Limbii Române, II, Enunţul*, 646.
[2] J. Meibauer (1999). *Pragmatik. Eine Einführung.* Tübingen, 14.
[3] Florica Dimitrescu (1956). "Rolul locuţiunilor verbale în formarea cuvintelor." *Studii şi cercetări lingvistice*, 1-2, 58.
[4] Georgeta Ciompec (1985). *Morfosintaxa adverbului românesc. Sincronie şi diacronie*. Bucureşti, 115.
[5] J. Lyons (1980). *Semantik*, vol. 1, München, 9.
[6] St. Levinson (1983). *Pragmatics*. Cambridge University Press, 81.
[7] *Ibidem*.
[8] Ch. Fillmore (1997). *Lectures on Deixis*. Center for Study of Language and Information, Stanford, California, 28.
[9] R. Pană-Boroianu (1984). "O trăsătură tipică a graiurilor olteneşti în perspectivă istorică." In: *Studii de dialectologie*. Timişoara, 221.
[10] L. Ionescu-Ruxăndoiu (1999). *Conversaţia. Structuri şi strategii (Sugestii penru o pragmatică a românei vorbite)*, ediţia a II-a. Bucureşti: All, 95-96.
[11] Louise Cummings (2005). *Pragmatics – A Multidisciplinary Perspective*. Edinburgh University Press, 26.
[12] Stephen C. Levinson (2004). "Deixis and pragmatics". In: L.R. Horn, & G. Ward (eds.), 2004, 97-121.
[13] Stephen C. Levinson (1983). *Pragmatics*. Cambridge: Cambridge University Press.

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Samuel Beckett's Aesthetics of Failure

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ABSTRACT

This paper formulates the theoretic background of Samuel Beckett's aesthetics of failure, based on his own comments and the perspectives of literary minimalism and absurdism. At the centre of Beckett's view lies the necessity to replace the meaningless outer world with the rich universe of inner introspection. In general, the narrators in the Beckett's novels leave aside their physical reality and undergo an exclusively mental development, a tendency reflected in the lack of precise settings and character descriptions which characterises their writing. In this sense, they seem to embrace the minimalist doctrine of "less is more", and develop their stories under the sphere of absurdism. Failure's aesthetic feature to highlight absurdity introduces a representation of nihilism and an art of the negative in the Beckett's prose.

KEYWORDS: *aesthetics, failure, minimalism, absurdism, nihilism*

Failure is given aesthetic connotations under the light of Beckett's central preoccupation throughout his literary work: the possibility of meaning beyond "the literature of the unword" (Beckett, 1983: 173). Beckett's ideas regarding literary aesthetics influenced the artistic process in the Trilogy. For Samuel Beckett, to write means necessarily to fail in such a way that traditional literary conventions are rejected. His aesthetics of failure in the Trilogy unveils a complex combination of the concepts of absurdism and minimalism, developing the idea that restricted minute details form an absurdist universal whole, in which writing is elevated to the sphere of the sublime. Beckett's work elicits a cooperative response from the reader, who will eventually learn to adopt what is originally new and provocative as a thought experiment to be applied in other instances. In *Molloy*, *Malone Dies*, and *The Unnamable*, Beckett pushes his narrators a little further, to see whether they too can stimulate readers into developing similar thought processes. The narrators in the Trilogy are not hostile to the reader, nor do they recast the game of communication as a solitary diversion. Instead, Molloy, Jacques Moran, Malone, and the Unnamable attempt to speak by radically blurring the categories of narrator, character, and reader.

Samuel Beckett's aesthetics can be viewed as a fine representation of his personal considerations on the issue either in conversations recorded by his scholars, such as Deirdre Blair or Georges Duthuit, or in his own literary creation. At the centre of Beckett's aesthetic principles lies the total rejection of the external

world because of its indubitable lack of meaning. An alternative for the outer world is the inner universe, an entirely complex realm inhabited by the power of imaginative characters that enjoy the freedom of random activities.

Thus, with Beckett placing inner introspection above the image outlined by the society of the outer world, physical living becomes censored as compared to the psychical living, which attains the connotations of superior artistic display. Beckett's art pleads for the intent to satisfy psychological needs, as against the noise of the external world is the "silent noise" of this internal world. It is precisely this "silent noise" the real essence of Beckett's aesthetics, developed in his prose and drama.

In *Beckett and Aesthetics,* Daniel Albright (2003) examines Samuel Beckett's struggle with the recalcitrance of artistic media, their refusal to yield to his artistic purposes. In his youth, Beckett concentrated on the idea that writing could provide psychic authenticity in his obsessive inner world and true representation of the physical world. Instead, he found himself immersed in artificialities and self-enclosed word games. Beckett escaped from this bind through allegories of artistic frustration and through an art of non-representation, estrangement and general failure. He arrived at some grasp of fact through the most indirect route available. Samuel Beckett experiments the notion that an artistic medium might itself be made to speak. Albright's Beckett becomes a sophisticated theorist of the very notion of the aesthetic.

Beckett's aesthetics of failure arises from the writer's obstinacy to express his ideas freely and the reader's need to impose interpretative structures. The author and his readership, as Beckett demonstrates, cannot simply co-exist; where most writers offer open chances towards an optimal cooperation with their readers, Beckett particularly offers contradictory inputs reflected both in his narrators and in the readers.

Daniel Albright (2003: 8) offers a good analysis of contrastive elements, which include "catharsis versus fun" in drama, "intimacy versus remoteness" in mass forms of communication, and in pictures and music. Furthermore, Albright opinionated that if Beckett points us toward any aesthetic, it is one in which art forever remains at variance with itself. "Behind all these antitheses is the antithesis of Failure versus Success. Beckett's repeated assertions that his art is the art of impotence and nescience, that his motto is 'Fail better,' are, I believe, veiled ways of saying that the true failure lies not with Beckett the particular artist, but with art itself, always at the mercy of decomposing."

These contradictory elements can be analysed taking into consideration Immanuel Kant's aesthetic philosophy. Beckett's contradictory narrative leads to the same sort of cognitive failure that can be found in Kant's theory of the sublime. The sublime represents life's highest dimension which can be attained through an absurd illumination to perceive man's limitations. Taking nature as a qualified example for understanding his theory, Kant (1987: 314) states that if a person looks at something extraordinarily large, he shall be able to imaginatively reduce the image he sees to a specific concept, by using his cognitive faculties.

> An aesthetic idea is a presentation of the imagination which is conjoined with a given concept and is connected, when we use imagination in its freedom, with such a multiplicity of partial presentations that no expression that stands for a determinate concept can be found for it. (316)

In the interpretative strategy of the Trilogy's first novel, *Molloy*, Myskja (2002: 14) argues that positive effects arise from the experience of the sublime in Beckett: "This kind of aesthetic experience has traditionally been classified as experience of the sublime. My claim is that *Molloy*'s main characteristic is sublimity, and that this sublime is morally significant."

This approach, however, fails to get at the source of the problem, which is that the texts in the Trilogy generate a complex issue as to how much they resist interpretation and how much they allow it. The imperfection suggested by the three novels might be seen as an aesthetic tool, suitable to allow positive creation in a place where everything points to negativity of stories, language, style and attitude. It is tempting to draw attention to the fact that Kant refers to the lack of form of sublime objects or describes them as being formless, which may suggest that *Molloy* is sublime just because it is formless. The reader's attempt at grasping the unity of the work, the coherence provided by the form, is made impossible by the self-negations.

Jacques Moran negates his entire preceding narrative with a final self-contradiction. The second half of *Molloy* begins, "It is midnight. The rain is beating on the windows" (*Molloy*, 92), while Moran writes in the last sentence, "I went back into the house and wrote, It is midnight. The rain is beating on the windows. It was not midnight. It was not raining" (*Molloy*, 176). Moran disintegrates into a creature hardly distinguishable from Molloy, his style of narration changes from a pedantic way of relating events and thoughts as given facts, to self-contradictions and doubt similar to the ones dominating the first story. This ends up in negation of the start of Moran's story, and, thus, his story as such.

According to the Kantian aesthetic, people can only be free in relation to a text when cognition loses its ability to reduce experience in order to determine concepts (Kant, 1987: 315). This idea of using the natural human characteristic of forgetting in the texts allows the possibility of analysing the problem of aesthetic interaction. Throughout the Trilogy, Beckett explores what to "be" means within and in relation to a text. "There were times", Molloy says, "when I forgot not only who I was, but that I was, forgot to be. Then I was no longer that sealed jar to which I owed my being so well preserved" (*Molloy*, 49).

"Forgetting to be" is precisely the ultimate request that the process of writing imposes upon the narrator and that the process of reading imposes upon the reader. The Trilogy's narrators are unable to realize their actual "being" within the texts they inhabit. The Unnamable has a quite shallow existence which is more often than not projected into a gallery of amputees. Mahood associates the idea of being in the world – actually understood as being in the text – with being divine, reflected in his caretaker's devotion:

> That the jar is really standing where they say, all right, I wouldn't dream of denying it, after all it's none of my business, though its presence at such a place /…/ does not strike me as very credible. No, I merely doubt that I am in it. It is easier to raise a shrine than bring the deity down to haunt it. (*The Unnamable*, 343).

Molloy's ability of being is essentially textual; at one point, he speaks of himself as the title of a work called "Molloy, or life without a chambermaid" (*Molloy*, 59). Malone's sublime centres on his confusing opinions about the procedure of a complete life abandon. He definitely knows he is dying, so he affirms 'Malone dies' and thus creates his proper path towards death in writing. Molloy and Malone have no temporal limits. They reside in extra-temporal spheres and they also place their texts and, consequently, their readers, in the same dimension. Omniscience and an idea of historic present are given by their decision to write the stories in present tense: "I speak in the present tense, it is so easy to speak in the present tense, when speaking of the past. It is the mythological present, don't mind it" (*Molloy*, 26). Malone subtly finds a pleasant combination between writer and reader. His intent of creating a limitless text makes way for a transgression from writer to reader and vice versa: "if you simply must speak of people you simply must put yourself in their place, it is not difficult" (*Malone Dies*, 270). This gentle shift of perspectives invites readers to be as confused as Malone himself about the dénouement of both his text and his life.

The main conflict between the Trilogy's narrators and readers is nevertheless outlined by Beckett's minimalist and absurdist approaches of the texts. According to Warren Motte (1999: 3), literary minimalism develops in a scarce use of words. Minimalist writers avoid descriptions based on the use of adverbs and adjectives and would rather let context dictate meaning. Readers are expected either to have an active role in the creation of a storyline for the novels or to form their own interpretation according to a fine mixture between their personal reality and the one subtly introduced by the writer. Characters in the minimalist prose are not exceptional, but merely restricted to a limited interaction in their small and simple world. Simplicity is the literary device based on a reduction of means in order to obtain an amplification of effect.

The narrators in Beckett's Trilogy create a realistic prose with a presentation of their reality the way they see it, devoid of interpretations or comments. Molloy, Moran, Malone and the Unnamable build the Trilogy's text in a confusing language and sequence of events. Their minimalist writing is oblique, realistic or hyper-realistic and slightly plotted. Beckett "veritably haunted realism to death" (Davies, 2006: 67) by the depiction of facts in an intense narrative self-awareness and self-knowledge. The narrative process is reduced to such an extent that meaning is very difficult to be given to context. There are immobile characters, incomplete stories, frequent abandon of ideas and unfinished statements.

The second half of the 19th century brought Robert Browning's affirmation that "less is more" (Browning, 2000: 117), introducing a failed hero who has reached artistic limit during the process of creation. Hinting at the concept of minimalism, Browning suggests that art signifies more than a technical skill for

that artist who fights his limitations in order to preserve his ability of creation. Beckett exploits the concept of "less is more" in the Trilogy by pointing out the narrators' reactions to their restricted ability to understand. If Molloy and Malone decide to continue writing and to do more than their mental abilities permit "For I no longer know what I am doing, nor why, those things I understand less and less, I don't deny it" (*Molloy*, 45); "I have tried to reflect on the beginning of my story. There are things I do not understand. But nothing to signify. I can go on" (*Malone Dies*, 189), the Unnamable advances in his text by deliberately leaving aside structure, order of ideas and sense. He says he understands the meaning of only one expression in a thousand and thus he reiterates Beckett's opinion on literary aesthetics "that there is nothing new to say as well as no new way to say it; it is always the same old slush to be churned everlastingly" (Topsfield, 1988: 92). Through the Unnamable's words, Beckett opinionated: "it's too much, too little, we've gone wrong somewhere, no matter, there is no great difference between one expression and the next, when you've grasped one you've grasped them all, I am not in that fortunate position" (*The Unnamable*, 388).

Another approach of minimalism in the Trilogy is outlined by the perception of the narrators' specific reality. Since there are no clear space/time coordinates, Beckett makes way for the void of timelessness, introducing a continuous circular return. In this respect, Molloy might be considered the main character in the Trilogy who writes about his life (*Molloy*, part I), then about a man whose job is to find him (*Molloy*, part II), he afterwards presents his last days and the agony before death (*Malone Dies*), and finally he makes notes about his life after human death and his intent to get born again so that he might recommence the entire life cycle (*The Unnamable*). It seems that, in a special temporal sphere, the spirit which first lives in Molloy's body continues its existence in Malone's body only to find its reflection in the Unnamable's voice in its run towards another body. The instantaneous now coincides with the eternal duration: time has to be killed, but the nearer you get to an escape from temporality, the greater the danger of merely exchanging time as an infinite continuum for time as a series of cycles. It is a way of dealing with present life as something that is over but still goes on.

Useless things – such as Molloy's journey, Moran's search of Molloy, Malone's stories and the Unnamable's struggle to obtain an identity – attain significance in an imperfect world. Minimalism is a projection of the cold sphere created precisely by these bored writers, the rupture of their inter-human relationships, and the world of isolation and immobility. It subtly denotes hopeless situations which impose cyclical actions upon the narrators, absurd talk full of cliché and textual nonsense. This leads to the concept of absurdism, coined by Martin Esslin in 1961 from the musical term 'absurd.' Esslin makes it clear that there is a difference between what 'absurd' means in music and its understanding in literature. In its musical sense, 'absurd' means "out of harmony," whereas in literature, "absurd is that which is devoid of purpose /… / cut off from its religious, metaphysical, and transcendental roots, man is lost; all his actions become senseless, absurd, useless" (Esslin, 1986: 23).

In *The Theatre of the Absurd* (1986), Esslin points out the idea that there is a difference between the social realism in drama, which highlights the presence on the stage of people acting in real life situations, and the inner reality of people, that is their lack of an identity, void existence and impossibility of communication. In this respect, audience must draw their own conclusions, make their own errors. Esslin establishes the main elements of the absurd specific to the plays written by Samuel Beckett, Arthur Adamov, Eugen Ionescu and Jean Genet in the second half of the 20th century. Thus, absurdist drama is plotless, it denotes emptiness, unresolved mysteries, nothingness, it has an ambiguous setting, a confusing time reference and irrational characters that inhabit an incomprehensible universe.

The characteristics of the absurd defined for drama can also be seen in Samuel Beckett's prose, and especially in the novels of the Trilogy. They reveal an absurdism which denominates the impossibility to find a unique meaning and a complex coherence for the narrators' lives. Molloy, Moran, Malone and the Unnamable uselessly seek understanding, but neither society nor the system of values can grasp their individual endeavours to structure the most general laws of the world so that they might occupy a place in it.

Characters and narrators at the same time, Molloy, Moran, Malone and the Unnamable delineate a confusing trajectory among themselves, they blur meaning and logical perception and resolve in an ambiguous literary creation. Such a refusal to read oneself in the scheme of things, as it were, results in a narrator whose task is basically to make out the unintelligible, the indecipherable, and, at best, to recognize it as such. The Unnamable is the last one to admit that his abilities to see and thus to reproduce what he can see are always hindered and, consequently, he also resumes the other narrators' limited possibility of expression. There is a total separation between the narrators and the outside world in the Trilogy. The real world becomes so different from the one they create for themselves that there are moments when they deeply feel their estrangement and limitation. The absurdity arises from a serene decomposition between the self and the world (Camus, 1961: 22). The narrators' isolation in the Trilogy's texts offers the possibility of meditation and self-analysis in a space closely dedicated to inner introspection.

The idea of isolation in the Trilogy renders the narrators' self-imposed solitude and their recurrent failure to be active subjects in society. Beckett reconsiders his approach on solitude and dwells on the folly of self-isolation not only in *Molloy*, but also in *Malone Dies* and *The Unnamable*. In each novel self-isolation is folly because it leads the writer no closer to the truth about either his mind or the world at large; he commits himself to suffering, to denial of the pleasures of human contact, and to the risks of madness, without any prospect of compensation.

The Trilogy is a rich source of absurd situations presented by the narrators according to their special understanding of both life and the process of living. Molloy, for instance, after having left Lousse, offers a meaningless explanation for his obvious oblivion of the purpose an object like a knife-rest might have. He merely creates puzzlement around the entire scene, which results in an absurd failure to identify the object through a complicated puzzle of words:

> But for a certain time I think it inspired me with a kind of veneration, for there was no doubt in my mind that it was not an object of virtue, but that it had a most specific function always to be hidden from me. I could therefore puzzle over it endlessly without the least risk. For to know nothing is nothing, not to want to know anything likewise, but to be beyond knowing anything, to know you are beyond knowing anything, that is when peace enters in, to the soul of the incurious seeker. (*Molloy*, 64)

There are constant contradictions and meaningless repetitions in the Trilogy, inviting again to absurd statements leading nowhere. At one point, Malone says he is in full control of his writing, namely that he is writing "in order to fail" (*Malone Dies*, 195) only to admit later in his text that he is actually forced to write. He serenely says that he has no knowledge about the reason of his writing. At the end of the story about Sapo, the readers are thus left with no clear message either about the character, Sapo, or about the writer, Malone. Consequently, Malone decides to repeat the entire process and start writing again, this time about Macmann.

The lack of logic as an instance of senseless approach of a text is a main preoccupation of *The Unnamable*'s narrator. The eternal search begun by Molloy and continued by all the other narrators is now undertaken by a bodiless mysterious voice. Self-restrictive dialogues and ambiguous statements are reunited in a literary creation devoid of any pre-established intentions to solve the frequent contradictions in the Unnamable's realm of ideas. Slocombe (2006: 199) suggests that nihilism can have a double explanation within the concept of the absurd:

> Absurdity entails two possible responses to nihilism – a comic laughter in the face of meaningless or a tragic cry for meaning – and this suggests that the 'absurd' emerges as much from classical definitions of tragedy as it does from twentieth century preoccupations with meaninglessness.

Beckett's aesthetics of failure is here centred on the duality of these opposite responses to nothingness. In the Trilogy, narrators and stories embrace a negative perspective on life, where, although nothing happens, the 'nothing' that keeps on happening from *Molloy* to *The Unnamable* attains humorous characteristics and not tragic disillusionment. The narrators often mock either their own failures or their characters', as Beckett shows in the episode when Malone writes a cruelly comic account of Macmann's love affair with Moll. The discrepancy between romantic aspirations and what they could achieve is pin-pointed in this encounter, ridiculed and made comic, but does result in Macmann's obtaining some insight into the meaning of the expression 'Two is company'.

In his conversations with Claude Bonnefoy (1971: 120), Eugen Ionescu reiterates the same ambivalence of the search within the internal oppositions of consciousness that can also be seen in Beckett's *The Unnamable*:

> The 'absurd' is a very vague notion. Maybe it's a failure to understand something, some universal laws. It /… / is born of the conflict between me and myself, between

> my different wills, my contradictory impulses: I want simultaneously to live and to die, or rather I have within me a movement both towards death and towards life.

The absurdity as a theme of the Trilogy can be associated with Nietzsche's *Thus Spoke Zarathustra*. In both Beckett and Nietzsche, the philosophical question about the existence of meaning in human existence identifies the presence of Esslin's interpretation of absurdism under a temporal directed reading. If people are active, they tend to forget the passage of time, but if they are passively waiting, they are confronted with the action of time itself.

Camus' concept of the absurd may be considered to share part of Nietzsche's concept of nihilism. Absurdism and nihilism share the idea that life is an instance of nothing, devoid of sense and unable to be applied in the world.

The thought of eternal recurrence as a representation of nihilism is central in Friedrich Nietzsche's writings. In his psychological analysis, Nietzsche never speaks about the reality of eternal recurrence itself, but about the thought of eternal recurrence which mostly appears in two works: *The Gay Science*, written in 1882, and *Thus Spoke Zarathustra*, written between 1883 and 1885. Nietzsche's themes here are the dynamism of the human will, the death of God, the critique of traditional Christian morality, the will to power, the eternal return and the overman, that higher form of humanity envisaged by Nietzsche, which has not yet been attained.

It is there that the idea of eternal recurrence leads to the belief that everything has already happened for an eternity in the past, and will continue to happen over and over for an eternity. What the reader can grasp from the story is that Zarathustra and the dwarf were considering the same path. Thus, there are no two different paths. Nietzsche says time is circular. Instead of thinking of the paths as straight lines, he considers them one path that makes an enormous circle. That is why everything happens again and again and that is the nature of the circle: people and their actions always end up where they started. Nihilism and absurdism thus arise from the very incapacity to give meaning to the disrupted circular movement of life.

Absurdism in Nietzsche's myth of eternal recurrence is based on the observation that only those who have experienced the ultimate despairs of failure have the right to will for eternal recurrence. A true proponent of the eternal recurrence would want everything – successes, failures, tragedies, and triumphs – to be repeated. Nevertheless, the core issue is that unless people have experienced the worst of themselves in the world, they have no right to will recurrence, because they do not fully understand what it is they are willing. Someone who has led a superficial existence is ruled out. Failure is ruled in. This type of inner characterization goes well with Beckett's *The Unnamable*, who delineates a circular movement so that he might find the identity he needs in order to get born, live and die and then arrive again in the initial state.

If Zarathustra is considered a character created by Nietzsche, who tells his stories in order to share his wisdom with the listeners, the Unnamable, on the other hand, is Beckett's character who also tells his stories. Nevertheless, he does not

intend to demonstrate his wise ability, but rather to gain wisdom and freedom at the end of his speech. After they end what they have to say, neither Zarathustra, nor the Unnamable are aware of the impact of their words onto the listeners or readers. The important sequence is though the conceptualization of their themes and ideas, which ultimately bring their texts together under the shadow of absurdism.

The idea of the absurd dominates the Trilogy in a complex mixture of failure and its eternal recurrence in the narrators' lives. Meaningless situations are constantly repeated throughout the three novels in such a way that Molloy's echo can even be heard in *The Unnamable*. The last narrator of the Trilogy is already familiarized with his incapacity to avoid useless occurrences and thus merely restricts to witnessing characters and actions. "I have said that all things here recur sooner or later, no, I was going to say it" (*The Unnamable*, 299).

Failure is thus recurrent in the sense that it is the axis which succeeds in bringing together the three novels. Although failure is the central theme which highlights absurdity in the Trilogy, it also may acquire artistic connotations, under Richard Coe's concept of "the art of failure." Richard Coe (1964: 4) suggests that Beckett's artistic use of the concept of failure invites to a nihilistic comment on the condition of human beings.

In *Malone Dies*, the denial of death is done through continuous narration, which can be considered to represent the absurd activity to be done in order to keep the narrator alive so that he could finally die. Malone reaches a moment when he is no longer alive enough to die "and when, for example, you die, it is too late, you have been waiting too long, you are no longer sufficiently alive to be able to stop" (*Malone Dies*, 241). This implies negativity in the conceptualization of a possibility to escape meaning and failure.

In *Disjecta,* Beckett (1983: 139) himself approaches nihilism when he considers artistic creation as consisting in "the expression that there is nothing to express, nothing with which to express, nothing from which to express, no power to express, no desire to express, together with the obligation to express." Using experimental psychology, Beckett believes that the artist is limited as far as his understanding about the world around him is concerned mainly because he is human. The human perception of the world is a subjective simplification and, consequently, Beckett states that "to be an artist is to fail, as no other dare fail" (145). Whatever he can make his protagonists either write or say will be inadequate as a comment on the world's infinite complexity and lack of sense.

Samuel Beckett's art of failure emerges out of Malone's negative judgement that "nothing is more real than nothing" (*Malone Dies*, 192) and materializes in a literary creation which becomes an attempt to represent or express that nothing precise. As a writer and as a critic, Samuel Beckett embraced the idea that clarity and accessibility do not necessarily have to be connected to art. "The time is not perhaps altogether too green for the vile suggestion that art has nothing to do with clarity, does not dabble in the clear and does not make clear" (Beckett, 1983: 142). The duty of fictional art is not to solve confusions and doubts, but merely to acknowledge them and then transmit them to another judgement.

Beckett argues that art is expressive of the artist's natural experience, as revealed to the vigilant coenaesthesia. By natural experience, he means experience of sense-data; 'coenaesthesia' is a term experimental psychologists use to refer to our total bodily consciousness. Beckett also implies that the artist is limited in his relationship to the world and that his limitation is a natural product of the fact that he is human. He develops these ideas both in the Trilogy and in his dialogues with Duthuit. Samuel Beckett chose not to establish clear definitions about his art of failure. The Trilogy embodies a complex mix of form and technique which mainly regards human psychological and spiritual becoming.

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Les aspects dialogiques de la préface : de la revendication de la subjectivité à l'effacement énonciatif

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ABSTRACT: ***Dialogical Aspects of the Foreword: from Claiming Subjectivity to Self-Effacing Utterance***

Within the paratextual framework the foreword is the place of subjectivity where the authorial self introduces him/herself and his/her work. It is the space where the author adopts a particular strategy to arrest the reader's attention and engenders an ideal co-speaker in accordance with the supposed reading contract. To Gérard Genette the effect of the foreword is 'of the influential type, namely manipulation, unconsciously suffered by the reader.' Analysing excerpts from genuine authorial forewords to works belonging to different literary genres, the paper aims at identifying the indices that, implicitly or not, testify to the author's dominant presence and build a reference framework while establishing the author's mental image of his/her readership.

KEYWORDS: *linguistic enunciation, polyphony, audience construction, subjectivity, lexical fields*

La préface est un espace dans l'œuvre qui permet de mesurer le désir de l'auteur à exporter son dire et à communiquer avec son lecteur. L'objet de notre recherche porte sur l'analyse linguistique de cette préface, en ce qu'elle manifeste un intérêt conjoint pour l'analyse de discours, la pragmatique, la linguistique de l'énonciation, la sémantique lexicale.

Retenir la seule préface dans cette étude, c'était pour nous, nous intéresser à l'à côté des textes car un texte est rarement seul : il est prolongé, entouré. Il nous a donc semblé utile d'interroger cet élément pour comprendre quelle distance l'auteur prenait par rapport à son œuvre, son écriture et sa réception par le lecteur.

Nous avons orienté ce travail suivant trois axes d'étude : la place de la préface dans le paratexte, les dispositifs énonciatifs qui construisent l'ethos de l'auteur et la situation de l'auditoire dans le cheminement interprétatif.

Les textes utilisés appartiennent à des œuvres littéraires françaises du XVI^{e} siècle au XX^{e} en nous concentrant particulièrement sur certaines préfaces de Victor Hugo et de Pierre Loti. Cependant, nous faisons également référence à d'autres exemples comme l'adresse au lecteur dans le livre de médecine d'Ambroise Paré.

D'une manière générale, nous avons considéré les préfaces auctoriales authentiques, c'est-à-dire revendiquées d'une manière ou d'une autre par l'auteur réel du texte.

1. La Place de la préface dans le paratexte

La Préface dans un ouvrage, quel qu'il soit, littéraire ou non, possède une dimension socio-discursive qui intéresse le lecteur parce qu'elle permet d'entrer dans les arcanes de la pensée auctoriale.

1.1. Définition du paratexte

À ce moment de la présentation, nous nous référons aux analyses réalisées par Gérard Genette dans *Seuils* et *Palimpsestes*. De même la place du paratexte dans les études sur l'œuvre littéraire a été soulignée par des théoriciens tels que Wellek et Warren, Michel Charles, Antoine Culioli.

Cet élément de la publication a souvent été négligé. Il s'agit pourtant d'un élément de premier plan : d'où le paradoxe que nous devons éclairer. En effet, le texte, dans sa publication, s'accompagne d'indications, de productions variées telles que le nom de l'auteur, le titre, la préface, les illustrations qui servent à assurer la réception du texte et que Gérard Genette a proposé d'appeler le « paratexte » dans *Palimpsestes*, où il évoque :

> La relation que, dans l'ensemble formé par une œuvre littéraire, le texte proprement dit entretient avec ce que l'on ne peut guère nommer que son paratexte : titre, sous-titre, intertitres, préfaces, post-faces, avertissements, avant-propos et notes marginales, infrapaginales, terminales, épigraphes, illustrations, prière d'insérer, bande, jaquette, et bien d'autres types de signaux accessoires, autographes ou allographes, qui procurent au texte un entourage (variable) et parfois un commentaire, officiel ou officieux, dont le lecteur le plus puriste et le moins porté à l'érudition externe ne peut pas toujours disposer aussi facilement qu'il le voudrait et le prétend. Je ne veux pas entamer ou déflorer ici l'étude, peut-être à venir, de ce champ de relations, que nous aurons d'ailleurs maintes occasions de rencontrer, et qui est sans doute un des lieux privilégiés de la dimension pragmatique de l'œuvre c'est-à-dire de son action sur le lecteur-lieu en particulier de ce que l'on nomme volontiers, depuis les études de Philippe Le jeune sur l'autobiographie, le contrat (ou pacte) générique.[1]

Dans *Seuil*, il précise que le paratexte « présente » le texte au sens habituel de ce verbe mais aussi en son sens le plus fort : pour le rendre présent, pour assurer sa présence au monde, sa « réception » et sa consommation, sous la forme aujourd'hui d'un livre. » Il note que le préfixe « para » (à côté, le long de) a un sens parfois ambigu et renvoie aux adjectifs *parafiscal*, *para militaire*. Pour Hillis-Miller, « Para » est un préfixe porteur d'antithèse, c'est « la proximité et la distance, la similarité et la différence, l'intériorité et l'extériorité. »[2] Pour Borges, la préface serait un « vestibule », ce que Genette appelle « seuil ». On peut distinguer

plusieurs niveaux de paratexte suivant la façon dont il apparaît en même temps ou pas dans l'œuvre : le paratexte originel est publié en même temps que le texte, le paratexte ultérieur qui paraît quatre mois environ après, le paratexte tardif qui est une réédition, le paratexte posthume après la mort de l'auteur avec inversement le paratexte anthume du vivant de l'auteur. Le paratexte éditorial, en ce qui concerne la couverture, la page-titre et les annexes, relève, lui, de la responsabilité de l'éditeur qui impose le format, le choix du papier, et la composition typographique.

1.2. Le rôle de la préface : aperçu diachronique

Le mot « préface » est issu du latin « *prae fari* : dire d'avance ». Il a développé le sens figuré de « ce qui précède »[3]. Le dictionnaire de la langue française le définit comme un « texte placé en tête d'un livre qui est de l'auteur ou d'une autre personne, et qui sert à le présenter au lecteur. »[4]

Pour le *Dictionnaire de l'académie française* 5e édition, « préface » est un substantif féminin qui signifie : « Avant-propos, Discours préliminaire que l'on met ordinairement à la tête d'un livre, pour avertir le lecteur de ce qui regarde l'ouvrage. » Ce dictionnaire ajoute :

> *Préface*, signifie aussi quelquefois, Préambule, petit discours que l'on fait avant que d'entrer en matière. Et *Préface*, se dit aussi De cette partie de la Messe qui précède immédiatement le canon. Chanter la préface. Le Prêtre en étoit à la préface.

Le *TLF*, *Trésor de la langue française,* donne lui : « Texte placé en tête d'un ouvrage pour le présenter et le recommander au lecteur, en préciser éventuellement les intentions ou développer des idées plus générales. » Il propose comme synonyme « introduction » ou plus spécifiques : « discours préliminaire, prolégomènes, avertissement, avant-propos, préambule » ainsi que les locutions « Préface générale ; belle, bonne, magnifique, merveilleuse, nouvelle, première préface ; grande, longue préface, courte, petite préface. »

Dans la préface de *Cromwell*, après plusieurs pages sur les conquêtes poétiques du christianisme (...), Victor Hugo concluait: « Le point de départ de la religion est toujours le point de départ de la poésie (...) »

Par ailleurs, signalons une autre acception. La préface est aussi selon le *TLF*, un « petit discours d'introduction, entrée en matière que l'on fait ou écrit à quelqu'un pour l'informer de ses intentions ou pour le disposer favorablement à l'égard d'une personne ou d'un événement; » ce qui nous éloigne du cadre strict de l'œuvre publiée.

a) Les différentes dénominations

De fait, la préface, si nous suivons Gérard Genette, c'est « toute espèce de texte liminaire (préliminaire ou post liminaire) auctorial ou allographe, consistant en un discours produit à propos du texte qui suit ou qui précède. »[5] La postface serait une variété de préface avec des traits spécifiques tels qu'un commentaire placé à la fin

d'un livre. Les parasynonymes de la préface sont nombreux en français et nous relevons au fil des textes : avant-propos, avant-dire, avis, avertissement, discours préliminaire, examen, exorde, introduction, notice, note, préambule, prélude, prologue, présentation. Ces formules sont variables dans les textes qui ont servi de support à notre étude.

Citons à titre d'exemples :

- le « Prologue » dans *Gargantua* de Rabelais et qui s'adresse aux « Buveurs très illustres et vous, vérolés très précieux (car à vous, non à autres, sont dédiés mes écrits), Alcibiade, au dialogue de Platon intitulé *Le Banquet*… »

- *Le Cid* de Corneille commence par une dédicace, de 1637, à Madame de Combalet, nièce de Richelieu, suivie d'un avertissement au lecteur de 1648, pour situer son texte dans l'histoire narrée par Guillem de Castro.

- Le *Dictionnaire philosophique* de Voltaire est précédé d'une Préface en tête de l'édition Valberg de 1765 où l'auteur affiche le propos de celui qui a rassemblé des articles d'origines différentes : « Nous les avons tous tirés des meilleurs auteurs de l'Europe.. », à lire séparément comme pour tout dictionnaire : « Ce livre n'exige pas une lecture suivie ; mais, à quelque endroit qu'on l'ouvre, on trouve de quoi réfléchir »

- l'« Avant-propos » des *Mémoires d'Outre-tombe* de Chateaubriand : « Comme il m'est impossible le moment de ma fin, comme à mon âge les jours accordés à l'homme ne sont que des jours de grâce ou plutôt de rigueur, je vais m'expliquer. »

- le texte de Francis Ponges, *Proêmes*, lui, est précédé d'une page en italique, sans titre, expliquant l'itinéraire hésitant de la publication : « tout se passe comme, depuis que j'ai commencé à écrire, je courais, sans le moindre succès, « après » l'estime d'une certaine personne.

Nous remarquons qu'au fil du temps la préface sans être un élément obligatoire du parcours éditorial impose de plus en plus sa présence.

b) Situation de la préface dans la chronologie de la rédaction

Réfléchir au statut de la préface oblige à se poser la question du moment, au sens chronologique, où l'auteur rédige sa préface. La norme de bon sens serait celui de l'immédiat « après-rédaction » du texte. Mais les situations sont fort diverses. Ainsi, nous notons de nombreuses préfaces tardives prenant un accent testamentaire, l'œuvre ayant mûri, anticipation d'une attitude de prise en charge face à la postérité. Dans d'autres cas, les préfaces disparaissent ; ou certaines nouvelles préfaces viennent s'ajouter à l'ancienne. C'est le cas de Victor Hugo dans *Les Orientales* qui donne une préface en février 1829 faisant suite à celle de janvier 1829 et proposant un bilan de la publication :

> Ce livre a obtenu le seul genre de succès que l'auteur puisse ambitionner en ce moment de crise et de révolution littéraire : vive opposition d'un côté, et peut-être quelque adhésion, quelque sympathie de l'autre.

Le cas le plus fréquent est celui de la préface originale authentique où l'auteur parle implicitement du texte comme étant le sien. Mais la préface peut feindre une autre position : personne fictive ou tierce personne. Enfin il faut signaler le cas des romans d'abord prépubliés en feuilleton dans une revue ou un journal, pour lesquels la préface est ultérieure.

Dans *Le Spectateur français* de Marivaux, on relève dans l'édition originale un avertissement en gros caractères intitulé: « Le Libraire / Au Lecteur ». Même s'il feint d'ignorer l'auteur, la plume de Marivaux y est manifeste :

> Dans la Première feuille que j'imprimai du Spectateur français, je m'étais engagé à en donner chaque semaine une nouvelle feuille ; et j'avais pris cet engagement sur la promesse que l'on m'avait faite de me mettre en état de tenir parole ; mais il a fallu que l'auteur, que je connais point, ait pris des arrangements que l'on n'avait pas jugés nécessaires, et qui le sont devenus pour la continuation de l'ouvrage. Dorénavant, il paraîtra tous les quinze jours sans interruption. Je crois que voilà le seul avis que je doive donner au public. C'est à lui à prononcer sur le mérite de l'ouvrage qui doit être curieux si le titre en est rempli avec génie.[6]

Autre exemple de cette complexité, le texte de Michel Leiris, *L'Âge d'Homme* précédé de « De la littérature considérée comme une tauromachie » de quatorze pages

c) Sa place en termes de position et de surface, les caractères utilisés

Le plus fréquemment, le texte se présente comme un discours d'une ou plusieurs pages. Certaines sont très courtes et prennent la forme de simples dédicaces. D'autres sont suggérées par des caractères typographiques différents ou des italiques comme dans *Le Parti pris des choses* de Francis Ponge. *Les Remarques de la langue française* de Vaugelas sont un des cas de long exposé puisqu'après l'« Extraict du Privilege du Roy » figurent 42 pages de préface où Vaugelas expose l'orientation de ses *Remarques* :

> Ce ne sont pas icy des Loix que je fais pour nostre langue de mon authorité privée ; Je serois bien temeraire, pour ne pas dire insensé, car à quel titre et de quel front pretendre un pouvoir qui n'appartient qu'à l'Usage, que chacun reconnoist pour le Maistre et le Souverain des langues vivantes ?[7]

d) Les apports informatifs

En outre, la préface est porteuse d'un certain nombre d'informations qui se mesure en termes de sources de l'œuvre. Elle indique la genèse, les étapes de la création. Par exemple Corneille qui situe *Le Cid* dans le texte de Guillem de Castro ou Chateaubriand dans *Les Mémoires d'Outre-tombe* qui oppose le « Moi raconté » et le « Je racontant ». Elle présente aussi le regard de l'auteur sur un état de la critique au moment de la publication. Ainsi Victor Hugo, dans *Les Orientales* :

« L'auteur de ce recueil n'est pas de ceux qui reconnaissent à la critique le droit de questionner le poète sur sa fantaisie. » Nous y lisons également les courants d'idées, les écoles littéraires ou autres. Par exemple la préface du *Cid* de Corneille qui justifie sa pièce dans la tradition du respect de la *Poétique* d'Aristote en riposte à certaines attaques. La préface ou ses équivalents est aussi une occasion pour faire allégeance à son bienfaiteur. Alain Viala dans *La Naissance de l'écrivain* a bien montré l'importance du clientélisme et du mécénat pour les écrivains du XVII[e] siècle. Il souligne que le mécène agit rarement par pur amour de l'art mais au contraire dans « une logique de reconnaissance mutuelle »[8]. L'auteur offre son œuvre à un dédicataire qui est un personnage puissant et qui en échange reçoit une certification d'« esprit supérieur », pour preuve de son bon goût et de sa grandeur.

Inversement, la préface peut exprimer une volonté de neutraliser les critiques en faisant « profil bas », tout en amplifiant l'importance du sujet, implicitement. L'auteur semble faire assaut de modestie. Montaigne dans *Les Essais* choisit cette position :

> C'est ici un livre de bonne foi, lecteur. Il t'avertit dès l'entrée que je ne m'y suis proposé aucune fin, que domestique et privée. Je n'y ai eu nulle considération de ton service, ni de ma gloire : mes forces ne sont pas capables d'un tel dessein.

De même, Pierre Loti, dans la préface de *Au Maroc (Voyages 1872-1913)* :

> Aussi bien, voudrais-je mettre tout de suite en garde contre mon livre un très grand nombre de personnes pour lesquelles il n'a pas été écrit. Qu'on ne s'attende pas à y trouver des considérations sur la politique du Maroc, son avenir, et sur les moyens qu'il y aurait de l'entraîner dans le mouvement moderne : d'abord, cela ne m'intéresse ni ne me regarde, et puis, surtout, le peu que j'en pense est directement au rebours du sens commun.[9]

Aussi bien, cependant, la préface peut être conçue par l'auteur comme une feinte pour se prémunir contre les dangers de poursuites policières et politiques. Ce qui explique les précautions de Voltaire prétendant des articles du *Dictionnaire philosophique*: « Nous les avons tous tirés des meilleurs auteurs de l'Europe. »

1.3. Regard synthétique sur la fonction de la préface

Ainsi à première vue, la fonction de la préface peut donc paraître secondaire, et bien souvent on peut se dispenser de sa lecture et entreprendre directement la lecture du texte. Cependant, une analyse attentive laisse percevoir qu'il ne faudrait pas sous-estimer son importance et les considérations qui motivent sa rédaction et son placement en tout début de l'œuvre.

La préface est bien l'un des seuils du texte, un péritexte, un élément qui se trouve à côté du texte et non à l'intérieur. Elle précède le texte et donne les clés de l'accès et de la lecture. Pourtant, les prises de position des auteurs peuvent la donner comme un prolongement de l'œuvre.

Dans la phase essentielle de la composition et de la rédaction de l'œuvre qu'elle introduit, et d'un point de vue purement chronologique, la préface se distingue du reste du texte ; elle est rédigée, dans la plupart des cas une fois l'œuvre terminée, le contenu, la vision globale et l'univers étant posés par l'auteur. En ce sens, elle occupe une position paradoxale, puisqu'elle indique l'achèvement plus que l'entrée dans l'œuvre.

La préface est, par conséquent, révélatrice d'une ambiguïté puisque les frontières entre analyse introspective de l'auteur sur son cheminement, au terme de la création, et examen rétrospectif, « flash-back » sur l'écriture est confuse. Cette ambiguïté oriente la question du cheminement interprétatif que chaque œuvre porte en elle et qu'elle propose à ses lecteurs.

Une autre difficulté concerne, cette fois, la réception qu'on peut réserver au texte et la lecture qu'on peut en faire. L'auteur, (ou l'éditeur, dans le cas du *Spectateur français* de Marivaux), vient prendre la parole dans la préface pour fournir aux lecteurs les quelques éléments qu'il estime essentiels pour la lecture du texte et pour l'interprétation qu'ils pourraient ou devraient en faire. De ce fait, la préface devient un lieu d'échange, d'espace intersubjectif, lieu de la première rencontre entre l'auteur qui va se dévoiler ou se masquer et son auditoire. C'est donc là que va se jouer l'accueil par la critique et le lectorat, complice ou polémique.

2. Les dispositifs énonciatifs : ethos et construction de l'auditoire

Dans le cas de la préface auctoriale authentique qui nous intéresse, nous analysons les dispositifs énonciatifs qui permettent de cerner la prise en charge du texte par son auteur ou au contraire son apparent effacement énonciatif.

Montherlant dans *Notes théâtre* traduit la difficulté pour l'auteur de rendre compte à son auditoire des intentions profondes de son écriture et combien la portée de la préface est fragile, courant le risque de n'être ni lue ni comprise :

> Je suis convaincu que les œuvres qui durent ne durent que par des malentendus, par toute la littérature dont la postérité les entoure, littérature où les intentions véritables des auteurs finissent par être noyées du tout et perdues de vue. Cela peut se faire déjà de leur vivant. Quelque temps ils luttent: préfaces, interviews, notes et éclaircissements... Puis, comme ils aiment créer, et que tout le temps donné à ces commentaires est perdu pour une création nouvelle, un moment vient où, de guerre lasse, ils laissent dire.[10]

La préface présente plusieurs types de dispositifs énonciatifs qui nous demandent d'interroger la « sorcellerie évocatoire de la grammaire », selon l'expression de Baudelaire : marques personnelles, temps, types de verbe. Le « bloc magique de la syntaxe »[11] notamment permet de relire un matériel situé dans les marges de la linguistique et qui jouxte le terrain de la psychanalyse.

2.1. La revendication de la subjectivité

2.1.1. Les formes spécifiques

Pour énoncer sa position de locuteur, le sujet parlant use de « formes spécifiques, d'indices linguistiques dont la fonction est « de mettre le locuteur en relation constante et nécessaire avec son énonciation » et qui intéressent l'analyse quand il y a manifestation individuelle de la parole[12]. Il s'agit des indices de personne et particulièrement le rapport « Je / tu ». « Je » dénote l'individu qui dit profère l'énonciation et « tu » l'individu qui y est présent comme allocutaire. C'est le cas de nombreuses préfaces, la majorité où l'auteur dit « je » mais aussi « nous » plus ambigu et dit « tu » ou « vous » au lecteur. Nous savons que « je » est l'auteur grâce aux indications qui sont données par l'éditeur (préface de l'auteur), par les dédicaces, la signature finale. Mais quelquefois il ya des interrogations qui perturbent ce circuit. C'est le cas de la préface du Spectateur *français* de Marivaux, dont on peut se demander qui, en dehors de l'auteur lui-même, dit « je », parle de « badinage » :

> Je crois que voilà le seul avis que je doive donner au public. C'est à lui à prononcer sur le mérite de l'ouvrage qui doit être curieux si le titre en est rempli avec génie. Il ne me reste qu'une attention à faire. La forme sous laquelle il paraîtra semble n'annoncer que du badinage : en effet, on en trouvera souvent ; mais un badinage de réflexion, que l'on a tâché de rendre aussi instructif que pourrait l'être le sérieux le plus déclaré.

2.1.2. Le « je » de Pierre Loti

La préface de Pierre Loti nous offre un exemple de cette revendication de la subjectivité, de cette omniprésence du « je ». Dans le préliminaire de Au Maroc, les termes de marques énonciatives, les traces de subjectivité dominent. Ainsi 55 marques de première personne (singulier et pluriel). Le texte est inscrit dans un plan d'énonciation discours autour du présent de l'indicatif, du passé composé, de l'impératif présent et du futur simple associé au conditionnel présent. Dans le contexte du « je » on relève des verbes de sentiment (prière, espoir, amour, souvenir, sensation) d'activité intellectuelle et morale. Ce qui correspond bien à l'activité d'introspection, de retour sur l'écriture propre à la préface : « j'éprouve le besoin de faire ici une légère préface », « je prie qu'on me pardonne », « je pense que la foi des anciens jours, qui fait encore des martyrs et des prophètes, est bonne à garder et douce aux hommes à l'heure de la mort. », « voudrais-je mettre tout de suite en garde contre mon livre », « j'espère qu'au moins ils apprécieraient ma discrète réserve », « j'admire son haut et tranquille dédain des agitations contemporaines », « je lui sais gré d'être beau », « je me suis bien gardé de les donner », « ces pures descriptions auxquelles j'ai voulu me borner », « moi qui, par je ne sais quel phénomène d'atavisme lointain ou de préexistence, me suis toujours sentie l'âme à moitié arabe », « Il est bien un peu sombre, cet empire du Maghreb,

et l'on y coupe bien de temps en temps quelques têtes, je suis forcé de le reconnaître », « j'ai tâché de dire à mon tour des choses gracieuses ». Le vocabulaire appartient bien, lui, par le choix des mots délicats, harmonieux, évocateurs d'un imaginaire lyrique, au champ de la poésie qui caractérise l'œuvre de Pierre Loti :

> Le moindre dessin d'arabesque, effacé par le temps au-dessus de quelque porte antique – et même seulement la simple chaux blanche, la vieille chaux blanche jetée en suaire sur quelque muraille en ruine – me plonge dans un passé mystérieux, fait vibrer en moi je ne sais quelle fibre enfouie.

Cette expression de la subjectivité en préface se livre dans bien d'autres préfaces. Gérard de Nerval dans la dédicace à un ami de Petits Châteaux de Bohème : « La Muse est entrée dans mon cœur comme une déesse aux paroles dorées ; elle s'en est échappée comme une pythie en jetant des cris de douleur. »

2.1.3. Inscription dans le discours

On remarque que pour ces préfaces auctoriales authentiques, ce qui domine c'est le plan du discours, à comprendre dans sa plus large extension : « toute énonciation supposant un locuteur et un auditeur, et chez le premier, l'intention d'influencer l'autre en quelque manière. »[13] Les temps qui figurent prioritairement ce sont le présent de l'indicatif, le passé composé et le futur. Benveniste s'attarde sur le parfait « temps qui établit un lien vivant entre l'événement passé et le présent où son évocation trouve place. C'est le temps de celui qui relate les faits en témoin, en participant ; C'est donc aussi le temps que choisira quiconque veut faire retentir jusqu'à nous l'événement rapporté et le rattacher à notre présent. » On peut remarquer que ce trait est commun aux énonciations où l'auteur choisit de s'exprimer à la troisième personne comme Victor Hugo. À noter que d'autres formes linguistiques sont mises en place telles les modalités d'énonciation et particulièrement l'interrogation « procès de comportement à double entrée » puisque l'énonciation doit susciter une « réponse » et l'intimation « rapport vivant et immédiat de l'énonciateur à l'autre » et qui se fait invitation au lecteur à le suivre ou à ne pas le suivre : « laissons tout, et jouissons seulement au passage des choses qui ne trompent pas, des belles créatures, des beaux chevaux, des beaux jardins et des parfums de fleurs. »[14]

Le livre de médecine d'Ambroise Paré[15], publié en 1585, développe dans le paratexte certaines indications variées telles que les illustrations mais aussi les préfaces. Celles-ci assurent la « réception » de l'œuvre au monde, selon l'expression de Gérard Genette. Elles nous renseignent sur la genèse de l'œuvre mais également sur l'auteur. Pour énoncer sa position de locuteur, le sujet parlant use de « formes spécifiques », d'indices linguistiques comme les indices de personnes (« je », « nous ») qui permettent d'accentuer la relation discursive au partenaire réel ou imaginaire. Il se fait modeste, humble, quémandeur.

Par exemple, dans la Préface au « Très chrestien, Roy de France et de Pologne, Henry Troisiesme », il affirme sa conviction « d'être membre du corps de la France et sujet du roi et de chercher à servir et prouffiter au public. » Il rappelle qu'il exerce la chirurgie depuis quarante ans et présente plusieurs arguments pour justifier son œuvre et ses choix. Il s'est conformé au modèle des Anciens : « la trace desquels j'ay suivi pas à pas, seront par cy apres mieux entendus en ce qu'ils ont travaillé et escrit de l'invention des preceptes. » Il n'a pas épargné son temps et a travaillé à l'intérêt des « écoliers » : « lesquels estans instruits en la théorique, se fussent refroidis, ne voyans ni les moyens ny la voye pour effectuer et practiquer la science, les preceptes de laquelle ils auroyent appris en l'eschole. »

La préface est aussi l'occasion de demander à plusieurs reprises la protection du roy Charles IX et de la « Royne serenissime mere de Vostre Majesté » qui lui ont commandé de publier sous le nom Royal ». Il souhaite que son livre aille « le front levé par tout le monde. » En effet, il a besoin du 'frontiscipe heureux et admirable du nom de Henry (Henri III) pour

> me servir de défense et sauvegarde pour me targuer, et prevaloir contre les langues des envieux et des calomniateurs, le venin desquels j'ay desja senty, et croy qu'encore l'envie n'a pris son assouvissement : mais sa rage faudra que cesse, par l'ombragement du nom de mon Roy, et par les rayons de sa faveur, et grace pleine de justice.

2.2. L'effacement énonciatif : le « il » de Victor Hugo

À l'opposé, la préface de Victor Hugo dans *Les Orientales* voit triompher le principe de l'effacement énonciatif ; les personnes qui expriment la position de l'auteur se limitent au « il » qui prend une position en retrait, neutre, critique :

- « L'auteur de ce recueil n'est pas de ceux qui reconnaissent à la critique le droit de questionner le poète sur sa fantaisie, et de lui demander pourquoi il a choisi tel sujet, broyé telle couleur, cueilli à tel arbre, puisé à telle source. »
- « L'auteur insiste sur ces idées, si évidentes qu'elles paraissent, parce qu'un certain nombre d'*Aristarques* n'en est pas encore à les admettre pour telles. »
- « Il a été plus d'une fois l'objet de ces méprises de la critique. »
- « À quoi, il a toujours fermement répondu : que ces caprices étaient ses caprices. »
- « Il ne dissimule pas, pour le dire en passant, que bien des critiques le trouveront hardi et insensé de souhaiter pour la France une littérature qu'on puisse comparer à une ville du moyen-âge. »

Cela n'est pas exempt d'expressions subjectives « Il regrettera seulement que le livre ne soit pas meilleur », de détails biographiques « C'est une idée qui lui a pris d'une façon assez ridicule, l'été passé, en allant voir le coucher de soleil », « c'est une source à laquelle il désirait depuis longtemps de désaltérer ».

Le texte peut utiliser le « nous » mais il semble constituer une communauté de dialogue très large avec le lecteur contemporain. Il utilise également le « moi » dans par exemple « parlez-moi d'une belle littérature tirée au cordeau » qui semble

davantage un « moi » générique qui tient à la présence d'une locution figée « parlez-moi de ».

Sur le même plan énonciatif se placent les préfaces d'*Hernani* ou de *Ruy Blas* où l'auteur semble bien représenté par « il » et où les prises de position personnelles sont très fortes et ne peuvent relever que de Victor Hugo lui-même : « Cette voix haute et puissante du peuple, qui ressemble à celle de Dieu, veut désormais que la poésie ait la même devise que la politique : tolérance et liberté »

2.3. Les énoncés génériques « monologiques »

Ils postulent et imposent un accord et un consensus entre l'auteur et son lecteur ; ce qui sous-entend l'existence d'un univers référentiel commun que ni l'un ni l'autre ne remettent en question. Indiquent-ils une solidarité, une appartenance commune et par la même occasion renforcent-ils la mainmise de l'auteur sur le sens de son texte ?

Quand l'auteur parle avec autorité et conviction, le lecteur est construit comme un simple récepteur qui ne peut qu'acquiescer à ce que l'auteur lui suggère. L'énoncé construit des évidences, un contenu qui est soustrait à la discussion et à la contestation potentielle. D'où l'intérêt d'étudier les marques lexico-grammaticales de cette opération linguistique et ses implications sur l'inter-prétation que l'auteur voudrait que l'on fasse de son texte. Ainsi le Prologue du *Gargantua* de Rabelais où le « je » est très effacé. Mais de nombreuses interrogatives font évoluer l'argumentation des phrases « À quoi tend, selon vous, ce prélude et coup d'essai ? » Ces phrases sont construites autour de verbes d'obligation comme « il faut », « il vous convient », « il est vrai » :

> C'est pourquoi, il faut ouvrir le livre et peser soigneusement ce qui y est exposé. Vous connaîtrez alors que l'essence contenue au-dedans est de bien autre valeur que ne le promettait la boîte, c'est-à-dire que les matières ici traitées ne sont pas aussi frivoles que le titre ci-dessus le laissait entendre.

La modalité déontique laisse percevoir la présence de l'auteur.

3. Le lecteur et Le cheminement interprétatif

3.1. Le Lecteur : La construction de l'auditoire – la partition entre les lecteurs

3.1.1. La partition entre les lecteurs

Plusieurs schémas d'interaction sont possibles. La question posée concerne la représentation que l'auteur se fait de son lecteur. La préface suppose une conception de l'auditoire, un calibrage du texte en fonction de cette connaissance préalable. L'auteur peut s'adresser à un auditoire universel ou à un groupe plus restreint, avisé avec lequel il a des affinités particulières. Il peut anticiper les réactions, les enthousiasmes et les rejets possibles ou ne pas s'en soucier.

La préface qui est typique de cette partition est celle de Ruy Blas de Victor Hugo où celui déclare : « Trois espèces de spectateurs composent ce qu'on est convenu d'appeler le public : premièrement les femmes, deuxièmement les penseurs ; troisièmement la foule proprement dite » et il interprète les attentes de chacun. Un autre exemple est celui de Pierre loti dans le *Voyage au Maroc*, qui évoque le « très grand nombre de personnes » pour lesquelles il n'a pas écrit : « Donc que ceux-là seuls me suivent dans mon voyage qui parfois le soir se sont sentis frémir aux premières notes gémies par de petites flûtes arabes qui accompagnent des tambours ». Il oppose ainsi deux types de lecteur : ceux qui sont éloignés de sa sensibilité et ceux qui adhèrent à son parcours imaginaire et le suivent sur le chemin de l'extase.

De même, Montaigne introduisant son œuvre, *Les Essais*, répartit nettement le champ du lectorat : « Je l'ai voué à la commodité particulière de mes parents et amis », « Ami lecteur, je suis moi-même la matière de mon livre : ce n'est pas raison que tu emploies ton loisir en un sujet si frivole et si vain. »

Ambroise Paré, dans son Adresse au lecteur, s'attache à construire un auditoire particulier : le lecteur (amy lecteur), benin et studieux lecteur qui se retrouve dans toute l'œuvre : « Il ne faut qu'on se picque, si quelquesfois je semble passer les bornes de ma vacation. » Ce lecteur doit être indulgent et compréhensif. Le livre est destiné à « servir à rafraischir la mémoire de ceux qui n'ont le loisir de fueilleter tant de livres. » Il s'agit donc d'un lecteur pressé, désireux d'accéder à l'information de manière rapide et commode. Il ne sera pas de « ces curieux et superstitieux qui veulent cabaliser les arts et les serrer sous les lois du latin. » Au contraire, n'en sera-t-il que plus ouvert au foisonnement scientifique. L'auteur sollicite également l'impartialité et l'objectivité. Que le lecteur compare avec d'autres œuvres sur la question : « Pas-un d'eux n'a gardé tel ordre que je fay, ni suivi la méthode avec telle facilité : et de cecy je ferai juge tous ceux, qui sans se passionner perdront la pertinence d'en donner la sentence, avec équité et droicture. » Et c'est à ce lecteur qu'il proclame son intention de « chercher toujours l'avancement des jeunes apprentifs en la chirurgie, ausquels mes escrits s'addressent. »[16]

3.1.2. Place du lecteur dans la parole de l'auteur

Le lecteur est mis en scène au moyen de modes d'adresse construits autour du « vous », du futur simple et de l'impératif, c'est-à-dire d'une relation intersubjective.

- Montaigne tutoie son lecteur et instaure une relation sinon de familiarité, du moins de proximité. Pierre Loti englobe le sien dans un nous consensuel : « Gardons la tradition de nos pères, qui semble un peu nous prolonger nous-mêmes en nous liant plus intimement aux hommes passés et aux hommes à venir. » Il intègre le lecteur dans sa voix. Il le met en scène par des dénominations comme « mes pareils », « mes frères » : « je les mènerai », « je leur ferais l'effet de chanter des choses monotones et confuses enveloppées de rêve. » Rabelais, dans le

prologue de Gargantua, invite son lecteur « mes bons disciples », « buveurs très illustres » à ouvrir la boîte (Silènes) :

> Et en supposant qu'au sens littéral, vous trouviez matières assez joyeuses, en accord avec le titre, il ne faut pas s'en tenir là, comme pour le chant des Sirènes, mais interpréter dans un sens plus élevé ce que peut-être vous croyez dit de gaieté de cœur.

Nous pouvons en définitive nous interroger sur le statut de ce lecteur idéal que l'auteur construit et qui apprécierait l'œuvre à sa juste valeur : complice, ami, protecteur.

De fait, la préface est fondamentalement dialogique car on peut y saisir les bribes, ou le simulacre, d'une interaction entre l'auteur et son lecteur ou ses lecteurs. D'autre part, la relation entre l'auteur et ses lecteurs participe de la construction de l'ethos de l'auteur. Cet ethos doit être assez crédible pour gagner la confiance de l'auditoire et le faire adhérer à son point de vue, à sa vision. Pour ces différentes considérations nous estimons que c'est dans la préface que se met en place et se noue un pacte intersubjectif car l'auteur y crée un horizon d'attente chez le lecteur et cherche à aiguiser sa curiosité et à le préparer en quelque sorte à une interprétation particulière et subjectivement orientée. Cet horizon d'attente ainsi orienté ne peut que renforcer la présence auctoriale et consolider son contrôle sur le sens que l'on peut dégager de l'œuvre.

En raison même de sa dimension très fortement intersubjective, la préface peut être considérée comme un texte qui a des visées éminemment perlocutoires. En créant et en orientant subjectivement notre horizon d'attente, la préface cherche à induire une certaine lecture du texte, à nous mettre sur « la voie » de la « bonne » lecture de l'œuvre à venir. La préface jalonne le parcours de lecture dans le sens qu'elle annonce ce qui va suivre, en quoi consiste le texte ; elle parsème les indices que l'on retrouvera dans le corps de l'œuvre et qui fonctionnent aussi comme des filtrages interprétatifs conditionnant notre réception.

Lorsqu'on observe les dispositifs énonciatifs et les indices de subjectivité, on constate qu'est mise en évidence dans ces préfaces « l'accentuation de la relation discursive au partenaire que celui-ci soit réel ou imaginé, individuel ou collectif ». Il faut tenir compte du fait que « Ego » peut se scinder en deux ou assumer deux rôles selon des transpositions psychodramatiques : les conflits du « moi » profond et de la « conscience », les dédoublements provoqués par l'inspiration littéraire par exemple. Pour Antoine Culioli

> l'énonciateur en fait est une origine subjective qui se construit comme une intersubjectivité c'est-à-dire que nous construisons toujours un co-énonciateur qui n'est pas forcément en chair et en os. Le locuteur c'est une personne physique, l'interlocuteur aussi ; et l'émetteur et le récepteur mettent l'accent sur l'aspect que je dirais de câblage, comme si effectivement quelque chose était simplement transporté.

Selon Culioli, nous n'avons pas une activité de langage simplement quand nous parlons avec autrui. L'énonciateur a « une activité épilinguistique, activité métalinguistique permanent, spontanée et non maîtrisée des sujets. »[17] Cette analyse nous permet de repenser l'activité du locuteur et du récepteur dans le contenu de la préface à partir de son fonctionnement énonciatif.

C'est un signe que le texte n'est pas indépendant du point de vue de l'auteur, que celui-ci remet de lui-même dans l'œuvre.

3.2. Un frein à l'ardeur interprétative du lecteur

Ainsi la préface, en tant que fragment métadiscursif qui guide le lecteur, et telle que nous venons de l'analyser, nous ouvre aux bonnes et aux mauvaises lectures. Elle vise à obtenir que cette lecture soit juste et conforme aux désirs de l'auteur. Michel Charles dans *La rhétorique de la lecture* donne une image du livre par le biais de l'allégorie de l'os médullaire. Il met l'accent sur la difficulté de la lecture / interprétation allégorique ; le rôle de l'auteur de la préface étant de guider le lecteur dans les difficultés de cette entreprise. Et notamment, l'image de la description du chien qui rompt l'os médullaire est à comprendre comme une métaphore du travail du lecteur.

L'auteur sait, plus ou moins consciemment, que ce qu'il a écrit dépasse ses limites propres et qu'il invente un monde où s'intègre le lecteur. Or, chaque lecteur est amené à effectuer un parcours interprétatif avec ou non l'accord de l'auteur car le discours devenu texte se libère du projet subjectif de l'auteur et de son intention de rester maître de son œuvre.

Par essence, la préface assure une distribution des rôles entre l'auteur et ses auditoires et suggère un cheminement interprétatif. Mais les intentions de l'auteur vont parfois au-delà de la préface ou de l'œuvre elle-même, simple déclaration programmatique, masque ou révélation de la vraie personnalité.

Conclusion

En tant qu'élément du paratexte la préface varie considérablement dans ses formes syntaxiques et stylistiques et dans ses choix argumentatifs. Elle obéit sensiblement à une convention éditoriale qui peut être le fait de l'auteur comme celui de l'éditeur. En ce sens, elle est un parcours obligé. Sur un plan herméneutique, elle offre un éclairage sur le texte et permet de mieux le saisir. Elle prévient également les dangers de la censure, grâce aux précautions que l'auteur emploie pour expliquer son point de vue et contribue finalement à écarter certaines pistes de lecture préjudiciables au projet de l'auteur

NOTES

[1] Gérard Genette (1982), *Palimpsestes*, Points Essais, 10.

[2] J. Hillis-Miller, « The Critic as Host », In : *Deconstruction and Criticism*, The Scabury Press, New York, 1979 cité par Gerard Genette (1987), *Seuils*, Points Essais, 7.

[3] Alain Rey (2004), *Le Robert Dictionnaire historique de la langue française*, Le Robert, Manchecourt.
[4] Josette Rey-Debove, Alain Rey (2009), *Le Nouveau Petit Robert de la langue française*, Le Robert, Normandie Roto.
[5] Gérard Genette (1987), *Seuils*. Paris : Seuil « Points Essais », 164.
[6] Marivaux (2008), *Journaux et œuvres diverses*, édition Deloffre et Gilot, Paris : Classiques Garnier, 741.
[7] Vaugelas (2000) [1647], *Remarques sur la langue française*, Genève : Slatkine Reprints
[8] Alain Viala (1985), *La Naissance de l'écrivain*, Alençon : Éditions de minuit, 51.
[9] Pierre Loti (1991), *Voyages (1872-1913).* Paris : Bouquins Robert Laffont.
[10] Montherlant (1954), *Notes théâtre*.
[11] Laurent Danon-Boileau (1987), *Le Sujet de l'énonciation*. Gap : Ophrys.
[12] Émile Benveniste (1974), *Problèmes de linguistique générale*, Tel Gallimard.
[13] Benveniste, *ibidem*.
[14] Loti, *ibidem*.
[15] Ambroise Paré (1585), *Les Œuvres d'Ambroise Paré, Conseiller et Premier Chirurgien du Roy Divisées en vingt huict Livres Avec les figures et portraicts, tant de l'Anatomie, que des instruments de chirurgie, et de plusieurs Monstres. Revues et augmentées par l'Autheur. Quatrieme Edition,* Paris chez Gabriel Buon Avec Privilège du Roy.
[16] Ambroise Paré, *ibidem*.
[17] Antoine Culioli (2002). *Variations sur la linguistique*. Paris : Klincksieck.

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The 'Gothic' Story in Britain – an Identity Benchmark, and an Ever-Green Asset

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ABSTRACT

Although long considered a minor literary genre, the Gothic(k) trend has represented an undeniable milestone in the development of fiction in the English-speaking world. It is in fact one of the most fertile contributions literature in English has ever made to the world fiction, alongside – the authors of the present paper believe – Utopian and Dystopian writing. Its influence and seemingly lasting, still authoritative topicality and popularity are fresh, mainly on account of today's (American) film production. The present paper's aim is to substantiate the extent to which the (then) new style (and cultural *forma mentis*) managed to freshen up the old store of literary anecdote, technicality and sensibility, as well as the close link which is apparent between its popularity and the prevalent social and cultural ways and mores of the age.

KEYWORDS: *feminism*, *terror*, *horror, sentimentalism*

1. Introduction. The 18th century was the age of Reason, a period when people in Britain responded less eagerly, even negatively, to the burning idealism and passionate enthusiasm that had characterized both the unified society of the Elizabethans, and the war-torn society of the 17th century, with its Puritan fanaticism, Cavalier debauchery and cruel civil war; it was an age when the so-called Augustans tried to impose rigid rules for everything, and especially the people's social conduct – rules that were upheld in the name of correctness, propriety, decorum, and common sense. The early 18th century Britons thought themselves the first civilized Englishmen; moreover, they were convinced that passion should not be let to get the best of people. Another reason why the 18th century became so rule-conscious was the passing of government from the monarchy and aristocracy to the rising bourgeoisie (or the middle classes). The new ideal – and code – of behaviour, meant to replace the old ideals of chivalry or courtliness, known as *gentility*, was the rule in those places where such matters were discussed, i.e. the London coffee-houses, which replaced the theatres and taverns of the Elizabethan period. The refined conversation of the newly founded

'clubs' was comparable to the similar cultural pursuits of previous centuries. Indeed, by the end of the century the aristocracy was forced to admit that there was no longer anything to distinguish them from the middle classes. What the two social sections had in common was, first and foremost, genuine reverence for property, which, added to their common political aims, had fused them into one larger social group. On the whole, this century was remarkable through its diffusing common sense and reasonableness in life and thought, refining and civilizing manners and conduct. The mid-18th century saw the rise of cynicism and scepticism, which, as ingredients of rational thought, meant primarily lack of enthusiasm and mild egotism; yet noble patrons of the upper class managed to impose on the cultivated public, among other things cultural, the worship of Shakespeare. The houses of the gentry focused, for rural society, the art, science, polite letters of the day more than the universities.

In the second half of the century though, Britons began throwing off these rules. The philosophical and political ideas of such eminent representatives of the rising bourgeoisie as Shaftesbury, Adam Smith, and David Hume, had, for most of the 18th century, provided the educated classes with a set of theoretical concepts of action and motivation fit to justify their own self-interested behaviour. But, during the last decades of the century, Britain was subject to a process of comparative social disruption. The older ideology extolling the individual began to be felt as hardly bearable: the seemingly perfect reciprocity of the relationship which, at the beginning of the century, fused together the individual's aims and the needs of the community began to show its seamy side, while the actual shortcomings of both economy and the political scene started to become visible; the dreadful reality of full-scale revolution in France made the world of the "the well-bred gentleman" appear in its true, shaky colour.

In this particular social and ideological climate, the rise of the Gothic novel comes as no surprise: the new literary (sub-)genre appears as a novel set of rules and conventions meant to shock, startle and terrify, while trying to give (be it indirectly, or conjecturally) the image of a fearful age. A simplificative attempt to find social explanations for the various elements making up the stock in trade of the new genre would lead one to equate, for instance, the threat of social revolution with the characteristic spectres, apparitions, and supernatural entities in Gothic fiction, social insecurity with the derelict, crumbling (and typically haunted) Gothic manor, the loss of social identity with the hero(ine)'s search for identity, a.s.o. It will be fair to acknowledge though that the specific framework set up by the new current (albeit laden with unnecessarily melodramatic scenarios and predictable plots) laid the foundations of an incredible popular, time-enduring, resilient, fairly versatile literary form.

The fact is undeniable that the appetite for such literary productions was influenced, to a variable extent, by the social and cultural data of the age, as well as their authors' biographies. Roughly speaking, analyzing – or at least earnestly taking into account – the pieces of information of a biographic nature relating to the writers can be a rewarding critical procedure (the *Gothic trend* is, after all, an

extremely English type of literature!), but it will be truistic to say that those data can (always) tell the most revealing or significant things about a specific work of art.

In addition though, there are those universally human elements, e.g. fireside story-telling, when horror stories are told, and the feeling of fear is conveyed to willing audiences. Those instances of interpersonal communication seem to have been boosted, in the 18th century, by the cultural readiness of a well-to-do, literate class who delighted in plunging into the forgetfulness and relative escapism supplied by reading. On the other hand, it is easy but unproductive to show a condescending attitude towards literary productions or tendencies of the past, which can now sound superannuated or downright comical, but if one takes into full consideration the conventions that, at the time, achieved something valuable out of the respective aesthetic, ethic-ideological or cultural value, those trends, currents or events appear as sheer cultural facts.

2. Defining the genre can be itself a rather challenging job, in view of the astoundingly polysemous tangle of meanings, which irregularly extend over an unsettlingly broad range. The original meaning of the adjective *Gothic* was "of, relating to, or resembling the Goths, their civilization, or their language" (and, subsidiarily, "Teutonic, Germanic"). From this source, the word *Gothic* came to also mean "barbarian," "barbarous," and "barbaric": by the eighteenth century in England, *Gothic* had become a synonym for *medieval*, since the Middle Ages was regarded as chaotic, uncouth, unenlightened, and superstitious. Moreover, Renaissance intellectuals mistakenly believed that the so-called *Gothic architecture*, which they regarded as barbaric, ugly, lacking in refinement and grace, was created by the Germanic populations – and so the adjective *Gothic* came to be applied, as a disparaging term, to the distinctly Western European style of medieval architecture, which flourished from the 12th to the 16th centuries, and characterized by pointed or lancet arches, ribbed vaults, flying buttresses, narrow spires (the upward movement of which was meant to suggest heavenward aspiration), as well as stained glass windows and intricate traceries. The "Uomo Universale" of Renaissance times considered them to be barbaric and definitely not in that classical, Graeco-Roman style they admired. (The word *Gothic* seems originally to have referred to any non-classical type of architecture). That erroneous belief (and designation) continued through the 18th century. Even today it signifies "of, or relating to, the style of sculpture, painting, or other arts as practiced in Western Europe from the 12th to the 16th centuries," or "of, or relating to, the Middle Ages." More specifically, English Protestants/Puritans often thought of mediaeval buildings as creations of a dark, terrifying age, characterized by mysterious, fantastic and superstitious rituals. Although the contemporary meaning of the adjective primarily refers to the said style of architecture (and art), or a particular style of art, be it in the form of novels, paintings, or architecture, it can also mean "medieval or uncouth/primitive/crude, barbarous in style, behaviour,

etc." More recently, the term could even be extended to a certain type of music and its fans.

More to the point, a brief etymological excursion will take us, via the so-called "Gothic revival architecture," popular in the 19th century (in fact, a reaction to the classical architecture that represented the very paradigm of the Age of Reason, with its recognizable neoclassical style, a paragon of clarity and rationalism), to the new associations of the term *Gothic*(*k*) with extreme emotion, and the sublime arising from *awe* (in the sense of "overwhelming wonder, admiration, respect, or dread"), i.e. delightful fearfulness and thrill, as well as the quest for *atmosphere*. The dark themes the genre dealt with were located in natural surroundings sprinkled with buildings belonging to the Gothic/mediaeval style – castles, mansions, monasteries, which were as a rule remote, crumbling, and ruinous (so, the very image of the inescapable decay and collapse of human creations). Horace Walpole, quasi-unanimously considered the author of the first genuine Gothic romance, was an enthusiast of fake mediaeval (Gothic) architecture. His novel, titled *The Castle of Otranto, a Gothic Story*, was published in 1765, and was the first in an extremely long series of Gothic novels (or rather *romances*). Nowadays, the term *Gothic*/*gothic* has been extended to designate a type of fiction which lacks the medieval setting but develops an atmosphere of gloom and/or terror, with uncanny, violent, or macabre events.

On the other hand, the dictionary definitions of the term *romance* that are of prime interest to this presentation – i.e. "1. a narrative in verse or prose, written in a vernacular language in the Middle Ages, dealing with strange and exciting adventures of chivalrous heroes; 2. any similar narrative work dealing with events and characters remote from ordinary life; 3. the literary genre represented by works of these kinds" (COLL) – can support another illuminating etymology[1]: the lexical association of *Gothic* and *romance* actually brings together the names of the two main cultural forces that shaped Europe (i.e. the Roman Empire and the Germanic tribes that sacked Europe, triggering the fall of the Roman world); actually, the word *Gothic* was first recorded in 1611, designating the language of the Goths.

The well-known distinction critics have drawn between the *novel* and the *romance* is fully illustrative of the special status of Gothic writing. The Gothic is part and parcel of the latter category, since:

> (…) the romance, following distantly the medieval example, feels free to render reality in less volume and detail. It tends to prefer action to character, and action will be freer in a romance than in a novel, encountering, as it were, less resistance from reality. (…) The romance can flourish without providing much intricacy of relation. The characters, probably rather two-dimensional types, will not be complexly related to each other or to society or to the past. Human beings will on the whole be shown in an ideal relation…
>
> (Chase, 1957)

The excitement of a romance is that of the universally human need for adventure (be it recounted – i.e. vicarious):

> (…) the Romance (…) invests individuals with an absorbing interest – it hurries them rapidly through crowding and exacting events, in a narrow space of time – it requires the same unities of plan, of purpose, and harmony of parts, and it seeks for its adventures among the wild and wonderful. It does not confine itself to what is known, or even what is probable. It grasps at the possible; and placing a human agent in hitherto untried situations, it exercises its ingenuity in extricating him from them, while describing his feelings and his fortunes in the process.[2]

3. What will then be the specifically English/British stamp of the Gothic novel? To find an answer, it would not be useless to forage among such elements as: the characteristic features of the Gothic genre and its aesthetic individuality; its component elements (thematic, compositional, etc.), and its functional and stylistic fabric; the authors' biography, superimposed on the intellectual and ideological data of the time. To begin with, virtually all the authors of Gothic novels/romances, which flourished through the ate 18th, and the early 19th centuries, set their stories in the Middle Ages, as a rule in gloomy castles replete with dungeons, subterranean passages, and sliding panels, and made plentiful use of ghosts, mysterious disappearances, and other sensational and supernatural occurrences; their principal aim was to evoke chilling terror by exploiting mystery, cruelty, and a variety of horrors. Typical features of Gothic fiction include terror (both psychological and physical), mystery, the supernatural, ghosts/spectres, haunted houses/castles/ mansions, Gothic architecture, castles or fortresses, darkness, (violent) death, decay, doubles, madness (especially in women), (dark) secrets, hereditary curse, persecuted maidens, etc. It can be noted that, by and large, these novels filled with scenes of terror and gloom share in the vast apparatus of universal fairy-tale and romance. Their (apparent) simplicity is patent: most (that is to say, virtually all) Gothic books seem to be free variations on similar themes: the literary, narrative and aesthetic 'modus operandi' was mostly made up of 'cut and dried' components. The nucleus of suspense and demoniac fright was virtually always formed by such stock ingredients as: the awesome antiquity of the Gothic castle, the ramblings over vast distances through damp corridors and deserted or ruined building wings, insalubrious hidden catacombs, all populated by appalling legends, and hosts of ghosts. The Gothic 'recipe' also included the villain, i.e. a malevolent, tyrannical nobleman; the angelic-looking, long-persecuted, and generally colourless heroine who is the subject of the main strain of terror, while acting as a focal point for both the unfurling of the narrative and the readers' sympathy; the brave, faultless hero, of noble birth but more often than not in lowly disguise; the convention of sounding foreign names for the characters (most of them Italianate); an ample display of stage devices such as strange lights and extinguished lamps, trapdoors, wall hangings and creaking hinges, mouldy manuscripts, a.s.o.

The general milieu was a society dominated by Catholicism or feudal structures; the immediate location – an oppressive ruin, or a wild landscape. To these were added certain characteristic features, preoccupations and states: the monastic institution and priesthood, sleeplike and deathlike states, underground spaces and live burial, twin characters and Doppelgängers, revelation of obscure family

connections, the possibility of incest; outlandish echoes and silences, the inexpressible, indistinct pieces of writing, the noxious effects of guilt, dreams and nightly landscapes, and dreams; spectres and ghostlike figure coming from the past, characters moulded of the themes of Faust or the Wandering Jew, civil insurrections and fires, ossuaries and asylums, analogies with painting. The Gothic thrills were managed through various literary and ideological agencies. The current begins in a self-conscious manner. "Gothic fiction was and is, essentially, a reaction against comfort and security, against political stability and commercial progress. Above all, it resists the rule of reason." (Sanders, 1998: 341)

However, it seems that the so-called "craze for Gothic" of the age was a bit older: "Horace Walpole is often credited with its invention in his remarkably influential *The Castle of Otranto* (1764), but it is better seen as rooted (like Pope's 'Eloisa') in pre-novelistic romance. Ruins or ancient buildings, ghosts either authentic or suspected, became almost essential ingredients even in novels whose main emphasis lay elsewhere." (Rogers, 1996: 263) In fact, the images come from the *Graveyard School* of poetry, while the aesthetic is cogent with the contemporary debate about the picturesque and the sublime, and the sensibility touches on the novels of *sentiment*. The key element was *pleasing terror*, a fundamentally romantic ingredient.

The first (official) Gothic author, Horace Walpole, was no doubt an unoccupied man, without however being an unoccupied mind, idle, but not lacking ideas and obsessions of the cultural type: Walpole's novel arose out of this obsession with the mediaeval; its setting is indeed mediaeval. To this was added a sort of artisan's ingenuity (rather playful, in fact). He used the convention of old documents as source of the narrative: he originally claimed that the book was a real medieval romance he had discovered and republished. Because of its enormous popularity, Walpole's novel came to be soon imitated, and its immediate progeny grew into a distinct literary genre.

> Surely no other modern literary form as influential as the Gothic novel has also been as pervasively conventional. Once you know that a novel is of the Gothic kind (and you can tell that from the title), you can predict its contents with an unnerving certainty. You know the important features of its *mise en scene*. (Sedgwick, 1980)

Beyond its sheer sense of romanticism evocative of an ancient, medieval past, and its melodrama, the most characteristic impulses at work in the Gothic novel are the disjoined elements, which are almost impossible to restore to their original unity. Likewise, it can be proved by scores of real life cases/personal experience that the eeriest, most violent events are actually the result of evocative techniques. The most significant ideological sources Gothic romances can be attributed to are: Anti-Catholicism, especially criticism of Catholic excesses, e.g. the Inquisition, and a fresh sensitivity to natural things.

4. But the most important ideas concerning and influencing the Gothic include the then topical discussion about the relationship between the sublime and the

beautiful, on the one hand, and the horrendous on the other. Discussions about the Sublime are part of intellectual Unitarian culture[3]; when it comes to the theoretical premises of the current in this respect, invoking Edmund Burke is a must. Burke readily recognizes that certain kinds of literature also evoked a sense of 'delightful horror'. Contact with historical ruins and settings generated a specifically Gothic delightful horror, which thrived through reference to mysterious or awe-inspiring occurrences, to torture and terror, haunting, necrophilia, necromancy, phantasms, prophecies, etc. Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful* – 1757 tries to shift into new aesthetic territory Aristotle's identification of the power of tragedy as lying in its evocation of pity and fear, and in its effective purging of these emotions: "When danger or pain press too nearly, they are incapable of giving any delight and are simply terrible; but at certain distances, and with certain modifications, they may be, and they are delightful, as we every day experience."

The opposition terror *vs.* horror was theorized by Ann Radcliffe in the following terms, in an essay published posthumously in 1826 ("On the Supernatural in Poetry"); terror, she claimed, "expands the soul and awakens the faculties to a high degree of life"; horror, by contrast, "contracts, freezes, and nearly annihilates them". It was terror (or that 'tranquillity tinged with terror' postulated by Burke), and not horror, that was the source of her own fictional sublime; it heavily took support on the reader's imagination and capacity for detachment from every-day life. The different approaches to the novel of terror, as it was called in the eighteenth century, have been called by some critics terror Gothic, represented by Radcliffe, and horror Gothic, represented by Lewis. Sometimes this same distinction is tied to gender, with female equated with terror Gothic and male being equated with horror Gothic.

Feminism is a superadded yet natural/logical element of Gothic writing, specifically with female authors like Ann Radcliffe and Mary Wollstonecraft, who, in *The Wrongs of Woman*, shows sensitivity to landscape and atmosphere, while rejecting intellectual passivity; the Gothic architecture presented in the book epitomizes the very image of woman in the society of the time, imprisoned within a circle of social and religious conventions.

When it comes to Gothic fiction, Walpole's melodramatic thriller *The Castle of Otranto* (1764) represents the predecessor of modern horror fiction. An antiquarian and connoisseur, Walpole had a mock-Gothic castle built for himself, ironically called Strawberry Hill, on the outskirts of London (1749). His personal masterpiece, the Gothic divertissement *The Castle of Otranto*, is certainly strange. The author's tendency towards entertainment and self-indulgence, even at the cost of travesty, is illustrated by the queer fortunes of that comparatively insignificant "prime mover" of a whole literary progeny. Walpole, the very sprightly and worldly Englishman, become the actual founder of the literary horror-story as a permanent form. In fact, a growing artistic impulse had bee given definite shape… and "a local habitation." The author was fond of mediaeval romances and mystery as a dilettante's diversion. First venturing it only as a "translation" by one

"William Marshal, Gent." from the Italian of a mythical "Onuphrio Muralt," the author later acknowledged his being connected with the book, which managed to create a new kind of literary characters, incidents and scenery. Walpole's influence was first felt in German romance of the weird and ghastly.

It was however Ann Radcliffe who created the gothic novel in its now-standard form. She was the first great practitioner of the Gothic novel, as well the most popular and best paid novelist of the eighteenth century England. To amuse herself, she began to write fiction, an occupation her husband encouraged. Radcliffe began her first literary efforts through boredom as much as anything else while her husband attended the Parliamentary debates and remained out late most evenings. Writing and reading were the only intellectual preoccupations most women could afford. Ann Radcliffe was, in Walter Scott's words, the true "founder of a class or school"; hers was a "peculiar style of composition affecting powerfully the mind of the reader." Critics always suggested that "the leader in true Gothic was Ann Radcliffe." (Rogers, 1996: 263)

Among other elements, she introduced the figure of the villain, which can be said to have later influenced the creation of the Byronic hero. She set higher standards in the field of the eerie literary atmosphere, while destroying her own phantoms through elaborate mechanical explanations; she managed apparently supernatural events that could be explained through various human agencies, or natural coincidence. (Which seems to be, in a way, a sign of indebtedness to 18th-century type rationalism…). Her literary achievement can be said to be both complex, and considerable. "Her literary technique draws on other arts: she uses visual settings of mountains and forests as if they were paintings or scenery, and distant glimpses, appearances and disappearances, sudden contrasts of light with darkness and noise or music with silence as if on stage." (Rogers, *ibidem*)

5. In conclusion, we could say that the genesis of such a remarkable literary sub-genre has undeniable antecedents, be they social, cultural, aesthetic, and personal. For various (similar) reasons, its ever-greenness is still a fact.

NOTES

[1] Since the very etymon of the term *etymology* is *etumon* "basic meaning", which in turn is derived from *etumos* "true, actual".

[2] From *William Gilmore Simms's prefatory letter to The Yemassee*, quoted in Chase, *The American Novel and Its Tradition*, p. 16.

[2] Unitarianism is a system of Christian belief that maintains the unipersonality of God, rejects the Trinity and the divinity of Christ, and takes reason, conscience, and character as the criteria of belief and practice.

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C'était Tunis. 1920 (récit de vie). Le récit de la jeunesse de Maherzia Amira-Bournaz

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ABSTRACT: C'était Tunis. 1920 (récit de vie). ***Narrative of Maherzia Amira-Bournaz's Youth***

Maherzia Amira-Bournaz, an important Tunisian writer who lived in the 20th century (1912-2002), described in her first novel, *C'était Tunis 1920,* using a simple and direct style, a Tunisian family portrait. The action of the novel takes place in an ordinary Arabian family; it looks like a letter to some grand-pupils teaching them not to forget their past. Our study deals with a Tunisian authentically document of the 20ies: way of life, habits, mentalities and the anticonformism of an Arabian family concerning their daughters' education.

KEYWORDS: *autobiographical novel, authentically document, habits*

La francophonie, avec sa longue histoire, s'impose par une grande variété due à sa diversité géographique. Les lettres de langue française, de plus en plus en concurrence avec l'anglais, comme langue d'usage et de communication, ont pris un essor considérable non sans provoquer des sentiments parfois ambigus chez les auteurs eux-mêmes. De plus, les Français de leur côté, deviennent de plus en plus conscients du fait que les francophones leur apportent un souffle nouveau. Au fond, pour un écrivain la vraie patrie est la langue de son écriture.

Les pays francophones se distinguent par une diversité extrême qui dérive de leur position géographique, leurs raisons historiques et, les dernières décennies, leur indépendance. Mais unis par une même langue, instrument, véhicule et modalité de pensée, ces pays se rapprochent les uns les autres même si leur géographie les éloigne.

Les littératures francophones insistent, en grande majorité, sur plusieurs *thèmes* en vue de débattre leurs problèmes : *l'enfance et l'autobiographie, la double culture, le couple mixte, la misère et l'exclusion, le passé et l'histoire, les luttes et la résistance, le désenchantement, le féminin contre le patriarcat, le réalisme ou la poésie*.

Membre actif de l'UNFT, Maherzia Amira-Bournaz donne de nombreux articles publiés dans la revue de *l'Association des Anciennes élèves de la rue de Pacha* (1985-1994). Invitée plusieurs fois aux émissions radiophoniques et télévisées afin de témoigner de son époque, décorée et médaillée maintes fois, elle

a été considérée *Femme de Lettres émérite du XXe siècle* par le CREDIF en mars 2000.

Maherzia Amira-Bournaz, figure emblématique de la Tunisie du XXe siècle (1912-2002), est l'écrivain qui trace, dans son premier livre, *C'était Tunis 1920***,** à l'aide d'un style simple et direct, le portrait d'une famille tunisoise musulmane. Le roman place l'action dans un milieu familial, « construit et détaillé » comme une lettre adressée à des petits-enfants pour qu'ils n'ignorent plus « leur propre passé », selon les mots de *Frédéric Mitterrand* dans la *Préface* du roman. Au fond, Maherzia Amira-Bournaz met beaucoup d'elle-même dans *les thèmes* de son roman : *l'évocation de son enfance* et *l'émancipation de la femme arabe par l'éducation*.

Notre étude se propose de présenter *un document authentique de vie de la Tunisie des années 20* : la manière de vie, les habitudes, les mentalités et l'anticonformisme d'une famille arabe vis-à-vis de l'éducation de ses filles. D'ailleurs les événements sont empreints d'exactitude, de fantaisie et de magie. C'est un véritable hommage adressé à la mère, une visionnaire de ce début de siècle et de ses mentalités.

Document authentique de vie

Récit autobiographique, le roman *C'était Tunis 1920* est un *document authentique de vie*. C'est une occasion exceptionnelle pour Maherzia Amira-Bournaz de faire revivre la vie quotidienne de *sa ville*, de *son quartier*, de nous présenter *sa famille et son enfance* à côté des parents*,* avec les punitions (méritées ou non) ou les récompenses, de nous présenter *ses parents, ses voisins*, d'insister sur les *traditions, les fêtes et les rites* du monde arabe (les recettes de la cuisine traditionnelle, les remèdes de la médecine traditionnelle), *les coutumes selon les jours de fêtes, d'insister* sur *les souvenirs et les contes* qui on bercé son enfance (un peu trop dures mais peut-être éducatifs du point de vue de l'Arabe et de sa mentalité), sur *les tabous et les superstitions* de l'époque, sur *les mentalités* d'un monde qui assurent de l'individualité à l'Arabe (le bain, l'éducation, le mariage des filles).

1. La ville et la maison tunisoises

Amira-Bournaz nous introduit dans l'atmosphère *de la ville et de la maison* tunisoises. La description de la ville, de la maison, de la chambre respecte dans tous les cas un schéma à peu près identique : de l'intérieur vers l'extérieur, du bas en haut, de gauche à droite :

> Notre nouveau logis se situait dans le quartier de Souk el Blatt, en pleine Médina de Tunis. Le rez-de-chaussée se composait d'une skifa (antichambre) et de deux pièces ouvrant sur un patio. Empruntons l'escalier menant à l'étage supérieur. (…) A gauche, une porte en verre martelé, nous permettait d'accéder à une chambre longue

> et étroite. (…) À gauche, une maksoura ou alcôve était éclairée par une fenêtre en fer forgé, ornant la façade. Dans ce havre de paix, cette ouverture constituait notre seul lien avec les rumeurs du monde extérieur. (…) Revenons à l'intérieur de la maison (…) à droite. Là s'étire une salle calme, aérée et éclairée par deux larges bais, l'une donnant sur la cour de la maison et l'autre sur la terrasse du mausolée de Sidi Tijèni. (…) Le sol de ces pièces était recouvert soit de carreaux que l'on nomme aujourd'hui « aile d'hirondelle » (…) soit de tommettes de forme hexagonale (…). Le plafond était lambrissé de bois verni, rehaussé de poutres saillantes, peintes de différentes couleurs. (pp. 15-16)[1]

Bournaz fait appel à *une description de type balzacien* mais *elle inverse le point de vue* de sorte que son cercle concentrique s'ouvre vers l'extérieur, vers le haut, symbole peut-être de cette famille arabe anticonformiste qui s'est voulue en liaison directe avec le monde de la connaissance, de la liberté, s'ouvrant vers l'avenir de ses filles : « À gauche, une porte en verre martelé, nous permettait d'accéder à une chambre longue et étroite. En face, une fenêtre surplombait la terrasse de Sidi Essourdou. » (p. 15)

La description de la villa de la famille respecte en totalité la technique balzacienne, de l'extérieur vers l'intérieur :

> Elle était non loin de la mer et construite en style colonial avec une belle véranda couverte, entourée de balustrades. La porte d'entrée laissait passer la lumière grâce à sa partie supérieure qui comportait une fenêtre en fer forgé dont les vitres colorées envoyaient leurs reflets sur le mur du couloir, couverts de faïence multicolore (pp. 139-140).

Tout comme Balzac, Bournaz fait appel *au détail*, à une caméra cinématographique qui accompagne le lecteur *à l'intérieur* à travers les chambres de la maison, en insistant sur l'inventaire du mobilier : dans la salle de gauche: « un confortable banc trônait recouvert d'un tissu et orné de coussins brodés », « un guéridon ovale avec dessus de marbre nous servait de bureau », « deux grandes armoires à glace », puis la chambre des filles qui avait « un lit spacieux », « une petite table de nuit », « un tapis, une chaise » (p. 16), « un lit à baldaquin » et « un imposant chiffonnier sculpté, fermant à clé et surmonté d'un miroir » dans la chambre des parents, dans l'une des pièces du rez-de-chaussée « une mida (table basse ronde) entourée de tabourets bas », « un buffet d'angle » pour la vaisselle, dans la chambre à provisions (Beït el mouna) il y avait « des jars de poterie vernies destinées à recevoir les différentes sortes de couscous » (p. 17)

Elle n'oublie non plus de dresser une liste avec les ustensiles de la cuisine, les plats de la table, les ingrédients des plats ou des médicaments (pp. 17-20), le mot arabe expliqué toujours en français : « une soupente ou sedda, (…) sinyas, plateaux de cuivre de différents diamètres, utilisés pour cuire au four les gâteaux de l'Aïd. » (p. 19)

Bournaz emploie avec prédilection l'épithète-adjectif, l'énumération, les mots arabes pour recréer l'atmosphère de la ville natale. Son implication dans le texte est

bien évidente dès les premières phrases de chaque chapitre. Elle se laisse conduite par la mémoire affective, chaque tableau décrit devient ainsi un souvenir cher.

Mais n'oublions que le monde arabe insiste sur l'intérieur, immeuble ou âme de l'individu, tenant compte des restrictions religieuses. C'est l'intérieur toujours habité, toujours dévoilé tandis que *l'extérieur* se cache derrière les voiles ou peut-être, derrière le monde minuscule de la famille qui, chez Bournaz, s'ouvre vers la société macro.

2. Les portraits

Mais en dehors de la description qui met l'accent sur la minutie de détails en tenant en éveil l'attention du lecteur surpris par tant d'énumérations, de mots qui explicitent les objets de la famille arabe, viennent ensuite *les portraits* que Maherzia Amira-Bournaz fait à ses parents, tantes, voisins et voisines, portraits qui respectent des règles générales : le portrait physique et moral vu de l'extérieur vers l'intérieur, puis le personnage vu par les autres : par la fille-auteur, par sa famille, par les clients, par les voisins mais l'autoportrait échappe à son observation.

Bournaz commence toujours par *le portrait physique* de ses personnages en augmentant en quelque sorte certains traits – surtout pour le portrait de la mère, compte tenu du fait que c'est elle qui est sortie vainqueur d'un combat contre les mentalités de ses parents et celles de toute une société. Elle n'oublie pas d'insister sur les défauts qui les individualisent d'ailleurs. Ensuite vient *le portrait moral*, Bournaz insistant surtout sur les qualités de ses parents.

2.1. Le père

Le père est défini par son portrait physique :

> El Mouldi était grand, fort, en avait le teint clair, comme presque tous les originaires du Cap-Bon. C'était un fort bel homme, malgré les quelques cicatrices de variole qui marquaient son visage : tête rasée et traits réguliers, il arborait de fières moustaches ; seulement, il n'aimait pas s'habiller (p. 23)

puis par celui moral : économe, il a l'esprit d'un véritable commerçant, il sait se débrouiller sans profiter des autres, il est honnête, il respecte les clients mais il demande le respect des termes de la vente des marchandises, il donne des conseils, il aide sa femme avec les repas, le lavage, les provisions :

> Mon père était économe, ma mère le disait même avare. Il dépensait avec parcimonie comme dans sa région natale (p. 23) (…)

> Lorsque mon père épousa ma mère (…) il était associé à Si El Arbi, commerçant dans le souk des étoffes (…) (p. 24)

> Chaque matin, mon père allait au travail après avoir fait les achats nécessaires à la préparation du repas. Car ma mère n'allait jamais faire les courses. (p. 27)
>
> Si El Mouldi était un bon mari, il ne voulait pas contrarier ma mère et il l'aidait quand il y avait de gros travaux à faire à la maison. Ce qui était plutôt rare dans notre mentalité tunisienne, car aider sa femme dans les travaux domestiques était considéré comme dégradant pour un homme (pp. 29-30)

Et le portrait se termine toujours par une bénédiction de la part de la fille respectueuse qui l'a vu comme modèle d'honnêteté et de respect : « Que Dieu ait ton âme et « rahmet allahi alik » cher père ! Tu nous as fait vivre dans le bien-être et même dans l'opulence, alors que tu étais seul à travailler pour nous cinq. » (p. 32)

2.2. La mère

La mère de Maherzia Amira-Bournaz, elle aussi a un portrait bien défini, de l'extérieur à l'intérieur. Elle commence par le portrait physique en insistant sur la taille, le teint, la peau, les joues, le corps tout entier :

> Elle était de taille moyenne, le teint très clair, la peau fine et transparente ; ses joues roses faisaient croire qu'elle était fardée. Elle avait un beau corps, des jambes magnifiques, sans défaut aucun, ce qui faisait dire au docteur un mois avant son décès, à quatre-vingts ans :
> - « Votre mère a les jambes d'une jeune fille de dix-huit ans ! » (p. 35)
>
> Ses cheveux tressés pendaient sur son dos et étaient noués par un ruban multicolore. Une mèche de cheveux, coupée à la hauteur de l'oreille, caressait l'ovale de son visage. (pp. 35-36)

Elle continue avec un de ses défauts aussi : la dentition qui lui a causé beaucoup de problèmes : « Elle avait les incisives supérieures irrégulières et proéminentes. Cela la gênait beaucoup et lui donnait un complexe qui lui faisait mettre la main devant la bouche lorsqu'elle riait. » (p. 35) mais elle n'oublie pas de souligner le soin du père : « (…) sur sa demande, il la conduisit, un jour, chez un dentiste qui lui arracha ses vilaines dents et les lui remplaça par deux jolies fausses incisives. » (p. 35)

Elle y ajoute le portrait moral : « coquette » (p. 35), elle aime être bien habillée. Bournaz a ainsi l'occasion de faire une description complète de l'habit féminin car elle veut insister, en analysant avec minutie, sur les habitudes des femmes de Tunisie des années 20, document vivant concernant l'habit de la femme arabe de cette période :

> Elle faisait appel à Lella Yamina pour lui confectionner ses vêtements. Elle portait sous ses corsages, un tricot rayé à manches longues en hiver et sans manches en été. Une fouta choisie chez mon père, enveloppait avec grâce sa silhouette. Dessous, elle avait un large serrouel en percale blanche dont le bas se terminait par de la chebka

(fine dentelle tunisienne exécutée à la main). Une coulisse fixait ce pantalon bien froncé à la taille. En hiver, lorsqu'elle avait terminé le ménage, elle s'enveloppait d'un grand châle. (p. 36)

La mère, s'occupant du ménage, fait appel à ses filles de l'aider et, en même temps, de leur enseigner les secrets d'être une bonne femme arabe.

Le trait le plus saignant de la mère reste son entêtement à propos de l'éducation de ses filles en vue d'obtenir leur possibilité de fréquenter l'école même si les amis et les voisins ne veulent plus d'elle. Elle continue à soutenir son idée : la fille doit avoir libre accès à l'éducation de l'école. Elle s'érige ainsi contre les tabous du monde arabe qui limitent l'accès de la fille à l'éducation, en lui refusant la liberté d'apprendre, de connaître, d'être libre :

(…) ma mère décida de nous envoyer ma sœur et moi à l'école. Mais mon père était furieux, il devient méchant, (…) il hurlait, les yeux brillants et la moustache hérissait ; il s'opposait de toutes ses forces, de tout son poids, à ce projet fou : « Qu'on envoie les garçons à l'école soit, mais les filles doivent rester à la maison pour être protégées du mal qui les guette au dehors ». (pp. 36-37)

(…) Ma mère pleura beaucoup mais ne céda pas (p. 38)

(…) Seule contre tous, elle a tenu à nous inscrire à l'école, mes sœurs et moi, à une époque où l'instruction des filles était mal considérée ! (p. 39)

Bournaz annonce aussi un manque de sensibilité de la part de la mère, une attitude sévère, autoritaire, peu affectueuse qui, du point de vue de l'enfant, représente le côté négatif : « Jamais une caresse, ni une parole tendre de sa part comme le font toutes les mères. (…) De même, je n'entendais jamais un compliment lorsque je réalisais une prouesse ou m'acquittais de différentes tâches ménagères. » (p. 38)

Réservée, distante, la mère qui punit l'enfant est quand même la mère qui leur a assuré de l'indépendance, un emploi et une retraite heureuse : « Elle me défendait surtout de répéter quoique ce soit à mon père, lorsqu'elle le faisait. (…) Ma mère était donc peu affectueuse, elle était réservée, distante avec tout le monde, je dirais même fière. » (p. 39)

Et, comme pour chaque portrait esquissé par Amira-Bornaz, l'image finit par la bénédiction de la mère, celle qui a dû lutter avec les mentalités de tout un peuple pour obtenir le droit à l'éducation dans une école, de ses filles et de toutes les filles arabes de n'importe où, c'est-à-dire le droit de choisir son chemin et sa propre liberté :

Pour cela, elle a supporté les tracasseries de mon père, les sarcasmes et les moqueries des parents et des voisins. Elle a rompu avec sa famille. Elle a tout sacrifié et réussi à nous donner l'instruction que très peu de filles tunisiennes ont eu la chance de recevoir en 1920. Elle a tenu bon et a réussi à faire de nous ce que nous sommes aujourd'hui, mes sœurs et moi. Merci ma chère mère ! (p. 39)

2.3. L'enfant Maherzia

L'écrivaine Bournaz rédige, en fin de son livre, un portrait tout a fait réaliste de *l'enfant qu'elle a été autrefois*. Auteur et personnage de son propre roman, Maherzia Amira-Bournaz fait appel à sa mémoire et crée une image complète. Elle se rappelle, avec les moindres détails, les années de sa scolarité, ses progrès dans l'étude de la langue française et ses compositions qui « valaient de bonnes notes et des compliments » (p. 155), ses dessins en couleurs qui accompagnaient chaque poème de ses cahiers de récitations, ses émotions quand elle montait sur l'estrade, à la fin de l'année scolaire, en vue de réciter des poèmes mais aussi sa joie et son contentement : « Bien habillée et tout enrubannée pour la circonstance, je déclamais la poésie en y mettant le ton avec force, gestes et expressions de visage. Ceci me valait les rires attendris et les applaudissements fournis de l'audience. » (p. 155)

Elle se rappelle aussi qu'elle aimait beaucoup les maths en prenant les problèmes d'arithmétique et de géométrie « comme un jeu » (p.155) mais que la géographie et l'histoire n'étaient pas ses points forts et elle devait apprendre par cœur et sans comprendre « des listes de dates et de noms propres » (p.155). La question la plus confuse qui l'a hantée toute sa vie était le fait qu'elle ne trouvait jamais de rapprochements entre les soi-disant ancêtres, les Gaulois, et son peuple, entre les histoires de son père et les histoires de l'école.

Maherzia Amira-Bournaz se rappelle aussi, comme si c'était hier, le jour de son examen du Certificat de Fin d'Etudes Primaires, le coucher tôt la veille, la lecture de la Fatiha avant les épreuves et toutes les règles de l'accès dans la salle d'examen : sans cartable, « avec un sous-main avec quelques feuilles de brouillons et des buvards » et un plumier « avec des plumes de rechange » et « deux crayons mine et un gros crayon à deux extrémités », « une gomme et un taille-crayon », avec son attirail, sa carte d'identité et sa convocation (p. 156). Sa réussite a été un véritable triomphe pour elle-même premièrement et ensuite pour sa mère qui a dû lutter contre toute une mentalité rétrograde de la part de tous ses parents, des voisins et des amis qui l'ont « reniée et dénigrée » (p. 157).

Le cadeau reçu allait de paire avec sa nature gaie, amusante et forte : un orguenou et des leçons de musique deux fois par semaine avec Si Salah. N'oubliant de lui faire aussi le portrait (p. 157), Bournaz se rappelle son impatience d'apprendre à jouer de l'orguenou : « Il m'apprenait que tel doigt devait aller sur cette touche, corrigeait mes reflexes de jouer avec une seule main et m'interdisait de poser mon doigt n'importe où sur le clavier. » (p. 157).

Elle a appris enfin à sentir la musique, à comprendre les mots du texte, à découvrir les splendeurs de leur musique classique. Pour elle, le souvenir de l'orguenou ne disparaitra pas avec sa mort, elle l'a fait don à la Maison des Musiques Arabes et Méditerranéennes, créée au Palais du Baron d'Erlanger à Sidi Bou-Saïd : « Il a été réparé, restauré et ne disparaîtra pas avec moi. » (p. 158) Il devient alors le symbole de la fin de son enfance, du succès remporté par elle et sa mère contre les mentalités d'une société qui ne donnent pas de liberté au choix de

l'éducation des jeunes filles arabes. L'éducation, pour les garçons de même que pour les filles, doit se faire en toute liberté d'option.

Les idées libérales de sa mère, qui a dû rompre avec sa famille, avec ses amis et voisins, se sont matérialisées enfin, elle est sortie vainqueur d'une société soumise à des règles qui ne vont pas de paire avec le progrès et le désir de tout homme d'apprendre, d'avoir accès à la connaissance, à l'éducation de l'école. Même les recettes alimentaires en fin du livre sont une preuve de la nécessité de libre connaissance et libre circulation des idées avec le XXe siècle. Les frontières entre les cultures, entres les sexes, entre les idées doivent disparaître, l'homme de n'importe où a besoin de connaître les autres et de se connaître lui-même, sa curiosité devient alors un excellent moyen de connaissance. La fin d'un roman s'ouvre vers le souvenir et la réalité passée sur le vif, les deux caractéristiques de l'étude de Maherzia Amira-Bournaz sur la société de son temps, le Tunis des années 20.

NOTE

[1] Toutes les citations renvoient au roman *C'était Tunis. 1920* de Maherzia Amira-Bournaz, Tunis, Cérès Éditions, 1993.

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Listening Comprehension in Second Language Acquisition

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ABSTRACT

Teaching listening is undoubtedly a complex issue which involves much concentration from both teacher and students. It is neither simple nor easy to familiarize students with the various English dialects, stresses or different communication patterns that are often used during a conversation. Therefore, dialogues or monologues must be carefully chosen and must represent real life situations. Moreover, various exercises should be conceived (based on the listened text) in order to encourage students engage themselves successfully in conversations. The present paper deals with all these aspects and intends to offer possible solutions to the problems usually encountered when teaching listening.

KEYWORDS: *listening skills, second language acquisition, listening comprehension, receptive skills*

A successful modern communicator in a widely spread language such as English implies without question a good mastering of all the basic skills that are part of the pedagogical practice: reading, writing, speaking and listening. Of the receptive skills, listening is sometimes perceived as an entertaining and simple activity by students. They generally start the course with the wrong idea that listening to a text is an easy task that they have to achieve but unfortunately most of them end up considering it one of the hardest missions they have to accomplish. This is because people, although native speakers, usually express differently. The tone of the voice, the stress on certain words, the attitude towards the speech act, etc, they may all vary from one person to another. Let alone the fact that sometimes the interlocutors may be from different regions or from different countries where English is considered as the second language. Getting used to all these models of communication is however essential since this way listening habits are better developed. Thus, listening is a skill which deserves special attention and much practice.

> We only become aware of what remarkable feats of listening we achieve when we are in an unfamiliar listening environment, such as listening to a language in which we have limited proficiency. Even managing to separate speech from non-speech sounds seems a real achievement: the other parts of the process which we take for granted in our L1 (…) now become formidable tasks. It is hardly surprising that

> people everywhere believe that foreigners speak too fast. (Anderson, Lynch, 1988: 3)

In the case of non-philological classes, the teacher has to select the texts that arouse students' interest (texts related to their specialization: for example, in the case of business students, texts should represent accounting information, marketing strategies, management problems, etc.) and prepare all sorts of activities in order to enhance effective language learning. In *Second language listening: theory and practice*, the authors bring into discussion these aspects (by applying them to engineering students) and point out the fact that there are two main tasks for the teacher: the target tasks and the pedagogical ones:

> The target tasks are listening to segments of authentic spoken text on an engineering topic. The pedagogical tasks are specially prepared exercises and activities that enable the learners to complete the target tasks. In preparing the preset pedagogical tasks, consideration is given to what listening skills can be developed through the texts. For example some texts have general discussions and summaries in them. These texts are suitable for global listening. Other texts have more detailed information and specifications. These texts can be used for listening for specific information. The tasks are structured around a simple format of pre-, while- and post-task activities to facilitate overall language learning. (Flowerdew, & Miller, 2005: 72)

It is also highly important to introduce the topic of the listening task before the actual act of listening; otherwise there may appear the risk of losing interest in the subject matter. This way, students know better what to expect from the audio material, they will be relaxed and more confident in themselves. They will perceive the video as an enjoyable activity and they will try to get the real meaning of the newly presented information. Students are thus directed towards the ideas the speaker emphasizes in a pleasant way. The purpose is clearly defined: to acquire specific information without being stressed by the impossibility of not being able to cope with the real core of the presented discourse. The lack of a clearly defined purpose or of the teacher's short anticipatory hint of the topic to come may generate disinterest on the part of the students. As Penny Ur mentions,

> In discourse that is not based on the listener's active spoken participation, his expectations may be less strictly defined, but they are there nevertheless and again are connected with his purpose. If we listen to the news, it is from a desire to know what is happening in the world (…). If we are listening to a lecture, we usually know roughly what the subject is going to be and either need to learn about it or are interested in it for its own sake. If none of these conditions is true, then we shall probably not listen at all, let alone understand. (1984: 3)

Hence, listening is a much more complex activity than it appears to be at first sight. Listening abilities are formed in time and much practice is needed since there are no strict rules to be learned. However efficiency in listening is more likely to be

achieved when practice involves a speaking activity. The two language skills are generally connected with each other in the sense that exposing students to a large number of sounds and structures that can be identified in real life situations is of great help for their oral accuracy. Reproducing the language patterns from the dialogues presented on the recordings and repeating them in oral exercises are important stages in the formation of a solid speaking background. A clear and correct speech can be acquired only by a constant familiarization of the students with the great diversity of sounds and structures of the English system as well as with their extensive practice. Listening is, in consequence a challenging and demanding skill:

> Listening is often said to be a passive skill while speaking is described as an active one. This is not wholly true; for listening is also an active skill as it is concerned with decoding a message and understanding it; moreover the listener has to show that he has or has not understood the message from his response. Listening is a skill that can be developed through systematic teaching. (Verghese, 1989: 71)

Thus, providing students with a rich listening input can be extremely useful for their capacity of understanding and their ability to cope with the demands of reading, writing and speaking activities. Only by intensive interaction with segments of authentic materials (followed by especially prepared exercises) can increase communicative competence. Moreover, when practice is directed towards reading, writing, as well as speaking, acquiring proficiency in English becomes easier and faster. In other words, listening may be considered as the starting point for developing all the other teaching skills and, in a modern electronic century such as ours, the teacher has many technological possibilities to introduce the listening part of the lesson to students. As Paul Verghese argues in his book:

> The increasing use of audiovisual aids in second language teaching is based on the modern audio-lingual theory which stresses a listening-speaking-reading-writing sequence in second-language learning situations. The theory insists that learning to speak a language becomes easier if the learner has enough training comprehension. (Verghese, 1989: 111)

Despite all the modern audio-visual aids brought in the class, "cultivating" listening may turn into a boring activity without the help and support of a qualified teacher. He/She has to play an active role during the lesson, manipulating the materials in the sense of adapting them to the language level of the students, playing them several times, searching for tempting tasks and adopting new strategies to avoid monotonous teaching. The authors of the book *Methodology in language teaching: an anthology of current practice*, bring into discussion the aspect of "personalizing" the lesson which is a good opportunity to revise the structures, language or vocabulary taught in the class. Students are thus stimulated by supplementary interactive worksheets, mill drills, etc to implicate more in the course.

> A challenge for the teacher in the listening classroom is to give learners some degree of control over the content of the lesson, and to personalize content so learners are able to bring something of themselves to the task. There are numerous ways in which listening can be personalized. For example, it is possible to increase learner involvement by providing extension tasks which take the listening material as a point of departure, but which lead learners into providing part of the content themselves. For example, students might listen to someone describing his or her work, and then create a set of questions for interviewing the person. (Richards, Renandya, 2002: 240)

While discussing activities that may be used in classes focused on listening, the teacher may choose from a range of listening materials. Students may be asked to listen for general information, for specific or detailed information, to listen in order to meet expectations or simply for communicative tasks. Attention should be given to those weaker listeners, who are afraid of such activities and who tend to loose control over the listening material. Thus, it's sometimes better to use the same listening material for different purposes, to start with somehow easier tasks to achieve and then pass to those more difficult ones.

For example, during a lesson about traveling, students are first given a list of possible situations that irritate people while flying. After discussing the vocabulary items mentioned in the list that may pose problems to the students, the teacher tells them that they are going to listen to several passengers and their complaints about traveling by plane. The students listen and tick the problems they hear on the tape. It's a simple and funny activity that makes students trust their listening skills.

Furthermore, they are given a series of questions they need to answer about the listening material. It's a step forward towards a more difficult listening task, but since they've already listened to the material, they can better focus on the answers they need to find. This activity allows weaker listeners to get accustomed to the listening material step by step, to listen first for specific information and then for more detailed one.

> If students are to get the maximum benefit from a listening then we should replay the tape two or more times, since with each listening they may feel more secure, and with each listening (where we are helping appropriately) they will understand more then they did previously. (Harmer, 2001: 230)

The so-called "jigsaw" activity is funny and interactive to be used in class. The students are given a set of pictures and they are asked to place them in order to form the entire story. After guessing the story based on the pictures, the students listen to the material and see if they were right. It is an activity which is extremely appealing to the students since they have an active role in the elaboration of the story.

In ESP classes, listening materials should meet the expectations and interests of the students. In a business class, after a previous discussion upon the rules of starting a conversation in a business environment, the teacher asks the students to listen to several conversations and decide which are suitable to the presented

situations. The students focus on the style (formal or informal) of the speech, on the order the ideas are mentioned on the tape and then decide upon the best ones.

Listening for communicative tasks is best emphasized by listening activities to fill-in forms. For example, the students are asked to listen to a telephone conversation between a secretary and a businessman who would like to make an appointment with the manager of the company. While listening, they need to fill-in a form they have in front of themselves with the details and personal data of the person who needs the appointment. It's a great opportunity for them to see how language is used in context, what problems may arise and what kind of questions are usually asked during such telephone conversations. After filling-in the forms, they are divided into pairs and are asked to role play their own telephone conversations. Thus, listening can be a preparatory stage towards improving speaking skills.

Discussing the relationship between listening and speaking, Anderson and Lynch in their book simply entitled *Listening,* distinguish between the two types of listening activities: the activities where you listen without speaking and those where one listens with the opportunity of speaking.

> A necessary part of any programme to develop listening skills are tasks that make the relationship between success in listening and speaking clear to the learner. We have already suggested that effective speaking depends on successful listening for L2 learners. (…) Experience as a listener was more beneficial than practice in the speaking role, as it seemed to highlight the needs of the listener for clear and explicit instructions. (Anderson, & Lynch, 1988: 16)

While teaching listening the teachers tend to focus more on the outcome of the process, on how well the students did during the listening activity, rather than drawing attention upon effective strategies for listening. Cooperative listening, part of the broader cooperative learning process, is a great strategy to improve the listening skills of students. Once they are divided into pairs or groups, the students work together and help each other during the activity. The weaker students in listening get help from their classmates, they are offered an example of how to listen in order to obtain the requested result. "In studies where students were taught specifically to be cooperative, results revealed vast improvement in language skills as well as increased self-esteem, motivation, altruism, and positive attitudes toward others." (Oxford, 1989: 2)

There have been numerous studies concerning the strategies used by listeners in order to understand a spoken material. According to Conrad (1981, 1985), learners rely more on the semantic cues, that is information provided by context, than on the syntactic cues. Martin (1982) observed that learners first pay attention to the rate of speech, pronunciation and vocabulary and then start to decode the input. Therefore, audio-materials should be played more then once to allow the students time to get familiar to the spoken text.

The role of the teacher is also important since, at the beginning of any listening activity the teacher has to make clear exactly what he/she expects from the activity.

If there is a listening material which has as result the division of utterances into true and false ones, the teacher needs first to go through the sentences with the students to help them focus on the desired information. If students are asked to fill in the gaps certain words missing based on a listening material, the teacher may pause the tape from time to time to offer students the time they need to fill in the blanks. Based on the length of the material and on the difficulty of tasks, the teacher may play the tape two or three times to help students get accustomed to the listening material.

In conclusion, listening comprehension is central to second language acquisition. It is an active process by which listeners decode meaning due to contextual cues, prior knowledge and the received information. It is a skill which enhances the information-processing ability and involves the cognitive strategies of the student. During ESL classes, teachers should not neglect the importance of this skill in the formation of the future English speakers. By listening activities, students are aware of how the language functions in context, of how the words are stressed on certain occasions and what is important to perceive from a spoken message.

Gary Buck in his book *Assessing Listening* concluded that

> listening comprehension is an active process of constructing meaning, and this is done by applying knowledge to the incoming sound. Comprehension is affected by a wide range of variables, and that potentially any characteristic of the speaker, the situation or the listener can affect the comprehension of the message. (2001: 31)

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Gender Expression in Romanian and English

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ABSTRACT

The paper tries to be a brief comparative approach of the gender mark for the nouns in English and in Romanian. As we all know, the grammatical category of gender is a fundamental one for the nominal flexion in Romanian while in English it is not of great importance. In both languages there are three classes of nouns divided according to gender: masculine, feminine and neuter nouns. The components of gender, like those of any other grammatical category, are relevant only in comparison with their opposition.

KEYWORDS: *language, gender, inanimate, components, analysis, nouns*

Language and gender is a topic that is of interest in its own right; it is also important because of what it can add at our understanding of language and how it works. The components of gender, like those of any other grammatical category, are relevant only in comparison with their opposition. For example, in some languages (like Italian, French or Spanish) we can distinguish two components: masculine and feminine. In other languages, though (English, German or Romanian) there is a third component, the neuter. The classical definitions of gender refer to element of content.

For example, Iorgu Iordan[1] defines gender as a "grammatical category which corresponds in the case of nouns, to a logical category of their content. Objects are, according to their nature, either masculine or feminine or of no sex" (1978: 272).

The modern definitions take more into account the expression and the syntactical implications of gender existence to nouns and to nominal determiners.

Jean Dubois (*et al.*, 1994: 257)[2] defines gender as being a grammatical category based on nouns distribution into nominal classes according to certain formal features, which become obvious through pronominal reference, though adjectival or verbal agreement and at last but not least, through nominal affixes(prefixes, suffixes, case desinences).

For Romanian nouns, gender is made of the opposition between masculine and feminine components of the animates, on the one side (*student*/'studentă') and between these and neuter, the representative of the inanimate on the other side. As far as, the hierarchy of gender oppositions and the opposition that originated this hierarchy is concerned there are several points of view some linguistics draw a special attention to the opposition animate/inanimate while others are in favour of

masculine/feminine opposition. Other linguistics suggested the use of the term "ambiguous" instead of "neuter". However, the term "ambiguous" could not replace neuter (Puşcariu, 1994: 131)[3] as the Romanian neuter, nouns keep and develop the class of neuter nouns (inanimate) from.

The Romanian linguists found various procedures of recognition of the noun gender starting from the feature of the Romanian neuter nouns to have a masculine determiner for singular and a feminine one for plural.

1. Gender in English

According to Leon Levițchi and Ioana Preda (2001: 24)[4] there are four genders in contemporary English, and these are:

- masculine gender for masculine beings: *boy*, *father*, *dog*
- feminine gender for feminine beings: *daughter*, *girl*, *woman*
- neuter gender for objects, for everything that is inanimated and does not imply the idea of sex: *world*, *peace*, *house*
- common gender for both sexes: *parent*, *infant*, *teacher*

The common gender has the particularity of characterizing the nouns only when they are seen out of a certain context, because when being in any context, they become always masculine and feminine.

On the other hand, Thomson and Martinet (1997: 24)[5] stated that there are three genders in English:

- masculine: men, boys and male animals (pronoun **he/they**)
- feminine: women, girls and female animals (pronoun **she/they**)
- neuter: inanimate things, animals, babies whose sex we don't know (pronoun **it/they**)

According to them, **ships** and **sometimes cars** and **other vehicles** when regarded with affection or respect are considered feminine.

In spite of the fact, that the grammatical form of the word does not contain any element that could help us to determine the gender of the noun, there are some lexical means which make the gender of the English nouns explicit. Gender is not only a simple reflection of reality, but it is rather a matter of convenience and of choice made by the speaker who can use special strategies in order to avoid any reference specific to each gender.

The distinction between masculine and feminine can also be made using formal marks.

Among these formal marks we can mention:

- predeterminer that specifies the gender of the noun:

We are looking for a male nurse.

- compound words using an element that denotes gender:

During the meeting an Englishman showed little respect for our country.

- the use of certain suffixes, that denote gender:

Actor, Denis Stefan won the first prize this year.
Actress Julia Roberts performed brilliantly.

The majority of nouns indicating occupation have the same form: artist, dancer, driver, guide, etc. A special category is referring to domestic animals and many of the larger wild animals which have different forms: *bull/cow*, *duck/drake*, *ram/ewe*, *stag/doe*, *stallion/mare*, so on.

The gender of the nouns in English is very rarely marked formally as compared to the nouns in Romanian where the meaning and the ending of the noun have a great contribution to the identification of the grammatical category of gender. Except for a few cases when the gender is marked by the use of different words or suffixes (*boy/girl*, *lion/lioness*) the gender of the most English nouns is identified by using pronouns or adjectives that have a different form for each gender.

As far as the classification of English nouns into masculines, feminines and neuters is concerned, they are classified into three groups of nouns: names of persons, names of animals and names of objects.

1.1. The gender of the nouns denoting persons

The nouns indicating a male person belong to the class of masculine nouns (*man*, *father*, *boy*), while those indicating a female person belong to the feminine gender (*woman*, *mother*, *sister*).

Nouns like *baby*, *infant*, and *child* belong to the neuter gender in a pejorative meaning or into a neuter expression from the affective point of view, but there are also words that belong to the common gender (*assistant*, *attendant*, *driver*). They get a different gender in a well-expressed context where the elements, such as pronouns and pronominal adjectives are used with different forms indicating thus the gender. The gender can be lexically or morphologically marked for the class of nouns denoting persons or it can be identified with the help of some words from the context expressing gender.

Lexically, the opposition of gender is marked by the use of different words:

Masculine	**Feminine**
boy	*girl*
father	*mother*
earl	*countess*
gentleman	*lady*
king	*queen*

lad	*lass*
man	*woman*
monk	*nun*
Mr.	*Mrs., Ms.*
nephew	*niece*
uncle	*aunt*
son	*daughter*
husband	*wife*
bachelor	*spinster*
wizard	*witch*

There are in English very many compound words with "man" and "woman" which denote the opposition masculine – feminine. In *Longman Dictionary of English*[6] there are about 40 different words compound with 'woman' and even more compound with 'man'. Among the most often used ones we mention:

spokesman/spokeswoman
policeman/policewoman
chairman/chairwoman
businessman/businesswoman
congressman/congresswoman
horseman/horsewoman.

We have to mention the fact that there are several compound words with 'woman' which do not have a masculine equivalent. Some of them are: *beggarwoman, slavewoman, ghostwoman, needlewoman, sweeperwoman.*

But, on the other hand, there are masculine words compound with 'man' which do not have a feminine equivalent: *airman, barman, boatman, cabman, coalman, craftsman*, etc.

In many other cases words which have distinct forms for expressing masculine or feminine gender, may become nouns of common gender: *father* (masculine), mother (feminine), *parent* (common); k*ing* (masculine), *queen* (feminine), *monarch* (common); *boy* (masculine), g*irl* (feminine), *child* (common); *husband* (masculine), w*ife* (feminine), *spouse* (common), etc.

Some English words mark their gender through a suffix with a masculine form. When we add this kind of suffixes in order to form a feminine noun, there are sometimes but not always certain changes in the spelling of the masculine word. There are no changes when we add the suffix *-ess* in order to form the feminine of the following words: g*od/goddess, actor/actress, ambassador/ambassadrice, heir/heiress, host/hostess*, etc. When we add the same suffix to other words there are vocalic or consonantal alternations: *duke/duchess, master/mistress, murderer/ murderess.*

Except for the suffix *-ess* there are other suffixes commonly used in English in order to express the feminine gender. Among these we have to take into

consideration the following ones *-ine*, *-ette*, *-ix*: *hero/heroine, usher/usherette, executor/executrix*, etc.

1.2. The gender of nouns denoting names of animals

In English the nouns denoting animals are divided into gender classes according to their size. Thus, big animals are considered masculine and they can be replaced by the masculine pronoun "he":

When the mare saw her master…
The horse came closer to his master.

Domestic animals and many of the larger wild animals have different forms: *bull/cow, cock/hen, dog/ bitch, duck/drake, gander/goose, lion/lioness, ram/ewe, stag/doe, stallion/mare.*

Other use gender marking words:

Masculine	**Feminine**
cock sparrow	*hen sparrow*
he-goat	*she-goat*
tom-cat	*tabby-cat*
male frog	*female frog*
he-bear	*she-bear*
jack-ass	*penny-ass*

2. Gender in Romanian

There are three genders in Romanian: *masculine, feminine* and *neuter*. The opposition masculine-feminine corresponds to the difference of sex in very few cases, especially the animate nouns and particularly, the names of person. This concordance is valid not only for common nouns but also for proper nouns: *Dan/Dana*, *George/Georgiana*.

There are situations when the concordance between the grammatical gender and the sex is not respected any more. Nouns such as *ministru* or *ambasador* have got a form of feminine which is rarely used, the masculine form being preferred when rendering the idea of feminine as to express the idea of feminine we use appellatives placed in front of the noun and marking the feminine gender:

Doamna ministru a semnat documentul oficial în prezența liderilor sindicali.

Except for the case of nouns denoting animals there is no connection between the grammatical gender and the sex. The grammatical gender is justified in other

cases only by the ending. The criterion of its studying is decisive when considering nouns as belonging to one gender or another.

There are no strict rules about it but one, which says that no noun ending in a consonant can be feminine, it is either masculine or neuter. But this rule cannot be applied the other way. A noun ending in a vowel can be masculine (*popă, frate*) feminine (*casă, fată*) or neuter (*gard, taxi*).

There are several ways of gender identification as C. Dimitriu (1979: 129)[7] suggests it can be made by taking into consideration the article as *Gramatica Academiei Limbii Române* suggests by attaching a cardinal numeral. Valeria Guţu-Romalo (1985: 149)[8] suggests by attaching a demonstrative adjective or by attaching a demonstrative adjective or, eventually, by using any determiner as Mioara Avram thinks that "the gender of a noun is marked and can be identified through the form of its determiner" (1986: 32)[9].

It is almost impossible to evaluate the gender of a noun according to its meaning because the names of objects, the abstract nouns and the names of places could belong to any of the three genders. However, there are some remarks we should make.

Most of the inanimate nouns are neuter: *pahar, dulap, frigider, obraz, piept, drog, ajutor*. They can be masculine as well: *cartof, perete, pom, dinte*. Some of them, but not very many, are feminine: *pijama, ţară, capcană, cafea*, etc. The names of sports and games are also neuter: *box, fotbal, şah*, as well as the names of winds: *austru, ciclon, crivăţ*.

Among the nouns that are always masculine we mention: all the letters of the alphabet (a, b, c), the names of months (*aprilie*, *iunie*, *mai*) and the musical notes (*do*, *re*, *mi*). Among the nouns that are always feminine we mention the names of continents (*Europa, America, Asia*), the days of the week (*luni, joi, vineri*), the names of the seasons (*vara, iarna*), most names of fruits (*pară, cireaşă, caisă*). The exceptions are the following names of fruits that are masculine (*strugure, pepene, ananas*) and (*măr*) that is neuter. As for the names of the countries, those ending in "-a" are feminine (*Italia, România, Grecia*) and those ending in a consonant or another vowel are masculine (*Irak, Congo, Peru*).

Many of the feminine nouns are obtained by adding suffixes to their masculine form. Among these suffixes, we mention:

-ă: *coleg/colegă, vecin/vecină*
-iţă: *frizer/frizeriţă, doctor/doctoriţă*

The feminine form of *doctoriţă* is never used for indicating the title or for direct addressing. We shall always say, thus:

Doamnă doctor, aţi avut dreptate.

Doamna doctor Ionescu lipseşte azi.

We shall never address to someone using *"Doctore!"*, either for a man or a woman, we shall say *"Doamnă/Domnule doctor!"*

When referring to a scientific title, the noun *doctor* does not have a feminine form.

Doamna Ionescu este doctor în matematică.

The masculine nouns obtained with the help of the suffix "-tor" are the starting point for the feminine gender, obtained with the help of the suffix "-toare": *învățător/învățătoare, muncitor/muncitoare, vânzător/vânzătoare*.

The suffix "-că" is added to the masculine form in order to obtain a feminine gender noun denoting a person: *țăran/țărancă, bucureştean/bucureşteancă, țigan/ țigancă*. This suffix can be used exclusively for nouns denoting persons, thus we shall never say "*limba românc*ă" but "*limba română*".

The feminine form of the nouns denoting animals or feminine members of a people is obtained by adding the suffix "-oaică": *lup/lupoaică, leu/leoaică, turc/ turcoiacă, grec/grecoaică*.

There is another suffix, quite rarely used, which helps us to form the feminine gender of a noun, that is "-easă": *lăptar/lăptăreasă, croitor/croitoreasă, mire/ mireasă*. The few nouns ending in "-easă" are borrowings from French: *poetesă, negresă, prințesă*.

In the case of a reduced number of nouns, the two different forms have also different plurals with different meaning:

sg. *corn* - pl. *corni* (masculine) 'musical instrumental'
- pl. *cornuri* (neuter) 'small curved bread'
- pl. *coarne* (neuter) 'bone formation on the head of animals'

sg. *ochi* - pl. *ochi* (masculine) 'the organ of sight'
- pl. *ochiuri* (neuter) 'scrambled eggs'

sg. *colț* - pl. *colți* (masculine) 'long, sharp teeth of animals'
- pl. *colțuri* (neuter) 'geometric angles'

sg. *timp* - pl. *timpi* (masculine) 'steps in motions'
- pl. *timpuri* (neuter) 'time'

3. Conclusion

English makes very few gender distinctions. When they are made, the connection between the biological category "sex" and the grammatical category "gender" is very close, insofar as natural sex distinctions determine English gender distinctions. It is further typical of English that special suffixes are not generally used to mark gender distinctions. Nor are gender distinctions made in the article.

Some pronouns are gender sensitive (the personal *he, she, it* and the relative *who, which*), but others are not (*they, some, these*, etc.). In both languages there are three classes of nouns divided according to gender: masculine, feminine and neuter nouns.

NOTES

[1] Iorgu Iordan, *Limba română contemporană*, 272.
[2] Jean Dubois *et alii*, *Dictionnare de linquistique et des sciences du language*, 257.
[3] Sextil Puşcariu, *Limba română*, 131.
[4] Leon Levițchi, & Ioan Preda, *Gramatica limbii engleze*, 24.
[5] A.J. Thomson, & A.V. Martinet, *A Practical English Grammar*, 24.
[6] D. Biber, S. Johanson, G. Leech, S. Conrad, E. Finegan, *Longman Grammar of Spoken and Written English*, 313.
[7] C. Dimitriu, *Gramatica limbii române explicate*, 129.
[8] Valeria Guțu-Romalo, "Substantivul", 149.
[9] Mioara Avram, *Gramatica pentru toți*, 32.

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Emily Brontë's *Wuthering Heights* – A Romance of Late Victorianism

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ABSTRACT

Emily Brontë's *Wuthering Heights* is not the kind of novel that one might expect from a Victorian writer. Unlike her predecessors, Emily Bronte chose to intersperse her novel with eternal *principles* of life, death, love and immortality, rather than the social issues so intensely exposed by the writers of the Victorian Age. The timeless quality of *Wuthering Heights* is given by its unconventional narrative discourse that opens the path towards modern writing, by a perplexing chronological framework, which eventually proves to be very accurate, by the complex description of the moorlands, and by the author's mastery in portraying the novel's characters. *Wuthering Heights* is the perfect mirror of its author's mind. It's an expression of primitive passions, of the elemental forces in man in nature, and it diverts from the moral conventions of religion and human law. The role of this article is to prove once again Brontë's craftsmanship as a writer and to show the novel's importance for modern writing.

KEYWORDS: *Victorian, modern writing, characters, duality, contrast.*

The only novel written by Emily Brontë before her untimely death and published in 1847, *Wuthering Heights,* occupies a distinctive position among nineteenth century's most popular literary creations because it deals with the most intense feelings that the human beings are capable of. Love mixed with revenge, civilization among savagery, hope and delusion, obsessive yearnings, deep despair, cruelty and frustration, all combine and create a masterpiece, a novel whose unforgettable characters live their emotions at their extreme levels.

The novel stands as a testimony of Emily Brontë's genius; it represents all that her great mind could create. Her boundless imagination and her mastery in creating an unforgettable story are reflected all over the novel. The rich symbolism of this novel, the themes and imagery, perfectly combined, create the background for a story about supernatural emotions that natural human beings experience, a story about a love that does not find its end with death, but continues to exist on a metaphysical level, beyond all the restrictions imposed by a civilized world.

The power of *Wuthering Heights* is given by the fact that we are dealing with a book of contradictions. We find in this novel all the opposites through which we define our selfhood: child and adult, male and female, the irrational and the

rational, classlessness and the boundary of social classes, play and power, free will and determinism. The novel excels also because of its complex narrative structure and to the ingenious device of having two conventional people to relate an unconventional story. Other dualities we confront with in this novel are the ones that the author itself implants by alternating between two localities, two families, two time schemes and by contrasting comedy and tragedy, myth and history, the pastoral and the urban, dream and common sense. The emotional extremes and perplexing questions regarding the nature of life and death shape the novel until the end, and the contradictions we confront with in this novel are never dissolved.

Although it was written during the Victorian Age, when literary trend was concerned with the urban life, Brontë's novel does not follow the general pattern of a Victorian writing. We do not recognize in it the regular Victorian themes and, instead, we discover the most important topics that are to be found in many of the greatest novels of all times: civilization versus savagery, family relationships, mankind versus nature, spirituality, freedom beyond the grave, true love, the destructiveness of a love that never changes, human psychology, revenge, social classes, childhood and innocence, superstition and supernatural. Many situations presented in *Wuthering Heights* don't have a plausible explanation and certain events and reactions are not rooted in everyday human experience. However, *Wuthering Heights* holds a special place among the Victorian novels and this is because it presents mythical patterns in a world more closely associated with human experience. Emphasis is not laid on representation, but on the shape of the story which leads to its ontological principles. The novel presents two contrasting worlds, a desirable and an undesirable one, as Heathcliff turns into a monster of absolute love. But this ideal love cannot be attained because of current conventions and the attractions exerted by culture upon the simple elemental nature of Catherine Earnshaw.

An interesting aspect of the novel is the way in which it was created: by disposing its elements into some sort of complicated kind of pairs. Each item of a pair is neither completely different, nor identical with its counterpart. The idea of duality, which is to be found all over the novel, is actually a literary device known as *double* and intensely used by the twentieth century writers. A literary double often takes the form of a an alternative identity of the main character and sometimes this can be in the physical form of a biological twin, while sometimes writers create a demonic character that functions as a representation of another character's dark side. In this novel, Catherine and Heathcliff are the perfect representation of the double. They are soul mates, they grew up together from childhood and they can be considered two halves of the same person.

In this story, Emily Brontë engaged both nature and culture in a constant battle, with Wuthering Heights as the embodiment of nature and Thrushcross Grange as the perfect representation of culture. The two houses shelter people that seem to have come out from different worlds and serve as fundamental polarities in the novel. The Heights is associated with violence, hatred, wilderness and degradation

of human nature while the Grange is associated with less passionate emotions, refinement, soft manners, order and accepted religion.

We are witnessing two kinds of realities in this novel: one characterized by a restraining civilization and one by absolute freedom. These realities get to interact and are presented in the form of inside versus outside, domestic versus nature and human versus the other. The result is a conflict that never ends, although the dualities embedded in the novel are constantly trying to break through the barrier that stands between them, once the people belonging to Wuthering Heights and Thrushcross Grange start to intermingle.

Another outstanding aspect of the novel is the way Emily Brontë created her characters. From her imagination, a spirit more sombre than sunny that discovered beauty in the physical world that surrounded her, were born characters that share the same aspect with Yorkshire's moors. The range of emotions and responses in *Wuthering Heights* is limited. All characters exhibit courage, meet adversity with defiance and act wrong when it comes to vengeance. We are presented an extraordinary love of life and passionate adoration in this novel. Catherine and Heathcliff are the life of the novel, but Emily seems to be great in drawing minor characters also. Heathcliff and Catherine suffer, they have no pity on one another, and they are in the grip of something more vital to them than the air they breathe. Despite their love for each other, Catherine follows her rationality and marries Edgar, the Victorian character, instead of Heathcliff, the Romantic one. From this point, we cannot help to sympathize with Heathcliff, despite his wicked nature and this is because Emily Brontë suggests that *what Heathcliff stands for is morally superior to what the Lintons stand for*.[1]

Catherine and Heathcliff's relation is a very complex one. They simultaneously love and hate each other, they are submissive and they also defy each other. The fact that they are put together in this kind of relationship is an attempt to reconcile two irreconcilable requirements: *the need for a source of spiritual power outside oneself, and the need to be self-sufficient*.[2] Catherine imagines a *ménage à trois* in which her relation with Heathcliff will bring her joy, while the relation with Edgar will bring her a higher social position, comfort, elegance and stability. As her attempt of doing that was impossible to be reached successfully, Catherine and Heathcliff's childhood love is followed by separation, but, even though they are doomed to be separated, they make an almost supernatural effort to transcend death and integrate in the infinity of time and space, out of exile, constraints and the vicissitudes of life.

Catherine and Heathcliff, the first generation of lovers, are governed by nature and their actions are all guided by instinct. They are violent characters which do not belong in a restricted civilization. They try to live according to the social standards, and they assume human features and behaviours, but their inhuman energy makes it impossible for them to cope with their situations. From their supernatural passion there is only one step to chaos and self-destruction. The two couples of the second generation never get to experience a love of such magnitude as the one between Catherine and Heathcliff. The childish romance of Cathy and

Linton rapidly fades away when Cathy meets Hareton and she begins with him a healthy relationship which involves social and moral responsibilities. As opposed to this kind of love, the love between Catherine and Heathcliff is characterized by impulsiveness and irresponsibility. The first generation experiences a *mythological romance* because *the astonishingly ravenous and possessive, perfectly amoral love of Catherine and Heathcliff belongs to that realm of the imagination where myths are created.*[3]

The novel can be considered an astonishing expression of the author's self. Brontë's choice of word is impeccable; she presents panoramic images of characters and events, which vividly define tone and mood. The innovative narrative techniques make us consider *Wuthering Heights* one of the first modern novels of the English literature. Instead of presenting an introduction to the novel's action, Emily pulls the reader in the centre of the action from the first chapter of the novel. The narrative structure of *Wuthering Heights* is quite unique. Mr. Lockwood, the omniscient narrator, provides the background for the reader and he acts both as an introduction to Nelly's tale, and as a validation of it. However, Nelly, the alternative narrator, knows more than Lockwood and she takes most part of the narration. When Mr. Lockwood meets Nelly Dean, he gets numerous questions to ask her about Wuthering Heights, questions which, of course, belong to readers too.

Without a doubt, *Wuthering Heights* creates a great impression on its readers because Emily Brontë offers in this novel all that her imagination could give. She dared to feel free when she wrote it and she managed to create a masterpiece that shocks through greatness, power of imagery and an impeccable choice of words to expose all that her great mind could create. She used meaningful words in order to describe vivid scenes, concentrated feelings, internal and external conflicts, individual passions and strict social norms. However, her written message has often been criticized because its narrative techniques were never used before in a Victorian novel. She might have been a little evasive in the beginning of the novel, but we should consider that just a method to introduce the reader into the story. For example, it is almost impossible in the beginning to understand whose wife Catherine Heathcliff is. Still, as the story moves forward, things get clear too, Emily eliminates all the misunderstandings that can appear in the beginning. The way she introduces a tale within a tale, a dialogue within a dialogue, or a scene within another scene is just a complex technique to convey an incredible story and to draw the reader in the middle of it. The evasiveness shown in the beginning is a technique used to present the tale just the way it is, to hide author's opinions or prejudices about the characters so that the reader would create his own opinions.[4]

Throughout the novel, the reader sometimes is carried back in time, and sometimes forward. Time can be seen as a window that opens every time a narrator relates past events and closes every time Lockwood relates present events. When narrators change, we get to know different points of view, we are presented the events as some of the characters perceived them. As the novel moves forwards, we

get to sympathize with each narrator, but we should remember that none of them is completely objective and their statements should not be taken for granted.

Looking back to the tradition of the gothic novel, which flourished mostly in the late 18th and the early 19th century and remembering how female novelists tried to conclude their works with a lesson of morality, we are urged to question ourselves if Emily Brontë followed this requirement and which would be the morality lesson that we are supposed to learn from the novel. Although it is considered by many critics a novel that rejects a clear classification, *Wuthering Heights* incorporates a variety of elements that remind us of gothic literature: a love that trespasses the barriers between life and death, the transgression of social classes, the idea of imprisonment and escape, a dangerous and a good candidate for the heroine's love, ghosts, necrophilia and revenge.

The setting of the novel is a remarkable feature in Gothic literature. Wuthering Heights is described as a morbid place with a strong structure, therefore even the house has a gothic nature. Like most gothic novels, this setting is contrasted with another one and the action takes place strictly in the area of these two houses. Thrushcross Grange is not the subject to the same harsh winds and storms that Wuthering Heights faces. The description of these two houses also indicates the people who occupy them. The Lintons, from Thrushcross Grange live a happy life, while the inhabitants from Wuthering Heights make a morbid life.

A masterpiece in double design, the novel can be considered an expression of Emily Brontë's double soul, the double soul of humanity and of the tragedy of life. Emily Brontë expresses in her novel loss and desire, the desire to be whole, to be reunited with the original self, to reconcile somehow the two opposite sides of the human soul. She was a fractured spirit and within her soul there were dualities which she exposed gracefully in *Wuthering Heights*. When she created this novel, she needed the calm of wholeness. Therefore, from the contradictions of her own nature, she implements a duality within every character's personality. In Catherine's case, her heart and mind are divided: she loves Heathcliff, but she marries Edgar, she likes the wildness of a life with Heathcliff, but she chooses Edgar because he belongs to a higher social class. Heathcliff's love for Catherine is unlimited, but also his cruelty and harshness.

Contrast can be found everywhere in Wuthering Heights. Besides the contrast at the structure level, there is a contrast between two kinds of characters, between the two generations and between the two places where the action takes place: Wuthering Heights and Thrushcross Grange. The houses are almost polar opposites and their inhabitants possess the features of each house: those from Wuthering Heights are wild and uncivilized, while those from Thrushcross Grange are diametrically opposed. Each house has a male and a female with a counterpart at the other.[5]

Critics of *Wuthering Heights* have offered different views on the significance of the contrast between Wuthering Heights and Thrushcross Grange. The contrast is sometimes considered external and it is represented by the social differences between the members of each household, and sometimes internal, and it alludes to

the internal conflict caused by the dualities rooted within each character. Externally, the contrast between the two houses has the purpose to show the incompatibility of civilized and uncivilized people and these people's impossibility to live in harmony. The two houses that almost represent two different worlds are, in a certain manner, two characters that have two contrasting personalities. One could never argue the fact that Heathcliff and the Earnshaw family could never settle and be happy anywhere but the Heights, and the cultured Lintons could not survive in any home but Thrushcross Grange. As an evidence for that, there is the episode when Catherine and Heathcliff go to the Grange for the first time and Mrs. Linton casts Heathcliff off, mostly because his appearance is inappropriate for their house. She describes him as *a wicked boy… and quite unfit for a decent house* (Bronte, 46).

Catherine Earnshaw's transition from Wuthering Heights to Thrushcross Grange can be perceived as a disguise and a rejection of the original self. She belongs to the place where she was born, her personality is as wild and savage as Wuthering Heights and her behaviour as a child is a testimony in this respect: *…we had not a minute's security that she wouldn't be in mischief. Her spirits were always a high-water mark, her tongue always going-singing, laughing and plaguing everybody who would not do the same* (Bronte.38). There are major differences between Catherine and the Lintons, and although her chameleon-like personality allows her to hide her true character when she settles at the Grange, she never fits perfectly in that setting and when Heathcliff comes back from his long voyage, the illusion of assimilation is completely destroyed. He knows Catherine too well to accept the idea that she has completely changed and she belongs to the Grange now. He even says to Nelly: *You talk of her mind being unsettled. How the devil could it be otherwise in her frightful isolation?... He might as well plant an oak in a flower pot, and expect it to thrive…*(Bronte, 120) The isolation Heathcliff refers to is Catherine's isolation from Wuthering Heights and from herself, and she experiences that as long as she remains at Thrushcross Grange.

Heathcliff is a character who does not really fit in any of the two houses. He is rejected by both the Grange and the Heights, yet he wishes to have both of them. As children, both Catherine and Heathcliff are the natural products of the moors and the Heights. However, unlike Catherine, he does not like the Lintons' lifestyle, even though he is impressed by their richness: *I'd not exchange for a thousand lives my condition here for Edgar Linton's at Thrushcross Grange – not if I might have the privilege of flinging Joseph of the highest gable, and painting the house-front with Hindley's blood* (Bronte, 36). During his absence, he loses a part of his personality and he becomes a gentleman with a physical appearance worthy of Thrushcross Grange and a character suitable for Wuthering Heights: *A half-civilized ferocity lurked yet in the depresses brows and eyes full of black fire, but it was subdued, and his manner was even dignified- quite divested of roughness, though too stern to grace* (Bronte, 75). He becomes a stranger for both the Heights and the Grange and he is tormented by this change for the rest of his life.

The love that Catherine and Heathcliff share extends until reaches unanimity, but the social boundaries that separate them cannot be ignored. If they cannot be together on earth, their existence in corporal form becomes irrelevant for them. In their last moment together in physical shape, right before Catherine's death, we are witnessing a scene in which their love is actually trying to break through the physical obstacles of skin and bones. The magnitude of this moment is extreme, because it reinforces Catherine's belief that nothing can separate her from Heathcliff, not even their separation into different bodies. In that moment, their bodies do not obey the usual rules anymore: they don't feel the physical damage, and Cathy ceases to pay much attention to material existences once she realizes that it does not contain her real *home*. The complete impossibility of their love and the way they defy it are expressed like a massive physical effort; their last embrace has an almost murderous aspect. It is as if the two lovers were expending all the energy in order to prevent from taking a sexual form.

After Catherine's death, Heathcliff goes through a process of mortification. He has to remind himself to eat, to drink, to breathe and even to compel his heart to beat. He has to deal with a bigger torment when he notices the similarities between Catherine and her daughter, the younger Cathy. At a certain moment it seems that Heathcliff and Catherine have been duplicated by the second Catherine and Hareton, an aspect that can be interpreted as a chance for a physical love of the first couple. Although the two stories have much in common, there are things that distinguish them. Except the fact that the first generation determines the story of the second generation, Catherine and Heathcliff represent the perfect match, they are made for each other, while Cathy and Hareton have to make some efforts in order to match with each other.

Catherine manages to liberate herself from Edgar's symbolic control only when she dies. She does not die because of a conflict of ideologies, but because that is the only way of renewing her bond with Heathcliff. She follows Heathcliff and haunts him everywhere, as he finds memories of her everywhere: *The entire world is a dreadful collection of memoranda that she did exist, and that I have lost her* (Bronte, 247). Though buried underground, Catherine returns to Heathcliff and becomes a unified whole with him. The absoluteness of their love is such that anything is worth sacrificing for it. In a romantic view, that is what the novel is about.

NOTES

[1] Arnold Kettle (1971). *Emily Brontë: Wuthering Heights*, *The Victorian Novel*. New York: Oxford University Press, 207.

[2] J. Hillis Miller (1963). *The Disappearance of God*, Oxford University Press, 181.

[3] Dorothy Van Ghent (1953). *The English Novel: Form and Function*, chapter *Dark "Otherness" in "Wuthering Heights"*. London, 155.

[4] Umberto Eco (1984). *Interpretation and Overinterpretation*, chapter *Interpretation and History*, Indiana University Press, 39.

[5] Paul Norgate (1988). "The Almanac and the Window: Narrative, Time and Viewpoint in the Structure of *Wuthering Heights*." In: *Critical Essays on "Wuthering Heights" – Emily Brontë*, Longman Literature Guides, 15.

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On the Evolution of Theological Terms

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ABSTRACT

The Biblical language is complicated and complex, and only to translate the text as accurately as possible is not enough, because an important number of words are used metaphorically, and others are no longer in use or have changed their meaning. They are also difficult to be adapted to contemporary languages because of the great variety of their meanings in Hebrew and Old Greek. Some phrases have become well-known sayings. Several proverbs, aphorisms and maxims are taken from the text of the Bible. The difficulties in understanding the Holy Book can have multiple causes implying also history, geography, philosophy matters etc, but, if we referred only to the language problems, the difficulties could be quite complex as to alter the meaning of certain phrases, and consequently, certain messages of the Bible, along the epochs.

KEYWORDS: *Bible, meaning, change, evolution, word, phrase*

The first theological writings were introduced in the Romanian provinces along with the Orthodox divine service, and, consequently, the theological language used in the Romanian church was formed on the basis of Church Slavonic. Although the Slavic influence kept us apart from the evolution of the Western civilization, it had an important role in the foundation of the Romanian nation:

> Ortodoxia şi slavismul nostru au format, într-o vreme în care credința religioasă era o puternică realitate sufletească, cimentul care a ținut strâns legate sufleteşte ramurile neamului răzleţite şi încăpute sub stăpâniri diferite.
>
> ('In an epoch when the religious belief was a strong spiritual reality, our orthodoxy and Slavic component represented the cement that spiritually bound together our nation's branches, which were at the time separated and ruled by different dominations.')[1]

Even in those times the specific religious terminology was already a reality, as long as the Slavonic used in the divine service was accessible only to the educated part of the society, i.e. the clergy. The first literary Slavic language was developed from the Slavic dialect of Thessaloniki (Solun) by the 9th century Byzantine missionaries, the Saints Cyril and Methodius. They used it to translate the Bible and other texts from Greek, and *în epoca întemeierii principatelor noastre ajunsese*

o limbă învechită, o limbă moartă (*it had become an extinct, dead language at the time when our Principalities were being founded*).[2] This language played a great role in the history of Slavic languages and evolved into Church Slavonic, which is still used as a liturgical language in certain Orthodox and Catholic Churches of the Slavic peoples. Therefore, the language used in the divine service in our country was accessible to a very limited part of the society who would learn it only for religious purposes.

The translation of the religious texts represented an important stage in the formation process of literary Romanian. The first manuscripts date back to the end of the 16th century – the beginning of the 17th century. The translations were made in the County of Maramureş. They contain archaic and regional terms, and, even more interestingly, they use Latin words and Latin grammar structures that are no longer employed in the contemporary Romanian language. Some of the words are closer to their Latin significance than the meaning they developed in Romanian in the course of time, whereas some Slavic words were not translated but kept in the original language because there were no corresponding terms in Romanian. The *cockatrice* and the *basilisk*, for example, the fantastical, legendary creatures of the folkloric literature, as Nicolae Cartojan noticed, are also present in these texts.

A new stage was represented by the invention of the printing press. In 1544 the first Romanian text was printed at Sibiu. An important name in translating and printing the Bible was Coresi who is well known not only for the printing of the Romanian liturgical books based on the so-called Maramureş translations, but also for new translations made in the epoch. The Maramureş texts were adapted to the language spoken at the time:

> Cuvinte ca *feleleat*, *fuglu, gotovi*, *izeclean*, *pristoi*, *opu*, *iaste*, *gintu*, *arira* au fost înlocuite prin corespondentele lor: *răspunsu*, *legătură*, *găti*, *iute*, *a se opri*, *trebuinţă*, *este*, *năroade*, *năsip*. Întorsătura frazei e mai firească la Coresi, raporturile sintactice mai precise (obiectul e totdeauna legat de verb prin prepoziţia *pre*), iar ritmul se desfăşoară mai vioi şi mai armonios.
>
> ('Words like *feleleat, fuglu, gotovi, izeclean, pristoi, opu, iaste, gintu, arira* were replaced by their corresponding terms: *answer, link, prepare, quick, to stop, necessity, is, peoples, sand* etc. The word order in the sentence is more natural with Coresi, and the syntactic relations more precise (the object is related to the verb by a preposition, while the rhythm is more harmonious and lively.')[3]

Coresi printed the *New Testament*, and his son, who continued his work, published the translation of *The Old Testament* (the first two books): the Creation (then translated Bitia as in Slavonic) and the Exodus (translated Ishodul, according to Slavonic), under the title **Palia of Orăştie** (**palia** means **old** in Old Greek). *The New Testament* printed at Belgrad (Alba Iulia), in 1648, represented another important stage. The bishop Simeon Ştefan wrote in the Foreword that certain words were left in Greek because there were no Romanian equivalents for them: synagoga *şi* poblicanu *şi* gangrena *şi pietri scumpe, carele nu să ştiu rumâneşte ce*

sunt: nume de oameni şi de leamne şi de veşmente şi altele multe. (synagoga *and* publicanu *and* gangrene *and precious stones not known in Romanian what they are: names of people, and trees, and clothes, and many others).* Another crucial moment was the first edition of the whole Bible translated into Romanian, the *Bible of Bucharest* that appeared in 1688, supposedly translated by the brothers Şerban and Radu Greceanu:

> Din confruntarea tuturor textelor anterioare cu originalul grecesc, ei au îndreptat erorile de sens şi au ales cuvintele care, înţelese în toate ţinuturile româneşti, aveau mai multă rezonanţă în suflete şi care în acelaşi timp exprimau cu mai multă exactitate noţiunea originalului grecesc.
>
> ('Confronting all the previous translations with the Greek original text, they corrected the mistakes in meaning and chose the words that were familiar in all Romanian lands, consequently, more powerful, and which expressed the Greek meaning more exactly.')[4]

said Nicolae Cartojan in his *History of Old Romanian Literature*.

As languages have continually changed, the Holy Book has also been translated from time to time. The Bible's most recent version in Romanian belongs to Valeriu Anania, who has tried to offer not only a new translation, but also a text *to fit the age of the Romanian language at present (potrivit cu vârsta de acum a limbii române)*, as stated in the foreword. Nevertheless, although contemporary Romanian has been used, there are certain structures and words that could not be replaced. For example, **Evanghelie** is from the Greek **Evanghelion**, and it has not been translated as "the good news". In older versions of the Bible in English the word is **gospel,** which was **godspel** in Old English and meant **good tidings** or **good news**. In the Bible, the meaning of the verb **to know** (a woman), is "to have intimate relationships" with her. The same verb is used in the English King James' version (*knew her not*), but the verb **to have** is used in the New International Version (*he had no union with her*). Valeriu Anania's definition of the **Magi** who came to pay homage to Jesus is that they were *wise men and astrologists*, while the definition in the Explanatory Dictionary of the Romanian Language is:

> Preot la unele popoare orientale din antichitate; învăţat, filosof, astrolog, vrăjitor; (în religia creştină) Fiecare dintre cei trei regi care ar fi venit din Orient să se închine lui Iisus la naşterea Lui; fig. Sol, vestitor
>
> ('Priest at some Oriental peoples in the Antiquity; learned man, philosopher, astrologist, wizard; (in Christian religion.) Any of the three kings who came from the East to pay homage to Jesus on his birth; messenger, herald.')

In the English version of King James, the word used is "wise men", while the word used in the New International version is **Magi**.

The word **righteousness** also needs some explanations because in his version of the Bible Valeriu Anania explains that *în limbajul biblic, dreptatea înseamnă*

acordul omului cu planul lui Dumnezeu de a mântui lumea (*in the Biblical language**, righteousness** means the man's accord to the divine plan of saving the world.)*[5] Nevertheless, the *World Bible Translation Center* does not use this word in its Romanian translation of 2000, and the verse is translated *se cuvine să facem tot ce cere Dumnezeu* (*we must do all that God asks us to do)* instead of *se cuvine ca noi să-mplinim toată dreptatea* (*it becometh us to fulfill all righteousness).* (Matthew, Chapter 3, verse 15). In all the English versions, the word **righteousness** is used, and **righteous** is defined in the Oxford dictionary as *doing what is morally right, making a show of this; morally justifiable*.

Another word, in Romanian, **gheena**, translated in any Romanian-English dictionary as a "bottomless pit," is of Slavic origin. Valeriu Anania explains: gheena *era o vale mărginaşă a Ierusalimului, unde se depozitau şi ardeau în permanenţă gunoaiele oraşului. Metaforă pentru chinurile veşnice ale păcătoşilor.* (gheena *was a remote valley of Jerusalem where garbage was taken and burnt continually. It is a metaphor for the eternal sinners' torments*.) [6] The World Bible Translation Center's translation option uses the word **Hell** directly, the same as all the English versions.

The Romanian word **vameş** needs special explanations because these were *perceptori de impozite, faimoşi prin corupţie, abuzuri şi rapt. In limbajul biblic oameni păcătoşi* (*tax-collectors, well-known for their corruption, abuses and greed. In Biblical language, sinners*.)[7] In the English King James' version, the word is **publican**, and, according to the Oxford Dictionary, it has the meaning of *tax–collector* only in the Bible. Otherwise, the term **tax–collector** is preferred by the New International Version. Valeriu Anania explains the phrase *Milostenia voastră să nu o faceţi în faţa oamenilor* (*Do not do your alms before men)* as follows: *In traducere literală: dreptatea voastră (adică practicarea faptelor bune, prin care omul devine drept în faţa lui Dumnezeu).* (*In literal translation: your righteousness (the good deeds that make man righteous in front of God).*[8] In the *World Bible Translation Center*'s translation **alms** is replaced by **right deeds**, while in the English versions, King James' version, it is *ye do not your alms before men*, and the New International version: *be careful not to do your 'acts of righteousness' before men*.

Another word that we can only find in the Romanian version of the Bible is the plural **greşale**. Valeriu Anania explains that, while **greşeli** refers only to common errors, **greşale** means *încălcarea datoriilor morale pe care oamenii le contractează nu numai faţă de Dumnezeu ci şi faţă de semenii lor, atât prin răul pe care îl fac, cât şi prin binele pe care nu îl fac* (*violations of the moral duties that men have not only before God, but also before their fellows, both by the wrong they do, and by the good they do not do).*[9] The Romanian translation of 2000 uses the word **sins** while the English versions for this word are **trespasses** and **sins**. Other words in the Lord's Prayer, also known among the English speakers as Our Father, are **debts** and **debtors**, while the word **greşiţi** in the Romanian versions of the Bible can only be found in the Holy Book. Another term used in the Bible is **blasphemy**, interpreted by Valeriu Anania as *o insultă la adresa lui Dumnezeu, singurul care*

poate ierta păcatele (*an insult to God, the only One who can forgive the sins)*. While King James' and the New International versions keep the Latin term of **blasphemia**, the Romanian translation of 2000 prefers the word **insult (insultă)**.

Although the version revised, edited and commented by Valeriu Anania preserves the term of **nation**, the author states that the meaning is, in fact, **generation**, and we can find the word translated as **generație** in the *World Bible Translation Center*'s version of 2000. A detailed explanation for a **senseless word (vorbă deşartă)** is *insultă, calomnie, dar şi vorbe fără rost, care nu duc la nimic bun* (*an insult, a calumny, and also a useless word that lead to nothing good*).[10] The English versions are **idle word** (in King James' version), and **careless word** (in New International version).

Another word commented by Valeriu Anania is **Hossana** that literally means **Dumnezeu să ne mântuiască acum** (**God save us now)**, and whose meaning became, in time, **Mărire (să I se dea) lui Dumnezeu (God be praised!)**. Another word that cannot be replaced by its neological equivalent is **bushel** (in Romanian **obroc**) that is maintained, although it is no longer used, because it is part of the phrase a *nu ține lumina sub obroc* (*not to hide one's light under a bushel)*, i.e. *to keep some ability secret.*

The adjective **unclean**, in Biblical language, means not only **dirty**, but also **impure**: *nu e vorba de igienă, ci de ritual. In accepția strictă a textului original, mâinile* necurate *ale ucenicilor treceau drept impure din unghi religios* (*it does not have to do with hygiene, but with ritual. According strictly to the original text, the disciples'* unclean *hands were impure, from the religious point of view.)* [11] Another meaning of this adjective is **evil**, when attached to the word *spirit*: *În limbajul biblic, prin duh necurat se înțelege diavol, demon, spirit impur, adversar al curăției religioase şi morale.* (*In Biblical language, **an unclean spirit** is a devil, a demon, an impure spirit, an enemy to religious and moral purity*.) The English versions use **unclean** (King James' version), and **evil** (New International Version). In King James' Version we find **defiled** or **unwashen hands**, and **unclean** or **unwashed**, in the New International Version. In the Webster Dictionary *defiled* is defined as *to desecrate or make ritually unclean, to profane*. The noun **sign** has also a special meaning in the theological language, and Valeriu Anania's definition is: *Una sau mai multe minuni prin care un profet trebuia să arate că e investit cu putere dumnezeiască.* (*One or more miracles through which a prophet had to prove his divine powers).*[12]

There are yet other words that have different meanings in different contexts. In Matthew, chapter 7, verse 29, the noun **power** is understood as **divine authority**, and it appears as **authority** in all the other versions mentioned, whereas in chapter 9, verse 6, the meaning of **power** is more complex*: Fiul Omului are nu numai puterea de a vindeca, ci şi autoritatea (dumnezeiască) de a ierta. (The Son of Man has not only the power to heal, He also has the (divine) authority to forgive).*[13] The King James' Version uses **power**, and the New International Version, **authority**. The same word, in Mark, chapter 11, verse 28, is interpreted as follows: *Puterea înseamnă nu numai capacitatea de a face minuni, ci şi autoritatea extra-umană cu*

care este investit Cel care le face. (*Power means not only the capacity of performing miracles, but also the super – human authority of the One who performs them).*[14] A quite mysterious meaning of this word can be found in the passage about the woman who had been ill for twelve years, and who was instantly healed when touching Christ's clothes. The word used in King James' Version is **virtue**: *knowing in Himself that virtue had gone out of Him.*

In Valeriu Anania's version of the *New Testament*, the words **iota** and **cirta** are explained as follows: *Cele mai mici semne grafice din alfabetul grecesc. Aşadar, cele mai mici amănunte* (*the smallest graphical signs in the Greek alphabet. Therefore, the smallest details)*. They are replaced in the Romanian version of the *World Bible Translation Center* by **letter** and **comma**, while King James' Version keeps *one jot or one tittle*, and the New International Version prefers the translation: *not the smallest letter, not the least stroke of a pen.*

Every word in the Bible is full of beauty and significance, and one of the most beautiful words is **life**; it is not a matter of translation, in any language, that makes it so special. Nevertheless, its uniqueness and full power are revealed in Valeriu Anania's presentation: *Bogat în conţinut, cuvântul grecesc* psyhe *însumează înţelesurile de* suflet, viaţă, persoană. *Ca şi în textul din 10, 39, sensul cuvântului viaţă este aici dublu, ceea ce s-ar traduce astfel: 'cel ce ţine cu orice preţ să îşi salveze viaţa îşi va pierde sufletul; iar cel ce îşi va pierde viaţa pentru Mine, acela îşi va salva (mântui) sufletul'. În literatura română, sintagma eminesciană 'viaţa sufletului meu' nu este un pleonasm: Cartea Facerii (2, 7) îl defineşte pe omul creat de Dumnezeu drept* Psyhen zoosan*, adică suflet viu.* (*Rich in content, the Greek word* **psyhe** *includes the meanings of* soul*,* life*, and* person*. In Matthew, chapter 10, verse 39, its meaning is double, and it should be translated as follows: 'He that finds his life, shall lose it (i.e. his soul), and he who has lost his life for my sake, shall find it (i.e. shall save his soul)'. (In the Romanian literature, Eminescu's phrase 'my soul's life' is not a pleonasm. In the Book of Genesis the man that God created is described as* Psyhen zoosan*, i.e. a living soul.)"*[15]

Conclusions

Liturgical language is complicated and complex, and only to translate the text as accurately as possible is far from enough, because an important number of words are used metaphorically, and others are no longer in use or changed their meaning. They are also difficult to be adapted to contemporary languages because of the great variety of their meanings in Hebrew and Old Greek.

Some phrases have become well-known sayings. Several proverbs, aphorisms and maxims are taken from the text of the Bible, and many words are part of different phrases and have no meaning if considered out of their context.

Understanding the Bible represents, of course, not only a matter of translation into different languages. The difficulties in understanding the Holy Book can have multiple causes implying also history, geography, philosophy matters etc, but, if we referred only to language problems, the difficulties could be quite complex as to

alter the meaning of certain phrases, and consequently, certain messages of the Bible, along the epochs.

NOTES

[1] Nicolae Cartojan (1980). *Istoria literaturii romane vechi*. Bucureşti: Minerva, 26.
[2] *Ibidem*.
[3] *Ibidem*, 105.
[4] *Ibidem*, 395.
[5] B.V. Anania (1993). *Noul Testament comentat*. Bucureşti: Editura Institutului Biblic, 6.
[6] *Ibidem*, 9.
[7] *Ibidem*, 10.
[8] *Ibidem*.
[9] *Ibidem*, 11.
[10] *Ibidem*, 23.
[11] *Ibidem*, 69.
[12] *Ibidem*, 151.
[13] *Ibidem*, 16.
[14] *Ibidem*, 79.
[15] *Ibidem*, 32.

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Les fonctions pragmatiques du pronom dans la langue roumaine parlée actuelle

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ABSTRACT: ***Pragmatic Functions of the Pronoun in Contemporary Spoken Romanian***

This paper is an analysis of deictic pronouns representing a class of lexical elements whose reference can be determined only in a pragmatic context. After presenting the signification typology of the deictic elements, the paper deals with the functions of politeness in the verbal interactions, particularly with the main strategies of positive and negative politeness. A special attention is placed on the presentation of social deixis in formal contexts.

KEYWORDS: *personal pronoun, deixis, pragmatic, politeness*

Le pronom est une classe lexico-grammaticale par excellence déictique, de nature discursive. On a dit que le pronom a la capacité de faire référence, par substitution, à un terme déjà utilisé dans le contexte. Tout en gardant sa constante sémantique par laquelle il précise son domaine d'application, le pronom peut changer sa signification, dans le sens qu'il peut dénoter chaque fois un autre référent, c'est-à-dire il fait partie du groupe des *embrayeurs* dans le sens donné par Roman Jakobson (1963).

Les pronoms déictiques (*je*, *tu* auxquels certains chercheurs ajoutent *il* et *elle*) ne font pas référence, dans tous les contextes où ils apparaissent, à une seule entité, mais ils représentent davantage : une variable pour une certaine entité reflétée dans un certain contexte d'énonciation. En d'autres mots, les pronoms déictiques représentent une classe d'éléments lexicaux dont la référence peut être déterminée uniquement en relation avec un contexte pragmatique :

> Ce qui varie une fois avec la situation de communication est le référent de l'unité déictique et non pas son sens, qui reste constant d'une utilisation à l'autre ; par exemple, le pronom *je* fournit toujours la même information : la personne qui est le sujet de l'énonciation. (Kerbrat-Orecchioni, 1980 : 36).

En ce qui concerne la signification des éléments déictiques, on a affirmé, dans la pragmatique linguistique, que celle-ci implique trois composantes : « la composante déictique, la composante classifiante (qui révèle le caractère animé, le caractère de genre naturel du nom, etc. pour le référent concerné) et la composante

relationnelle (qui vise la correspondance entre l'index et l'interprétation) » (Nunberg, 2003-2004 : 245).

Les rôles des actants de la communication impliqués dans l'interaction verbale sont reflétés particulièrement par la catégorie grammaticale de la personne, qui se manifeste chez les pronoms et les verbes. Même si la personne déictique est directement reflétée dans la catégorie grammaticale de la personne, on peut arguer qu'il y a un système indépendamment pragmatique de la personne déictique (les rôles des protagonistes dans la communication).

La première personne inclut le locuteur, la deuxième le récepteur et la troisième exclut le locuteur et le récepteur. La troisième personne, par rapport aux deux premières, n'a pas de rôle spécifique dans l'acte de communication linguistique.

L'emploi des pronoms personnels de première et de deuxième personne à fonction déictique :

> présente en roumain une série de traits distinctifs par rapport aux autres langues, ce qui s'explique par l'emploi systématique des règles de l'omission des pronoms de première et deuxième personne singulier et pluriel sujet (la nécessité d'exprimer l'emphase et/ou l'opposition, qui détermine la présence les pronoms, dépasse le niveau de la grammaticalisation proprement dite). (Ionescu-Ruxăndoiu, 1999 : 87)

Les pronoms de ces deux personnes ont une fréquence plus réduite dans la conversation courante, perte qui est compensée par l'emploi, avec cette fonction, de la forme de la personne du verbe prédicat.

La deixis personnelle porte sur l'identité des actants de la communication. Ainsi, la première personne – *je* représente-t-elle la grammaticalisation de la référence du locuteur chez lui même, la deuxième personne – *tu* représente la référence du locuteur à l'un ou à plusieurs récepteurs, la troisième personne représente la référence aux personnes ou aux entités qui ne sont ni locuteur, ni récepteur (Levinson, 1994 : 65).

Le pronom personnel de politesse est un pronom marqué, sur le plan sémantique, par la prise en considération de certains éléments spéciaux appartenant à la dimension pragmatique de l'acte linguistique concret. C'est l'expression de l'attitude du locuteur envers l'interlocuteur ou envers l'objet de la communication quand celui-ci appartient au champ sémantique humain et il est donc inscrit dans le paradigme de la catégorie grammaticale de la personne.

Dans la pragmatique linguistique, les pronoms personnels de politesse s'inscrivent dans la classe des éléments déictiques sociaux (Levinson, 1994 : 70) qui visent les aspects des relations sociales entre le locuteur et le référent (formules de politesse pour les référents), entre le locuteur et le récepteur (formules de politesse pour les récepteurs), entre le locuteur et la situation de communication (différents niveaux de complaisance).

Il y a en roumain quatre niveaux de la politesse :

1. la politesse neutre : *dumnealui, dumneaei, dumnealor* ;
2. politesse moyenne : *dumneata* ;

3. politesse marquée avec de formes spécifiques : *dumneavoatră, domnia-sa, domnia lui, domniile lor, domniile voastre* ;
4. politesse maximale, utilisée dans le style solennel : *Măria-ta, Majestatea Ta, Excelenţa Sa, Înălţimea Voastră.*

L'une des caractéristiques remarquables du développement récent de la pragmatique linguistique est l'intérêt pour les fonctions de la politesse dans les interactions verbales sans tenir compte de certains principes de politesse.

La politesse, comme principe universel et paramètre essentiel du dialogue interculturel, constitue « un mécanisme essentiel dans le réglage de l'équilibre rituel entre les acteurs sociaux et dans la fabrication de l'accord, de la satisfaction réciproque par l'intermède de la force du langage et non pas du langage de la force » (Rovenţa-Frumuşani, 2004 : 48).

Par rapport aux règles qui fonctionnent dans le cadre de l'interaction verbale, les règles de la politesse sont mutuellement exclusives, dans le sens que chacune d'elles est mise en relation avec un certain type de situation communicative.

Chaque règle de la politesse détermine la présence de certaines marques linguistiques spécifiques dans la structure des énoncés. Parmi les marques de la politesse, nous citons :

1. les constructions impersonnelles (pour remplacer les constructions de la première et de la deuxième personne);
2. le pronom de politesse ;
3. certains types de formules d'adresse (avec la mention du titre et du nom de famille de l'interlocuteur) ;
4. l'emploi des termes techniques (pour créer une atmosphère ésotérique).

Tandis que la politesse négative est dédiée à éviter ou à redresser la situation, la politesse positive est « productive conformément aux rites de présentation » (Rovenţa-Frumuşani, 2004 : 46).

La politesse négative reflète la préoccupation de l'émetteur de ne pas gêner la liberté d'action du récepteur, constituant le noyau du comportement poli, son effet social étant la conservation des distances dans le but d'assurer le bon fonctionnement de l'activité communicative.

La politesse négative impose, à cote des indices paraverbaux (voix atténuante, pas aiguë) et mimo-gestuels (position de la tête, direction du regard, le sourire), toute une gamme de procédés de substitution ou aditifs, dont on énumère :

1. la formulation indirecte des actes de langage (*Peux-tu me donner le livre ? – Oui, je peux.*) ;
2. l'emploi du passe de politesse (*Je voulais vous demander conseil*.) ;
3. l'utilisation de certains mécanismes de distanciation et d'anonymisation par l'appel a la formulation passive ou impersonnelle (*Il serait souhaitable qu'on trouve une solution*.) ;

4. des glissements pronominaux intégratifs (*Si l'on faisait un café* au lieu de *Je boirais un café.*)

La politesse positive reflète un effort d'appréciation entre les co-locuteurs, impliquant de traiter le récepteur comme membre du groupe auquel l'émetteur appartient, en tant que « personne connue, agréée et appréciée » (Ionescu-Ruxăndoiu, 1999 : 79).

Parmi les principales stratégies de ce type de politesse, on peut énumérer :

1. la formulation de certaines constatations sur le récepteur, qui reflète l'attention accordée aux divers aspects portant sur sa condition : intérêts, désirs, nécessités, biens (*Tu as une nouvelle robe ! Elle te va bien.*) ;
2. l'exagération de l'intérêt, de l'approbation, de la sympathie pour le récepteur (*Tu as merveilleusement décoré la maison.*) ;
3. l'emploi des formes d'expression spécifiques aux relations entre les membres du même groupe (formules d'adresse et de références spécifiques) ;
4. la recherche ou la focalisation sur l'accord avec le récepteur par le recours à des sujets de conversation sûres ;
5. l'omission du désaccord, par le moyen d'éviter de donner des réponses négatives aux répliques du partenaire (la substitution de *Non* par *Oui*, l'accord partiel, l'expression automatique de ses propres opinions ou même le mensonge conventionnel) ;
6. la présupposition ou l'affirmation de l'existence d'un « territoire-commun » par des procédés divers (conversation phatique, manipulation des présuppositions) ;
7. la plaisanterie (reposant sur des connaissances et des valeurs communes, rendant le récepteur plus à l'aise) ;
8. l'adoption d'une attitude optimiste concernant la solution des problèmes soulevés, en vertu de l'idée d'une bonne collaboration entre les partenaires ;
9. la satisfaction du moi positif du récepteur par l'attribution de cadeaux (sympathie, compréhension, coopération).

Dans les relations intracommunautaires, il y a des formes spécifiques du pronom de politesse : *matale* et *dumneata*, qui s'emploient avec la deuxième personne du prédicat verbal. Ces formes sont corrélées avec des valeurs reliées à l'age supérieur du destinataire mais aussi à sa position à l'intérieur du système de parenté rurale.

Dans les textes dialectaux, la différence est aussi exprimée par le fait que le prénom n'est jamais utilisé seul dans les discussions avec des personnes plus âgées, étant, dans ce cas, précédé par des termes spécifiques : *Ia uite, ţaţă Leană ! Măi vere Ioane, ai auzit ? Mă, Dumitre.*

Dans les situations protocolaires, le système des honorifiques, qui sont des réalisations locutionnaires du pronom personnel, est fixe. Pour les rois, les princes, les seigneurs, on utilise des locutions à base nominale ancienne *Mărie* (*Măria Ta /*

Sa, Măria Voastră) ; pour les princes et les princesses, on utilise des locutions à base nominale : *altețe, înălțime (Alteța Voastră)* ; pour les rois, on utilise des locutions à base nominale : *Maiestate, Maiestatea Sa / Ta, Voastră* ; pour les ministres, les ambassadeurs et les présidents : *Excelență* (*Excelența Sa / Voastră*) ; pour le monde religieux, on utilise des locutions formées en fonction de leur rang : *Sanctitatea Voastră / Sa* (papes, patriarches), *Eminența Voastră / Sa* (cardinaux), *Sfinția Voastră / Sa*, *Preasfinția Voastră-Sa*, *Înalt Preasfinția Voastră* / *Sa* pour d'autres fonctions.

Comme les honorifiques ont une circulation limitée dans certaines collectivités, elles sont peu connues par les locuteurs et, le plus souvent, ceux qui ne font pas partie de cette communauté, ne savent pas les utiliser adéquatement.

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The Language of Literary Texts as a Cross-Cultural Construct

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ABSTRACT

The study of literary texts in the context of foreign language teaching has a two-faceted purpose, that is, it is primarily intended to give learners linguistic benefits and secondly to offer them insights into the culture of the target language. Nevertheless, teaching literature courses to foreign students is not an easy task to deal with. Paradoxically, the main barrier for students to overcome is language. The paper examines the case of teaching literatures in English and focuses on the language of literary texts rather than on the texts themselves. In view of the growing international character of English literature, at a time when we can speak of Englishes rather than English and above all, in the context of the heteroglossal nature of language, the study of the language of literary texts assumes a very interesting role. It becomes a cultural construct which offers a double cultural perspective to students, an English-native language perspective and an English-English perspective. In this respect, the teaching goal is clear: the greater the diversity of literary texts offered in class, the wider this perspective.

KEYWORDS: *literary text, cultural construct, literatures in English*

1. Introduction

Dealing with literature means reading texts. Literary texts, unlike other texts, generally classified as non-literary, have some distinctive qualities. Reading literary texts establishes a relationship between the text and the reader, a "dialogue between a text and a reader" (Kramsch, 1993: 137), which, in the end, benefits the reader with knowledge that can be conceived as consisting of "three interrelated types of knowledge: knowledge of literary texts, knowledge of ways of reading literature, and knowledge of interpretations of literature" (Hanauer, 2001: 393).

The intimate relationship the readers create with the literary text benefits them not only on the epistemological level, but also on the personal one. Literature "speaks to the heart as much as to the mind" (Collie, & Slater, 1987: 3). It enriches the readers' spiritual and emotional life. It confronts them with life experience, which in many cases they can identify as their own, or if not, it invites them to offer personal interpretation within the framework of their ideas, beliefs, concepts and experience.

But, above all, literature offers possibilities for developing linguistic and cultural awareness. Literature explores the possibilities of language in its most

subtle and intricate forms giving way to nuances of meaning and ambiguity. As such, literature involves readers in an intellectual process of elaborating language use and gives them pleasure in understanding the effects of language on meaning.

Moreover, literature offers readers insights into culture, either their own or foreign one. It is for these reasons that literature is introduced as a subject at an early stage of education, so that students enjoy it and develop regular reading habits.

The paper focuses on the study of literary texts in the context of foreign language teaching. It considers the case of teaching literatures in English[1] to Albanian students of English. After receiving their BA degree, these students are in most cases expected to become either teachers of English or translators and interpreters of English. In this respect, the benefits derived from the study of literature are mainly linguistic, cultural and personal.

Nevertheless, teaching literature courses is not an easy task to deal with. Paradoxically, the main barrier for students to overcome is language. The paper examines the experience of English literature teaching with an emphasis on the language of literary texts rather than on the texts themselves. In view of the growing international character of English literature, at a time when we can speak of Englishes rather than English and above all, in the context of the heteroglossal nature of language, the study of the language of literary texts assumes a very interesting role.

The paper examines some of the issues involved when literary study focuses on language work. This does not imply that language work should become an end in itself in our classes, but that a language-based approach[2] should provide interesting stimuli for the students. I will approach the topic addressed in this paper mainly from my experience as a teacher of literature, that is, from my class observations and from my students' response to the arguments raised in the paper. I will focus my discussion on three basic arguments. The first revolves around a controversy over the use of "literary language" or "language of literature" when referring to the language of literary texts. I find the distinction worth considering in creating a more friendly approach to literature. The second focuses on the cultural attitudes students are able to develop by working with language. And the third will deal with the teachers' dilemma as to what texts work best for their students.

2. "Literary language" vs. "the language of literature"

One of common complaints teachers of literature hear from students is that the text was "too difficult," "hard to understand," "a lot of unfamiliar words" and so on. The complaint clearly suggests that among the difficulties in dealing with literary texts, the most common is language, which is often viewed as incomprehensible. The problem, in my view, stands in how the issues of literature and language are addressed in a given culture. Evidence from the PISA[3] survey indicates a difference in the reading habits of students in various countries. Though the survey involves young students, it provides good clues for students of higher educational levels.

The survey indicated that in only four countries students did better with literary texts than with others (Russia, Brazil, Portugal and Hungary).

Students often shrug at the idea of literature or give up reading literary texts without first making an effort to do so. The international differences in reading literature as indicated by the analysis of the PISA survey results suggest that the approach to literature is culturally-bound and depends on the idea of literature applied in one country or another.

One reason, which accounts for the Albanian students' reluctance to deal with literature, is the long domination of formalist approaches, in particular the New Criticism approach in literature classes. Such an approach is no longer beneficial, because it confines students to class activities dealing with the identification of formal elements and literary devices and as a result distances the student from the text. Unfortunately, this seems to be the case in most Albanian High schools. Teachers are either unaware of or reluctant to use new approaches to literature. We are living in an age when things and concepts grow relative day by day and technology advances rapidly. In such circumstances, students and above all, teachers should redefine their view of literature, so that a more beneficial and friendly approach to it is used.

The next viewpoint which requires modification is that on the question of language. Should we say "literary language" or "the language of literature" when we want to refer to the language found in literary texts? In the following paragraphs, I will try to provide arguments in favour of using the second phrase.

Let us focus first on these two considerations:

> In one sense, literary language is the language of literature; it is found in literary texts and is, for many literary critics, an unproblematic category. You know when you are in its company. Such a position cannot, however, be as unnegotiable as it seems to be, if only because the term 'literature' itself is subject to constant change. (Carter, 1997: 123)

> There is no such thing as a 'literary language'. That is to say, there are no items of modern English vocabulary or grammar that are *inherently* and *exclusively*[4] literary. It is impossible to identify or isolate any linguistic feature that will automatically confer a 'literary' status on a text. In short, the concept of 'literary language' is a chimera. (Simpson, 1997: 7)

Although the two arguments are put in different terms, both suggest that what is problematic is the word "literary" itself, which appears to mark a shifting category. I will continue the argument by adopting Simpson's words: "Literary language has no 'ontology': it has no permanent or fixed existence. 'Literary' is a quality conferred upon texts not according to what they *are,* but according to what they *do*. It is, if anything, a *functional* description, not an ontological one. The property of 'literariness' is not an immutable or permanent quality of language. It is not something that texts are; rather, it is something conferred upon them according to what they do." (Simpson, 1997: 8-9)[5]

Moreover, the use of such term raises psychological barriers for students, because it warns them that they are dealing with a particular variety of language which urges them to look for the so-called "literariness." Let us consider for example William Carlos Williams's poem *This Is Just to Say*:

This Is Just to Say

I have eaten
the plums
that were in
the icebox

and which
you were probably
saving
for breakfast

Forgive me
they were delicious
so sweet
and so cold

Read out of the literary context, the poem would look much like a note left somewhere on the kitchen table or on the refrigerator. What constructs meaning and what makes for its critical thinking is not language, that is, strictly speaking, its vocabulary, but other devices such as the lack of punctuation, the capitalization of "f" in "Forgive" and other such uses. Students enjoyed dealing with this poem very much for these reasons:

a) The poem is relatively short.
b) The language is familiar.
c) They loved exploring other manipulations of language rather than those with words.

My idea is that teachers should avoid the "literary" in favour of "language", thus giving it a more pragmatic dimension and treating the language of literary texts as language "in use". Although the terms "literary language" and "language of literature" semantically mean the same thing, pragmatically they indicate different things. The first term emphasizes the literary aspect of language and as such makes students anxious to identify certain features that make up for literary language. The application of the second term instead places more emphasis on language and proves more beneficial, especially in terms of language teaching and learning. There are several benefits that derive from it, which I would like to quote from Turner:

> 1. […]; literary texts are examples of authentic foreign language-written for native speakers-in just the same way that newspapers, magazines, letters are. 2 Literary texts exemplify the foreign language 'in use'. Not only can learners see how vocabulary and structures are used to communicative effect (grammar in action) but they can widen their linguistic experience by contrasting the language of literary texts with that of non-literary texts. 3 They make use of a variety of text types-descriptive, narrative, conversational-and registers-formal, informal, colloquial-and they provide a stimulus or springboard for skills development, not only reading but also speaking and writing. (1999: 212)

The language of literary texts is a demonstration of the means viable for writers to use different registers and dialects, to deviate from norms of lexis and syntax, producing thus "discourse that is composite and multidimensional" (Simpson 1997: 19). It is these features of the language of literary texts that should be stressed to students, so that they can adopt a positive view towards it and benefit from it not only in linguistic terms, but also in cultural terms.

3. Insights into culture

Such an integrated view of language and literature as adopted in the previous section allows students to construct meaning not only for communicative purposes, but also for cultural insights. In studying foreign literature Kramsch emphasizes "[…] literature's ability to represent the particular voice of a writer among the many voices of his or her community and thus to appeal to the particular in the reader" (1993: 131-2). The emanation of this appeal requires of course the interplay of the three types of knowledge as quoted from Hanauer in the introduction. Such interplay would play an important role in giving students cultural knowledge and insights. There are two questions, which result from this approach: 1) How available is one writer's point of view in terms of constructing cultural meaning and interpretation? 2) In most cases, students find it difficult to interpret works of a different cultural context and as a result turn to expert interpretation for understanding. Should, therefore, such interpretations be encouraged?

We are living at a time when the multicultural, multiethnic and multinational dimensions of a country are more than ever forcefully brought to the fore. In this view, writers can never fully represent the cultural experience of their country. What they do represent and elicit at the same time is the "particular" either in the writer or in the reader. Hanauer suggests that we

> […] embrace the individual viewpoint while recognizing that it is an individual viewpoint. Literature is a valuable source of cultural knowledge precisely because it does present a personal interpretation of the life and values as the author of the literary work experiences them. If this individual viewpoint is augmented by different culturally specific interpretations of the same piece of literature, then the language learner has a much better chance of constructing a deep understanding of the complex nature of the foreign culture. Rather than stereotypical cultural

> knowledge based on generalizations or a false generalization based on an individual viewpoint expressed in a specific literary work, the language learner is exposed to the literary work and the different ways members of the target culture understand this piece. The individual viewpoint must be presented within a context of multiple viewpoints so as to avoid false generalization and to enable the construction of a multifaceted view of the foreign culture. (2001: 397-8)

Let us consider the case of James Joyce's "Araby". The story illustrates my idea that the language of literary texts becomes a cultural construct which offers students a double cultural perspective, an English-native language perspective and an English-English perspective. It is a story written in English and as such would serve well for didactic purposes, but it is a story written by an Irishman and as such offers students a bit of Joyce's Irishness, constructing thus a cultural perspective, which operates within the boundaries of the same language. Although these details are clearly hinted at by the author from the very title "Araby", which is a traveling bazaar making a stop in Dublin, the story lends itself to a more universal meaning, which readers make for themselves at the end of the story despite cultural differences.

In most cases, students of my literature classes resort to expert interpretations[6] for an understanding of the literary text. These interpretations should not be dismissed from literature classes, especially when dealing with foreign literature. Expert interpretations add other individual interpretative voices to the literary work, offering in this way cultural perspectives, which the students often fails to obtain themselves. Such interpretations are often useful to teachers themselves, who in most cases share their students' cultural background.

4. Which texts to choose?

One of most problematic issues to deal with is the choice of literary texts for class discussions. Without trying to raise arguments pro or against the existence of a literary canon, I would like to focus on the arguments brought in the first two sections of the paper and try to consider some aspects for the selection of texts based on them. In the paper we discussed the importance of the language of literature as a means of improving and enriching the students' linguistic performance and as a means of developing cultural understanding. Nevertheless, students will continue to make complaints about unknown vocabulary and complicated grammatical structures. This means that the teacher should make a well-balanced selection of texts, which meets not only the students' demand, but those of literature as well. The more you demonstrate and make them aware that literature is an instance of language in "use", the more they are likely to approach it more confidently and beneficially.

The length of the text appears to be the problem in some cases, although this problem seems easier to deal with. Actually, in my classes students do not make this complaint very often. They prefer complaints of the first type instead. In my view, students should get used to any length of text. This does not imply that you

should ask them to read long novels every now and then. This choice should be combined where it is possible. This will, of course, give students time for better performance and appreciation of the text.

Apart from language, texts also make cultural, social, political and historical references with which the students are often unfamiliar. The choice in this case demands for a prediction of the expectations of students' reception of one text instead of another.

One thing that often works best is the use of analogies. Students enjoy reading about things that are much like their own personal experience, or even when they can approach them from their personal perspective. Nevertheless, the teacher should consider the fact that language functions as a cultural construct and in the case of English it offers a multifarious perspective. In this sense, the teaching goal is clear: the greater the diversity of literary texts offered in class, the wider this perspective.

5. Conclusions

The paper tried to consider the development of a friendly approach to literature in literature classes. Although the arguments brought in the paper considered the case of literatures in English, it can be said that they apply to the teaching of other literatures in a non-native environment. As with communication, two of the main tools that establish interaction are language and culture. Literature encompasses both. The arguments encourage those approaches to literature that explore all possibilities that language and culture offer for a more friendly and beneficial approach to literature. The paradox is that instead of establishing communication with the literary text, language and culture often estrange the students from them. The idea is that a language-based approach should be used every now and then in order to narrow the linguistic and cultural gap between text and the reader, an approach that works by way of familiarization and particularization, by emphasizing that the language of literature is no special language, but just language 'in use' and that makes students work on and enjoy all possibilities of linguistic manipulation.

NOTES

[1] The term "literatures in English" is preferred here as comprising the wide range of literature in English, not only in the UK and the USA, but also in the Commonwealth countries.

[2] Language-based approach refers to the approach that emphasizes awareness of the language of literature and as such engages the students in a variety of activities used in language instruction.

[3] PISA (Programme for International Students Assessment) is a programme that assesses how far students near the end of compulsory education have acquired some of the knowledge and skills that are essential for full participation in society (URL: <http://www.pisa.oecd.org>).

[4] Emphasis in original.

[5] Emphasis in original.

[6] The term is used to refer to well-informed interpretations of the literary texts, which means the interpretations of the literary critics on the whole.

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La ville subtile. Le bruit

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ABSTRACT: ***Subtle City. The Noises***

This presentation tries to argue a surface anthropological theory by verifying to what extent such social 'actors' as smell and noises can contribute to the description of reality so that the latter could get the consistency of the object of a deep anthropological theory. We consider the noises to be an element both descriptive and revealing that pertains to a reality larger than the sense of smell can semantize.

KEYWORDS: *cultural anthropology, re-thinking of the scientific domain, urban*

Notre travail appartient, comme on peut facilement en déduire du titre, mais aussi de l'histoire de nos préoccupations, à l'anthropologie urbaine. Ces préoccupations nous ont montré une certaine inconsistance des méthodes de cette science, inconsistance due à sa jeunesse, mais aussi à la particularité de son référentiel. Par conséquent, notre intention est, en fait, une proposition méthodologique.

Contrairement au monde du village, ou les de vecteurs créateurs d'identité sont socialement clairement identifiables, et leur action concrètement délimitable, la ville ne peut pas être décrite, définie, comprise seulement par le biais de tels instruments (voisinages, rôles, structures de parenté, rituels, habitudes, coutumes, etc.). En outre, la formalisation objectuelle est tellement large que l'ethnographie urbaine semble être dépourvue de relevance. Nous avions, dans un contexte différent (cf. notre livre *Zeii de asfalt* 'Les Dieux d'asphalte'), le courage de dire que la ville ne peut pas être abordée ethnographiquement, justement a cause de son caractère protéique qui relativise toute formalisation.

De même, des contextes traditionnels du monde du village, fortement gérés par une pensée religieuse (*le repas*, *l'agriculture*, *la fête*), ont été entièrement sécularisés dans le milieu urbain, leur capacité d'organiser le monde devenant inopérante.

Par conséquent, nous considérons qu'il est nécessaire de vérifier si toute une série de vecteurs, que nous avons appelés *subtiles*, peuvent être efficaces dans la description et la compréhension de la ville. Il s'agit de *l'odeur*, *le bruit*, *la couleur*, *les voies d'accès*, *l'ordure*. Ce sont des vecteurs liés au niveau perceptif-sensoriel et non pas a celui rationnel, qui mettent en valeur, à première vue, la surface des choses, cet impact-là immédiat, agressif et solide de la réalité sur nous et qui ont la

qualité d'une anthropologie non-invasive, peut-être complémentaire, si nous nous référons au domaine traditionnel de l'anthropologie classique.

Cependant, pour une anthropologie de l'urbain, ces vecteurs montrent comment la ville construit son identité de manière continue. Ils peuvent avoir des connotations seulement au niveau sensoriel dans une anthropologie de la superficialité, de la complémentarité ou bien ils peuvent transformer ce niveau dans la porte qui s'ouvre vers les profondeurs des phénomènes urbains, analysés par une anthropologie de l'urbain qui rompt définitivement avec la sociologie.

Nous croyons que la réalité urbaine elle-même nous oblige à interpréter *l'odeur*, *le bruit*, *la couleur* comme des objets culturels et sociaux vu qu'avant toute autre évidence, une ville nous est révélée par *l'odeur*, *la couleur* et *le son*. Nous pourrions aller encore plus loin, en considérant qu'une telle description pourrait être envisagé même ethnographique, dans le sens straussien de la hiérarchie ethnologique.

Nous choisissons, pour notre démonstration, les cas des bruits et la façon dont ceux-ci peuvent tracer les rythmes de la journée. Nous mettons l'accent, pour des raisons d'économie d'une telle communication, sur une première séquence de la journée, notre intention étant, cependant, celle d'analyser comment les bruits de la ville peuvent être utilisés aussi bien comme adjuvants descriptifs que comme instruments ordonnateurs.

Dans une grande ville, on entre très rarement à pied, comme dans une cour ou dans un parc. Presque tout le temps, on entre en voiture ou par le train, les avenues et les gares nous font connaissance avec le nouvel endroit, plein d'agitation et de bruit. Le son et le mouvement sont les premiers signes ordonnateurs de l'espace urbain.

Mais si, toutefois, nous nous imaginions que nous entrons dans une ville à pied, ou même nous le faisons, venant d'un champ de blé ou d'un verger ou bien d'un terrain inculte, la ville annoncerait sa présence par un bruit sourd, inhomogène, en alternant les intensités, qui n'appartiennent à personne en particulier : ce serait tout simplement le bruit de la ville.

Nous sommes tellement habitués à cette nature sonore de l'endroit, que nous ne nous rendons pas compte que c'est le premier signe de la présence de la ville, une sorte de mur de son que nous devons franchir et, en même temps, un signe de subtilité de la ville. Les murs des vieilles cités étaient des signes clairement perceptibles, visibles, fiers, arrogants, puissants, en créant une intense sensation obstructive, tandis que le mur sonore des nouvelles villes est plus subtil et plus persuasif.

En outre, le citadin, vivant dans une orageuse mer sensorielle, dominée sans doute par la vue, qui l'aide facilement à ordonner le réel, en structurant des hiérarchies, des synthèses, des catégories, à en avoir une représentation plus efficace, donne à l'odeur et à l'ouïe des rôles secondaires dans ce combat foudroyant de perception de la réalité et de formation du savoir, en négligeant leur puissance sémantique.

Et pourtant, si nous reprenions l'expérience de Condillac avec la statue, équipée, cette fois-ci, seulement de l'ouïe, et non pas de l'odeur, nous constaterions que le résultat pourrait être surprenant, le sens sélecté parvenant à remplacer les autres et à produire des effets substituts et cumulatifs. Si l'on savait écouter les voix de la ville, on pourrait dresser une anthropologie inédite...

Le bruit et le tracement des rythmes de la journée

La ville se réveille avec des bruits paresseux, non pas manqués d'intensité, mais avec un rythme plus lent qui s'accélère au fur et a mesure que le soleil monte dans le ciel. Les vecteurs sonores de la ville, les médiateurs acoustiques entre nuit et jour différent de ceux du village, ils sont plus nombreux et de nature plus diverse. Il manque les animaux, le coq, le grincement du chadouf ou de la roue de la fontaine ou le jet d'eau frappant les murs du sceau ou du puits, en revanche, il apparait d'autres combinaisons sonores si nombreuses, qu'il est impossible de ne pas les traiter comme une réalité cohérente.

L'aboiement des chiens qui domine, parfois de manière si stressante, le silence de la nuit cède la place aux chants des coqs, bruit étrange pour une ville, mais d'autant plus strident. Justement le fait qu'on ne s'attend pas a le retrouver dans un tel tableau fait que ce bruit devienne un repère substantiel de la cyclicité diurne urbaine, à la différence du monde du village où sa prégnance significative est atténuée par le long exercice de la tradition, par l'habitude. Ce premier signe sonore équivaut presque à une conclusion, car il suggère l'importance de l'accident dans la sémiologie urbaine, mais aussi bien le fait que notre ville est si proche du village.

Les premiers autobus, tramways partent en course et leurs bruits donnent consistance à la rue ou à l'avenue qui semblaient que pour quelques heures s'étaient tues. Le bruit des voitures, assez rares, est encore individuel, il ne s'est pas transformé dans le grondement continu pendant la journée. On pourrait même deviner la catégorie dont elles appartiennent : camion, automobile, même taxis. Ceux-ci glissent lentement sur l'asphalte, on n'entend ni même pas leurs moteurs, ce qui montre que les conducteurs, encore endormis, ne sont pas trop pressés a occuper leurs places dans les stations encore vides. Les jours de foire, le silence du matin, dans les quartiers périphériques, est troublé par le bruit rythmique des chevaux qui tirent les charrettes des paysans, des gitans qui veulent acheter ou vendre n'importe quoi. On les retrouve vers neuf heures en essayant de quitter la ville, troublant le trafic et souillant l'asphalte. Aussi insolemment sonore que fut leur entrée dans la ville endormie, aussi silencieusement honteux en est leur retrait, comme si la ville les avait cachés, pareillement à une bizarrerie, sous un globe en verre.

Tous les sons sont comme une ouverture. Il suit toute une série de forts accords : les camions qui déchargent les marchandises devant les magasins, les citernes qui lavent les rues, avec leur complément hibernal, le bruit des niveleuses qui nettoient la neige et, là où la ville est bien organisée, ce qui n'est pas aussi

valable pour toutes les villes roumaines, le bruit terrible des éboueurs, un signe que la journée peut commencer, les débris de la précédente, son cadavre fétide étant retiré de la scène et conduit à l'incinération.

Ce bruit, là où il se produit juste dans ce moment de la journée, a quelque chose de rituel, de mystérieux, car, tout comme un rituel, il marque la rupture. Le camion-poubelle, si neuf et supertechnicisé qu'il soit, c'est un symbole de la saleté, des excréments, du reste, de la mort. Sa déambulation matinale est inversement vectorialisée avec l'apparition du phaéton solaire, un moment où la mort et la vie sont en équilibre.

Son trajet, presque immuable, imposé par des raisons administratives et des logiques urbaines, c'est comme une confirmation de la mort imminente, un *memento mori* et un *ad uterum regresum* à la fois. Quelque chose de notre monde, de ceux inanimés, à savoir les débris, les ordures, nous sommes jetés dans les flammes destructives-purificatrices du crématoire ou bien laissés pourrir loin des yeux de ceux qui sont encore vivants.

Dans le camion-poubelle on rencontre symboliquement l'image du moine médiéval qui traverse la ville, en invoquant monotone et triste l'aide divine par la *ora pro nobis*, et des croque-morts qui accompagnaient les chariots pleins de cadavres des pestiférés dans la lumière aveugle et fumante des torches : peur et espoir. L'espoir, cette fois-ci, est symbolisé par un grand bruit, aigu, qui succède au bruit gros et pierreux du camion-poubelle.

La nuit, qui vit ses derniers instants, est déchirée par les sirènes des trains des navetteurs, symbole d'un nouveau commencement. Parfois, le bruit se fait entendre dans toute la ville, comme si l'espace avait été soudainement vidé.

Les sons énervants des tuyaux du chauffage central et des conduites d'eau annoncent les citadins qu'un nouveau jour vient de commencer. Le bruit de la rue acquiert de la consistance comme si les thèmes annoncés dans l'ouverture commencent à se développer dans une symphonie de l'agitation. De petits intermezzos sonores, les alertes des voitures dans les parkings, le claquement des portières, le démarrage des moteurs, les bruits nerveux des embrayages, et parfois, si les voitures sont plus vieilles, voire désespérés, des klaxons, généralement de courte durée, voire timides, interprètent les petits airs du départ au travail. Les grilles des magasins s'élèvent dans le bruit connu, les produits sont étalés sur le trottoir.

La circulation devient compacte et la rue produit un sifflement continu, composé du glissement des pneus sur l'asphalte, du bruit rond des moteurs, du courant d'air déployé par les voitures, contrepointé par des klaxons beaucoup plus vigoureux et des freinages brusques et menaçants. Ce bruit est si constant qu'il fournit le fond sonore des grands boulevards et étouffe le tic-tac des talons sur le pavé ou sur les trottoirs. Dans les petites rues hors-circulation, tous ces bruits se font entendre en sourdine, de temps en temps étant mis en évidence par la marche d'un passant, souvent facilement identifiable par les voisins : « Popescu est sorti pour promener son chien » ou bien « Ionescu est de nouveau parti tard au travail. » Le soleil s'est installé dans le ciel et même les ampoules électriques qui s'éteignent

sur les poteaux d'éclairage public semblent faire du bruit. Les cloches des églises et les sirènes d'usine achèvent l'ouvrage de Dieu et annoncent les réalisations des gens.

Conclusions

Nous croyons que le bruit peut être considéré comme réalité anthropologique et il peut être analysé comme tout signe social, en l'expliquant, peut-être pas au niveau de l'évidence, mais plutôt au niveau des contextualisations successives. De toute façon, l'analyse de la ville du point de vue de la réalité sensorielle propose une ouverture vers une nouvelle perspective, vers une nouvelle méthodologie d'interprétation anthropologique, que nous pourrions appeler *de la subtilité*. La subtilité peut devenir objet de recherche anthropologique de par le désir de refléter le « fait social total » de Mauss, même si elle peut sembler, plutôt, une approche postmoderne.

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The Crisis of Truth in the Postmodern Poem*

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ABSTRACT

The study of the relationship between theory (semiotics, philosophy) and the literary practice (the semiotic poetry) shows that the poets notice the ambiguities of science and thematize them in an unsystematic but poetical way. The theoretic mimetism of the semiotic poetry reveals the poetic latencies of theory, its flexibility and the strong creativity of these poets who are apparently doomed to semiotic captivity. The poets of the eighties have been fascinated by the poetic potential of signs and things; they deconstructed semiosis and theories of meaning, by transferring the delicate theoretical problems into human contexts (cf. the concept "texistence"). This paper highlights the manner whereby the poets of the eighties have recycled the issue of the referent (the relationship between nature and culture), their radical options, as well as the failure of the means devised to correct the imperfection of signs (description and self-description).

KEYWORDS: *(self)description, reference, sign, the semiotic poetry of the eighties*

One of the most controversial topics in semiotics is related to sign reference[1]. While the psycho-social, binary Saussurean model exiles the physical world outside the sign (Saussure, 1998), the ternary Peircean model[2] includes it (Peirce, 1990). The poets of the eighties have grasped the poetic latency contained in this theoretical fissure and have developed it extensively but inconsistently. Next, we are going to show how the promotion of the eighties has exploited this topic thereby dividing itself into "realists" and "conceptualists."

1. The imperfect sign and the truth crisis of the poem

Ever since Saint Augustine, the linguistic sign has been judged as a "signum insufficiente," which derives from the imperfection of creation in relation to its Creator[3]. By giving names to things, Adam – an imperfect creature – could only create a corrupt language; mundane language is inadequate because we no longer believe the presumption that the sign is directly connected to the object it refers to and therefore it conveys it with utmost clarity.

In *Cratylos*, Plato enacted the confrontation between two contradictory theses: the naturalistic one, (attributed by Plato to Protagoras, to the sophists and to Cratylos), and the conventional one, attributed to Hermogenes. To the divine origin

of that perfect original language, the arbitrariness of the linguistic sign, proper to derived languages, is being opposed. During the mythic-ritualistic phase of approaching language, the philosopher expressed his mistrust in words and proposed a strategy for knowledge: names are not where we should start from, but we ought to start learning from the things themselves (1978: 329). The dialogue ends in aporia, calling for reflection and a return to the referent. "Walk away on the plain" – as Socrates urges Cratylos, instead of any other conclusion. By asserting the anteriority of nature as a cognitive instrument, as opposed to language, Plato shows that names are knowledge tools and not an original source.

With M. Foucault, in *Les mots et les choses* (1966), the main issue will not be a search for original speech, but an "archaeology of knowledge" which makes the end of the nineteenth century into a turning point of the return of language as an aesthetic object. The threshold between classicism and modernity has been transcended when "words stopped intersecting representations and spontaneously keeping under control the knowledge of things" (1996: 357). In other words, this occurred when, ceasing to be a sign (a substitute for the thing), the word started representing itself and interpreting itself. The discourse has been detached from representation, language has become an object and it has crumbled.

The modern artist's drama, Laura Mancinelli argued (1978: 17), becomes acute the moment when "the distinction between words and things turns into a fracture and when the world of representation feels that it loses contact with the world of objective reality". As regards the sign's alienation from the object, the following poem called *Vitraliu/Stained glass* – an ekphrasis about the sterility of the artifact, is emblematic:

(1) Vitraliu sarbăd, înflorat pe margini
Poemul îndelung plivit, cu grijă,
În care nu-i nici urmă din obrazul
Tatălui meu desfigurat de-o schijă

(Doina Uricariu, *Vitraliu/Stained glass,* 1980: 34)[4]

Between the codified real and the real as such, the balance leans against the word, stigmatized for its incapacity of expressing the ontological.

The rhetorical space interposed between words and things amplifies the effect of separation, the confusion and the otherness. "Tender as an animal muzzle," the words no longer allow "the substitutions between verbs and the real state," and more and more, the poets of the eighties realize that "le monde est l'autre du langage." "Let us forget the beautiful science of the Verb" – Marta Petreu urges us in *Teze neterminate despre Marta/Unfinished theses about Marta* (1981: 44), while Mariana Marin senses the word as an autonomous entity, constraining man to a phantasmatic existence: "I love myself so much,/as I lye good and sweet/in the middle of a puddle of words" (Marin, *Colecționara/The Collector*, 1981: 32). Marin Mincu also presents himself as an agent "divided between life and the sheet of paper" and conveys his mistrust in the "big cold words." Glacial concepts are blossoming like a meanings on the crude surface of things, this is why the

dictionaries, "the sublime, the celestial, the adored ones" are stigmatized for remaining an empty whole in relation to what is external to language:

(2) Pe tăvi de aramă, orbitoare: Dicţionarele,
sublimele, celestele, adoratele…
Nimic despre munca pământului
Am lăudat vorbele, fala mea
(Petre Romoşan, *Raiul fragilor sălbatici/The paradise of wild strawberries*, 1980: 78)[5]

Vulnerable because it stores life, *the library* is condemned for its impenetrability and mortification; although he dreamed to be "The Great Archivist the Great Alpinist/ of the World Library", Lucian Vasiliu yields to the unique Messenger of his existence – "Lu-Luiza, the little girl" (*Fiica noastră*/*Our daughter* 1986: 6).

The truth crisis of the poem and the producer's dilematic state induce:

- an utopia: "When the beginning of the poem coincides with the core of life" (Bogdan Ghiu, *Poem,* 1982 :5), when the referent irrupts among "auriferous words," disclosing the truth of the last poem, where "In the place of title I shall place my head" (Petre Romoşan, *Cap de măscărici*/*Jester head* 1982: 27);

- a gesture: abandoning the bookish reason for being and the option for the realistic legitimizing of poetry:

(3) intru în apă, am ars toate cărţile,
devin străveziu, străveziu.
văd în mine inima mea: fericită cârtiţă roşie
Orb ca o cârtiţă lângă o grămăjoară de cuvinte
(Ion Morar, *Izolarea standard*/*Standard isolation,* 1984: 27)[6]

The same Don Quixotic ethos with L. Vasiliu: "I have set on fire all first editions/ I am preparing myself for the departure" (*Monadă*/*Monad*, 1986: 46).

2. Prey to the real

By returning to the referent, to the "glowing blood of matter," part of the poetry of the eighties experiments the following:

i) the correction of the sign's imperfection: "Speechless, in the field of yore -/ In front of the green ray of the blade of grass/ I could kneel as in front of another discourse" (T.T. Coşovei, *Conectarea la univers*/*Connection to the universe,* 1986: 108);

ii) yielding to the ontological pressure: "and maybe this is the densest torture,/the violent torture of the pressure of existing things" (M. Cărtărescu, *Scufiţa de orice culoare/The little riding hood of any color,* 1980: 70).

We need to dissociate, in the use of the term "real", two acceptations:

a) the **s e m i o t i z e d r e a l**, making up, according to Lithuanian semiotician Juri Lotman, the "semiosphere". One of its characteristics is autonomy and,

because the functioning of signs implies, in Saussurean tradition, the suspension of the referent, Daniel Bougnoux (2000: 51-52) talks about "the semiotic rupture or closure":

> The functioning of signs implies bracketing their reference. Signs articulate far from things and in their absence [....]. The world of signs corresponds to the biosphere, out of which the semioshere has appeared. The semioshere relates to the real world, without being physically connected to it. Semiotics is based precisely on this criticism of the referential illusion/fallacy. The world of signs is not the world of things and enjoys a relative autonomy in relation to the real world. By doubling the world [...], semiology destroys the referential illusion and the naive self-evidences of "nature".

As a cultural object, the world is a text inhabited by signs, a significant system similar to a language; T.T. Coşovei talks about "someone who must come/To read into the leave of being's green" (*Alte amintiri din copilărie*/*Other childhood memories*, 1980: 39), about "the alphabet of the trench, the Braille/ of neon sign boards," about "albatrosses, sea-gulls, dragon-flies/beginnings of a big word" (*Idem*, *Un surâs, o palmă, un sărut/A smile, a slap, a kiss*, 1980: 52). The text of the world makes the text of literature opaque – "what comes destroys the words" (M. Ghica, *Ceea ce vine/What comes*, 1985: 65), because "not a single creature will pass the threshold of rhetoric" (Morar, *Un cățel de aur muşcând/A golden puppy biting*, 1984: 25).

b) the **r e a l i t y s t a t e**. Contrary to Bougnoux's secure hypothesis, Todorov (1982: 66) raised the hypothesis that the natural world allows to be treated as a semiotic object: "we need to postulate the existence and possibility of a semiotics of natural world." The sensible world becomes, as a whole, the object of a search for poetic significance[7]. By placing himself in the proximity of things, the poet carries out the fitting of the text to the worlds' states and thus the poetic sign tends to identify itself with the iconic sign: "full length life" (T.T. Coşovei, *Între mătăsuri/Between silks*, 1980: 50). The city, a defining topos for this poet, connotes artifice ("nickel," "iron"), alienation and the being's solitude:

(4) Nimic nu e real. Nici aceste ore de noapte
congelate cu grijă pentru alte secole.
Nichel, nichel, cât mai mult nichel
În apropierea dumneavoastră! Nimic nu e real.

(T.T. Coşovei, *Nichel*/ *Nickel,* 1979: 8-9)[8]

T.T. Coşovei represents a special case of "connection to the universe"; he operates approaches and distanciations from things, but also from language: "To let myself watched by objects. Described/Torn by their lack of understanding towards me" (*Conectarea la univers/Connection to the universe*, 1980: 108).

The aggression of the reality state on writing has imposed, in the semiotic poetics of the eighties, a few recurrent signs: *the grass* (with Coşovei), "the

strongly blossomed *cherry-tree*", "the laughter of the *wild rose flower*" (with Romoşan); *The Beetle (Gândacul), The Childhood Pig (Porcul din copilărie)* (Romoşan 1980: 5; 11), L. Vasiliu's rat (1983: 66).

Magdalena Ghica's *"hypermatter"* becomes notable through the mystifying hyperbole, through that "enormous roar behind matter"; the contemplation state triggered by the poet allows to see "the shining blood of matter" whereby things regain their life energy.

With the semioticians poets, *blood* is a symbolic synecdoche signifying the ritual of textualization; the real becomes writing by an act of violent and unmediated annihilation of "the physics of the sign":

(5) Între mine şi lucruri
nici măcar îngeri îngenuncheaţi căutând esenţe.
Doar o cortină de sânge
peste sandvişul de fier şi asfalt al oraşului -
(T. Coşovei, *Între mine şi lucruri/Between me and the things,* 1980: 127)[9]

Conceptualization being synonymous with alienating the object, the poet deplores "the freezing of words in the icicle of a meaning, /the decay of the fruit into jam" (*Conectarea la univers/Connection to the universe*, 1980: 197), thus fixing its rapport, its difference and distance towards the real, which reveals the change of the way a culture sees the world. To postmodernists, the crisis of the word is generated by the distrust in the sign's ability to stand in for hypermatter; the real is itself fragmented, semiotized, and the artistic mimesis can no longer capture the outline of the "raw skin of things". The palliative is the one suggested by Plato: the broad unfolding of reality state: "Watch the grass grasping the edge/of the city/dragging it on the field as a bleeding fur" (T.T. Coşovei, *Sfaturi/Tips*, 1980: 31).

Biographic realism, practiced by the realistic wing of the eighties generation, describes the world not as it is, but as it is perceived by the poetic eye. Cărtărescu's following considerations extrapolate this preference to the level of group poetics: "Reality in its hyperabundance and hypersignificance represents the object of poetry"; "Maybe someday, in a certain history of Romanian poetry, when talking about the generation of the '80s, it will be mentioned that rarely in Romanian poetry has the poetic discourse proved so much fidelity towards the referent, to the real world" (2000: 61, 63).

3. Prey to the words

Tractatus logico-philosophicus by Ludwig Wittgenstein (1991) contains the observation that the sphere of logic, of thought and language remain uncorrelated to reality, that human being does not have another space except that of his own thought. Wittgenstein has excluded sensation and perception from the theory of image; image lies in the logic space and this location grants it a significance of reality model. By "model" the philosopher understood the isomorphism between

two facts, a logic one and a real one. The image represents the object from the outside, which entails the possibility of representing it either as real or as fake. In the transitive language, the sign is transparent and founds for the referent; in the reflexive language, the linguistic form is superimposed over the shape of reality:

(6) Noi intrăm în carte cu trufie
şi spunem:

Un poem de dragoste
e mai adevărat
decât o noapte de dragoste.

Un poem al spaimei
e mai cumplit decât spaima.
Un poem despre moarte
e mai real decât moartea.
Noi intrăm în carte
şi spunem:
verbele
aduceţi verbele
pentru Cina cea de Taină

(Marta Petreu, *Aduceţi verbele/ Bring forth the verbs* , 1981: 15)[10]

The referent phobia affecting the poets of the eighties confirms Wittgenstein's thesis – "the limits of my language mean the limits of my world"; with Vişniec also, the word substitutes the ontologic without loss: "over the word city/the word fog is floating/the word man/watches/through the word/window" (*V*, 1984: 47). The text replaces existence: "the text is a time of my existence" (Gh. Iova, *Text*, 1984: 138); it devours the real, it sublimates into new coherences "the hot grammar of blood" and the round concepts. Situated in the pure self-reflexivity, the text becomes a "lesson on the verb" (Mariana Marin, *Elegie/Elegy*, 1981: 70), a movement of the word inside writing. Inhabiting "the hole of this verse", the poet takes "the daily ratio of consonants" (Marta Petreu, *După-amiază de iarnă/ Winter afternoon*, 1981: 19), allows to be "several times crucified on native tongue's cross" (Lucian Vasiliu, *Poem final/Final poem*, 1983: 72), offers to the words "a kind of dignity with pores and delicate/little hairs" (I. Mureşan, *Înălţarea la cer/Ascension to heaven*, 1981: 29).

The writing-machine has become the icon of textualist poetry. A limit-case is Florin Iaru's postmodern poetic art in which the text's content has been replaced by the intertext (a famous verse by Eminescu: "Fruntea de gânduri mi-e plină"): "My head drops/on/the writing-machine/……./my forehead is full of lines (Florin Iaru, *Hai ku. Mine peste muntele Fudji/Hai ku. Mines overFudji mountain//Come with me over Fudji mountain,* 1981: 44). This gesture ("My head drops"), suggesting an attitude of giving up, correlates two highly entropic registers: the key-board of the writing machine and the intertext, both opening up unlimited possibilities of selection and combination. The gesture substitutes the act

of writing in the same way that substituting "thoughts" ("gânduri") by "lines" designates two complementary poetic systems: the metaphysical poetry of modernism which has become, with postmodernists, poetry of the signifier (writing as the text's way of existence). "Parodic intertextuality" is the main source of these "writings of difference" (Popescu, 2006).

To Cărtărescu (2000: 59-60), a theoretician and practitioner of biographic realism, the typewriter is a metonymy for the typographical age and a symbol of art in general. In the devouring, masochistic sense of modern art, the typewriter is analogous to the guillotine, both being interpreted as models of the "celibate machine".

On the one hand – exalting the semiotic level, on the other – acknowledging the insufficiency and the lie that the sign bears in it. The poet denounces the poem when understood as alienation from the real and its betrayal. "Water and the book give trembling unsure/images of life, reverberated" (I. Morar, *Poemul cu trapă/The poem with a hatch*, 1984: 46). The sonnet, pure form of self-referential functioning of language, becomes a target for postmodern irony: "The Great Masters escape desire/they complete the sadness with fixed structure/the sonnet is whispering, it's chanting nature" (I. Morar, *Sonetul are un bâzâit neînsemnat/The sonnet has an unsignificant hum*, 1984: 13).

3.1. (Self)Description

The iconic sign substitutes, in the semiotic poetry, the symbolic sign, which is fundamental in modern poetry. As an alternative to "the truth crisis of the poem," a description offers the chance of capturing in the text "the reality state," and of possessing it through words: "Only the description of the world/could be the beginning" – Magdalena Ghica asserted in her 1985 volume, while Marta Petreu attributes it to rhetoric and the deficit of participation:

(8) O! dacă te-aş putea în întregime descrie – spun
creierul tău frumos
să-l locuiesc eu cu trupul meu cel metalic subțire:
astfel să te includ
într-un poem al meu despre tine;
în cuvinte riguros selectate
drapez senzualitatea mea lacunară diurnă

(Marta Petreu, *Capitol/Chapter*, 1983: 14)[11]

Description implies visual perception and the performative to write: "I see and describe, I see and describe" (I. Morar, *O iarnă, o singură zi/One winter, a single day*, 1984: 34). For the huge descriptive eye, "the flesh of reference" is provided by "description by nature" – a typical case of "empty thematology" (Hamon, 1972). "Description by nature" is maintained in the iconic zone of the sign, by rejecting the insertion of significance into things, as it happened in Romanticism and

modernism (Hassan, 1987): "I sit at the table/meaning that I say these/good objects are good to eat/and to/describe" (Bogdan Ghiu, *Poem*, 1984: 161).

Linguistically, description involves not only the preeminence of young matter in relation to writing, but also a language in action, a variety of speech acts:

a) performatives: "To write, ah, to write something durable/a lasting thing" (Florin Iaru, *Fiara de mătase/The silk beast,* 1984: 11);

b) illocutionary: "Describe yourself heavily/I came, I left" (B. Ghiu, *La malul poemului/On the bank of the poem*, 1984: 153);

c) perlocutionary: the effects of the act of describing are sometimes polarized inside the same poem (P. Romoşan, *Autodescrierea/Selfdescription*, 1984: 59). In relation to the object, description appears as being multifunctional: whether it resuscitates the object to existence, whether it alienates it into writing, whether it abolishes it, the device emphasizes the ironic ethos of the postmodern producer:

(9) Vinerea trecută:
descriu un cocoş, cocoşul nu mai cântă,
se face hârtie mototolită, cade sub masă;
descriu un câine, câinele nu mai latră, schelălăie,
se duce dracului.
Pe masa de scris, roşu, alb, verde, măceşul,
Îl privesc cu poftă, îl mângâi nebun.
Măreţul descriptor începe descrierea. Scriu: Floarea de măceş...
Florile de măceş – scrum!

(P. Romoşan, *Autodescrierea/Selfdescription,* 1982: 59)[12]

The representation crisis, a consequence of losing the referential illusion, brings about the failure of selfdescription; out of agent, the poet becomes object: "To let myself watched by objects. Described./Torn by their lack of understanding for me" (T.T. Coşovei, *Connection to the universe/Conectarea la univers*, 1983: 21); "«we will no longer describe you» my poems say" (I. Morar, *Învinge sarea/The salt wins*, 1984: 16).

(10)Învinge sarea, învinge pata de sânge care a umplut biblioteca
(pe masa de lucru câteva fructe sălbatice)
nu mă mai pot descrie, nu mai pot prevesti

(Ion Morar, *Învinge sarea/Salt wins*, 1984: 16)[13]

The poet, a cultural sign by excellence, is incompatible with the idea of iconicity: selfdescription is impregnated by significance, the sign becoming, in the cultural sense, symbolic. Both Romoşan and Morar but also Coşovei, correct the semiotic captivity through a "reversed flight," towards the referent represented by symbolic metonymies (*Rosa Canina, salt, the grass*). The failure of (self)description is in fact determined by a characteristic of the code, namely the impossible isomorphism between the linguistic image and the substance of the world.

4. Conclusions

The free interpretation of semiosis has inspired a very productive poetic theme, namely the reversible nature of the basis of the semiotic triangle. The relationship between words and things, between the condition of writing and the condition of existence has divided the promotion of the eighties into two branches: "the conceptualists" and "the realists." The semiotic poetry proposes a split sign, tense because of the coincidence of opposites: the strength and the weakness of the word, the rejection and the nostalgia of the referent, the truth and the falsity of language.

NOTES

∗ This research is funded by the CNCSIS Grant *Romanian Poetic Postmodernism. 1980-2010. A Semio-Pragmatic and Cognitive Approach*, contract number 757/19-01-2009. Translation: Carmen Popescu.

[1] Umberto Eco (1982) argued that the concept "referent" has had unhappy consequences upon the theory of codes. The underestimation of its malign influence leads to "referential fallacy".

[2] Peirce's sign is a triadic relation dependent on three categories: *firstness*, *secondness*, and *thirdness*. The quality of sign implies three elements: a representamen, an object and an interpretant. By the introduction into semiotics of the notion "referent", which had been excluded by Saussure, Peirce made possible the study of all significant practices, and not just language (cf. Parpală, 2007: 102-106).

[3] By the skeptical thesis *uerba non docent* – we do not learn through words, unless we previously had the knowledge of the real object – Augustine (1994) does not deny the cognitive and semiotic capacity of language, but restricts its sphere of action and lays emphasis on the meditation upon things that are perceived and understood.

[4] Fade stained glass, flowery on the margins/The poem carefully and lengthily weeded,/Where there is not a single trace of my father's/Cheek, disfigured by a splinter (Doina Uricariu, *Vitraliu/Stained glass*, 1980: 34).

[5] On copper trays, dazzling: the Dictionaries,/The sublime, the celestial, the adored ones…/Nothing about laboring the earth/I praised the words, my pride (Petre Romoşan, *Raiul fragilor sălbatici/The paradise of wild strawberries,* 1980: 78).

[6] I step into the water, I have burned all books,/I become translucent, translucent,/Inside me I see my heart: happy red mole/ Blind as a mole next to a little pile of words (Ion Morar, *Izolarea standard/Standard isolation,* 1984: 27).

[7] G. Bachelard and M. Dufrenne have studied the poetics of the elements: water, air, fire, earth.

[8] Nothing is real. Not even these night hours/carefully frozen for other centuries./Nickel, nickel, as much nickel as possible/Next to you, ladies and gentlemen! Nothing is real. (T.T. Coşovei, *Nichel/ Nickel,* 1979: 8-9).

[9] Between me and the things/Not even kneeled angels looking for essences./Only a blood curtain/Over the iron and asphalt sandwich of the city – (T.T. Coşovei, *Între mine şi lucruri/Between me and the things,* 1980: 127).

[10] We pridefully enter the book/and say://A love poem/is truer/than a night of love.//A poem of fear/is more dreadful than fear./A poem about death/is more real than death.//We enter the book/and say:/the verbs/bring forth the verbs/for The Last Supper. (Marta Petreu, *Aduceţi verbele/ Bring forth the verbs*, 1981: 15).

[11] Oh! If I could entirely describe you – I say/your beautiful brain/for me to inhabit it with my sleek metallic body:/thus to include you/in a poem of mine about you;/in rigorously selected words/I drape my diurnal lacunary sensuality (Marta Petreu, *Capitol/Chapter*, 1983: 14).

[12] Last Friday:/I describe a cock, the cock doesn't sing any more,/It turns into crumpled paper, it falls under the table;/I describe a dog, the dog doesn't bark any more, it yelps,/It goes to hell./On the writing table, red, white, green, the eglantine,/I watch it greedily, I madly caress it./The great

descriptor starts the description. I write: The eglantine flower…/The eglantine flowers – ashes! (P. Romoşan, *Autodescrierea/Selfdescription,* 1982: 59).

[13] salt wins, the blood spot filling the library wins/(on the work table a few wild fruits)/I can no longer describe myself, I can no longer foretell (Ion Morar, *Învinge sarea/Salt wins*, 1984: 16).

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La solitude de l'homme moderne dans l'œuvre de J.M.G. Le Clézio

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ABSTRACT: ***Modern Man's Solitude in J.M.G. Clezio's Works***

Loneliness or isolation, although with different meanings, are used most often with a negative connotation that we proposed to explain in this article. Some use has established reserve the term "isolation" rather than the hardware alone, and the painful awareness of the absence of others. The term "loneliness," meanwhile, refers to the metaphysical situation and the positive experience of this state of affairs. In a world where distances are reduced and where there are powerful means of communication there is a sense of solitude very strong and widespread, which leads the philosopher to ask questions about the nature of contemporary society and about the man that is characteristic of this society. The modern Western man experienced his solitary ego, undergoes separation, isolation and is not able to take external communication. Loneliness is revealed in this sense a current theme of social and political philosophy.

KEYWORDS: *loneliness, isolation, philosophy, society, world, communication*

> La grandeur d'un métier est peut-être avant tout, d'unir les Hommes. Il n'est qu'un luxe véritable et c'est celui des Relations Humaines. En travaillant pour les seuls biens matériels, nous bâtissons nous-mêmes notre prison, avec notre monnaie de cendre qui ne procure rien qui vaille de vivre.
>
> **Antoine de Saint-Exupéry**

Qu'est-ce que la solitude ?

Le champ sémantique de la solitude comporte d'abord deux termes principaux, et cela dans la plupart des langues : *solitude et isolement*. On constate que la plupart du temps on les emploie comme des synonymes car rien dans leur origine linguistique comme dans leur emploi actuel ne permet de les distinguer nettement. Pourtant, il est nécessaire de les différencier, pour exprimer des aspects objectivement différents de la solitude.

Ainsi ne peut-on pas identifier le fait de l'absence matérielle d'autrui autour de soi avec le sentiment intérieur d'être seul (éventuellement même au 'milieu d'une foule) : « Je suis seul » ne signifie pas la même chose que « Je me sens seul ». D'autre part, il faut distinguer la solitude irréductible qui est la compagne de toute personne, de la manière dont ce fait métaphysique est vécu. Un certain usage s'est établi de réserver le terme « isolement » plutôt à la solitude matérielle, ainsi que la conscience douloureuse de l'absence d'autrui. Le terme de « solitude », quant à lui, désigne la situation métaphysique et le vécu positif de cet état de chose.

Autour de ces deux termes se groupent aussi d'autres mots, comme : *abandon, délaissement, déréliction, exil*, qui semblent exprimer un paroxysme de l'isolement. D'autres désignent plutôt l'origine de la solitude et de l'isolement: *séparation, distance, écart, absence, éloignement.* À partir de ces explications on pourrait éviter la confusion car on ne prétend pas révéler un prétendu sens absolu de ces termes.

L'homme moderne vit en surface de lui-même, de plus en plus délibérément, comme dans une fuite en avant. Il prône des idéaux extérieurs, des comportements superficiels ou narcissiques, une existence dénuée de sens profond, où le factice devient souverain, où le temps n'est plus vécu qu'au présent, mais en aliénation au passé ou au futur, où le dernier gadget à la mode devient idole.

Sa santé, elle-même, malgré les prodigieuses avancées de la médecine, se détériore, au plan moral et psychologique en tout cas, puisqu'apparaissent de nouveaux troubles générés par l'évolution d'une société fébrile et craintive, toujours plus individualiste et angoissée. Autrement dit, le déclin du sens de l'existence, la confusion intérieure, le manque de confiance en autrui et en soi-même, la perte du respect de la vie et de la personne humaine engendrent des maux de tout genre que la meilleure médecine aurait bien du mal à soigner efficacement.

L'homme moderne qui fonde son existence sur la recherche, lucide ou non, d'un intérêt individuel, égocentrique, est atteint d'une espèce de « syndrome d'irréalité », lequel n'a jamais été décrit par la psychiatrie moderne, mais dont les effets sont redoutables, déprimants, voire destructeurs pour la santé. L'homme moderne, de plus en plus, fait de sa vie un but en soi, et son existence devient égocentrique, fermée sur elle-même. D'où une perte de tous repères, un affaiblissement du sens de la vérité et du sens de l'homme, une tendance à la solitude.

Ainsi l'homme moderne devient-il beaucoup plus vulnérable, plus fragile qu'il ne l'était il y a quelques années. Cette considération ne vise pas que la santé physique mais également psychique. Mère Térésa disait : « La plus grande des pauvretés, c'est de n'exister pour personne ». Autour de nous, de nombreuses personnes se plaignent de plus en plus du mal d'être, d'épuisement, d'incapacité à communiquer avec autrui. L'origine de ce malaise vient que nous nous reposons pour résoudre nos difficultés sur nos propres forces. Comme si on pouvait à soi seul, faire face à l'immensité de sa tâche.

Nous vivons dans un monde moderne de plus en plus artificiel où l'homme a été transformé en machine à gagner de l'argent pour assouvir de faux besoins, pour de

fausses joies. L'homme se laisse avoir par ce qu'il possède alors que son premier besoin est d'être estimé et reconnu.

Nous assistons à une sorte de démoralisation généralisée, source de beaucoup de désarroi et de souffrances, une crise sociale due au vide de sens, à la perte des valeurs et à la morosité générale. Tout le monde s'accorde à reconnaître qu'il existe un « déficit de sens ». Ils sont de plus en plus nombreux ceux qui sont sans avenir professionnel, ceux qui sont marqués par la solitude et le mal de vivre, ceux qui voient leur couple se briser, ceux qui vont se noyer dans des paradis artificiels. Il y a donc un grand danger, celui de l'isolement et de la solitude. On annonçait le règne de l'athéisme, mais c'est la prolifération des sectes qui est venue ainsi que les groupements d'inspiration ésotérique, les pratiques orientales, ou le recours à l'astrologie et aux jeux d'argent.

L'homme moderne ne pourra s'en sortir qu'en retrouvant ses véritables racines : les valeurs qui ont fondé notre société depuis 2000 ans. Ces valeurs cautionnaient, assuraient la cohérence d'une société et régulaient son fonctionnement. Malheureusement, elles ne sont plus transmises aux jeunes générations. Cette interruption de la transmission des grandes valeurs humaines est le plus grand drame de notre civilisation.

Nous sommes devenus des individualistes mais nous le vivons comme une faiblesse. Dans notre société, est donc considéré comme suspect tout individu qui s'abstient des autres. Voila pourquoi on distingue solitude et isolement. La première est de l'ordre du consentement mais pas le second. Selon le philosophe Alain (1925) « L'homme isolé est un homme vaincu ». On pense que l'homme isolé n'a pas su s'imposer aux autres et forcer leur désir. Il peut être responsable de son isolement, s'il s'abandonne à l'impuissance à séduire l'autre. Le solitaire, au contraire, désire la sociabilité et cherche à séduire grâce à son autonomie qui le rend original. L'étape de la désintégration absolue intervient quand personne ne sait que vous êtes seul.

Dans les couples, s'il y a des pathologies c'est parce que chacune des identités a renoncé à s'auto-affirmer et a accepté les compromis. On choisit d'intégrer le fantasme de l'autre. Pour cette raison, on rencontre plus vite la solitude lorsqu'on est deux que lorsqu'on est seul. À la source de la solitude, il y a un problème aigu d'incommunicabilité des émotions. Dans les études de spécialité on évoque également la solitude du philosophe. Pour le philosophe, la solitude est orgueil. Il pense : « je suis l'unique, je vais reconstruire le monde... Je vais édifier des systèmes de pensée et ces systèmes vont réduire le monde. Ils vont le réduire à ce que j'en pense ». Accepter la solitude et la cultiver peut être perçu comme une pathologie, une anormalité. Mais celui qui cultive la solitude rejette un monde où les hommes ne sont jamais souverains mais toujours asservis. L'homme délibérément solitaire est donc plus libre que les autres prisonniers par la massification croissante de nos sociétés.

Dans les dictionnaires on ne trouve pas le mot solitude parce que dans notre culture, la solitude est plutôt connotée de manière esthétique comme une situation de poète. La solitude fascine quand elle est celle du saint mais fait très peur s'il

s'agit de celle de l'homme de la rue. Il y a donc une solitude qui est synonyme de plénitude et une autre qui est synonyme de vacuité. Certains hommes ont peur de la solitude parce qu'ils sont « fâchés » avec eux-mêmes. Ils culpabilisent d'être seuls, ils pensent que personne ne les aime parce qu'ils ne sont pas aimables. Ils sont insupportables à eux-mêmes et se croient insupportables aux autres. Certains pensent que c'est la religion judéo-chrétienne qui dévalue la solitude. Mais il faut aussi évoquer Voltaire qui faisait de Rousseau un « méchant » parce que ce dernier aimait vivre en ermite. La solitude pour les chrétiens est mauvaise car elle renvoie à celle de Caïn lequel est honni dans notre tradition. Donc si l'on est solitaire c'est que, comme Caïn, on a commis la faute. Dans *Ainsi parlait Zarathoustra* de Nietzsche (1958) l'homme est fâché avec lui-même parce qu'il a tué dieu et donc cette altérité qui pouvait lui donner le sens de lui-même. Seul, il se retrouve devant son propre vide. Nietzsche invite pourtant l'homme à s'améliorer en disant : « Deviens ce que tu es » Inviter l'homme à devenir ce qu'il est au prix de la solitude c'est lui faire subir une possible agression.

La solitude est aussi un fait culturel, dans la mesure elle est favorisée en plus par une conception de l'homme qui s'est développée en même temps que la société industrielle. S'agit-il d'une relation de cause à effet, ou d'une évolution parallèle ?

Peu importe, ce qui compte, c'est que les deux concourent à créer une conscience vive de solitude. Les temps modernes en effet se caractérisent par l'avènement de l'individu, ayant la conscience de sa solitude, et par suite, de l'individualisme.

Non pas que l'homme n'ait pas été un individu auparavant, mais maintenant il se sent, il se veut un individu et il est valorisé comme tel. Ce qui vaut, ce n'est plus ce que chaque homme a en commun avec les autres, son humanisme, qui est universel, mais ce que chacun a de spécifique, ce qui le différencie des autres. Il s'agit de l'idée essentielle que chaque homme se conçoit comme une entité à part et à part entière, libre, autonome, indépendante et à la limite, autosuffisante.

L'homme moderne n'est plus considéré comme une partie intégrante de la société, au contraire, celle-ci est perçue comme se constituant à partir de la multitude des individus, qui, à l'image de Robinson Crusoe, peuvent même se passer de leur appartenance sociale. Son indépendance, l'individu la base sur la propriété privée d'un côté, de l'autre sur la revendication de droits, parmi lesquels surtout les Droits de l'Homme.

J.M.G. Le Clézio au carrefour de la solitude

Dans l'œuvre de l'écrivain français contemporain J.M.G. Le Clézio l'espace urbain est un espace d'aliénation où l'homme se sent enfermé et cette constatation pose un problème crucial au monde moderne. La ville moderne décrite dans la plupart des romans et nouvelles de Le Clézio est l'endroit où l'homme déraciné est condamné à vagabonder, à devenir un être errant. En lui refusant la paix, la ville chasse l'homme qui a l'impression de devenir un prisonnier et cela ne peut qu'engendrer de la solitude. Chez Le Clézio tous les personnages sont solitaires. Adam du

Procès-Verbal, par exemple, a beau vouloir briser cette écrasante solitude, dans sa villa abandonnée sur la colline, il reste seul car, selon l'auteur : « il a commencé à comprendre ce que ça voulait dire que – monstre de solitude » (*Procès-verbal*, 15). Il souffre d'un vide intérieur d'un malaise :

> Un vide terrible, insoutenable. Entre les niveaux de la vie… Entre deux paliers, deux temps. (*Procès Verbal*, 235)

Lors des interrogatoires dans l'hôpital psychiatrique, Adam avoue :

> – Vous en avez assez d'être seul…
> – Oui, c'est ca. Je voudrais être avec les gens. (*Procès Verbal*)

Dans toutes les villes qu'il traverse, Jeune Homme Hogan du *Livre des Fuites* est dévoré par la solitude géante :

> C'est cela le poids de solitude, l'isolement entêté de ce bloc de terre. (*Le Livre des fuites*, 131)

Le vide existentiel le poursuit partout à travers le monde, il tente en vain de le fuir :

> Je veux compter les grains de sable et donner un nom à chacun d'eux, parce que c'est le seul moyen d'emplir le vide vertigineux de ma fuite. (*Le Livre des fuites*, 90)

Pour Lalla, le personnage du roman *Désert*, la grande ville rêvée depuis le désert marocain n'est pas une terre promise. Marseille ne ressemble pas à la ville blanche et hospitalière dont le pécheur Naman lui racontait des histoires de bonheur. Au contraire, elle assiste quotidiennement à toutes les variétés de violence de la société urbaine et à toutes les misères de la vie des immigrés :

> Il y a trop de bruits dans le silence de la nuit, bruits de la faim, bruits de la peur, de la solitude. (*Désert*, 289)

Dans la ville, la solitude lui serre la gorge comme une réalité oppressante ce qui fait qu'elle se retrouve beaucoup plus seule que dans le désert. Pour ne pas être écrasée par la foule, elle doit marcher sans cesse :

> Il faut marcher ici, marcher avec les autres, comme si on savait où on allait. Mais il n'y a pas de fin au voyage, pas de cachette au creux de la dune. Il faut marcher pour ne pas tomber, pour ne pas être piétiné par les autres. (*Déluge*, 290)

La lumière splendide du désert s'éclipse ici dans la grande ville (de Marseille) laide et Lalla remarquera qu'une fois effacées les multiples splendeurs du sable et des étoiles de son pays, son visage et son corps prennent la couleur terne de cette

ville. Ils sont devenus gris, son visage et son corps étant ceux de n'importe qui, perdu dans la foule.

> Puis un mouvement de foule engloutit d'un seul coup la femme blanche à la robe grise. (*La Guerre*, 50)

C'est bien l'image que lui renvoie la ville comme dans un miroir, celle d'une femme blafarde, grise, écrasée du poids de la tristesse et de la solitude. La ville est devenue ainsi le lieu de l'absence, et même de l'absence de couleur comme de l'absence de joie de vivre.

Même les lieux de rencontres d'autrefois n'évoquent plus rien car :

> Il y a des places, des carrefours, éclairés de lumière pâle, ou flotte une brume de Solitude. (*L'Inconnu sur la terre*, 119)

Ces endroits traditionnels où les hommes se réunissaient, se croisaient, pouvaient communiquer, n'ont plus la même valeur aujourd'hui. Pour les citadins d'autrefois ces lieux symboliques étaient des constituants nécessaires de la ville car dans ces endroits se nouaient les amitiés, les amours, toutes ces relations qui constituaient la trame de la vie sociale et associative. Le carrefour moderne d'aujourd'hui ignore peu à peu la plupart de ces symboles, ils sont même devenus des espaces de la négation.

> Il n'y avait rien dans l'air que la solitude et le vide. (*Déluge*, 91)

L'espace urbain ressemble à un désert et même pire il est le lieu de la non-intimité, celui du mal de vivre, du malaise existentiel. L'homme anonyme, perdu dans la foule se sent aussi isolé que dans le désert. Alors, Jeune Homme Hogan (*Le Livre des fuites)* se met à fuir à travers le monde.

> Ce que je fuis, je le sais bien, maintenant : c'est le vide. Je passe de terre en terre, je vais de ville en ville, et je ne rencontre rien. Métropoles immenses, autoroutes immenses. Comment se fait-il que je n'entende jamais rien ? Est-ce moi qui transporte le vide partout où je vais, dans le genre d'un sourd pour qui tous les hommes sont muets ? (*Le Livre des fuites*, 207)

Et le même personnage pousse un cri de révolte comme une malédiction où on sent indirectement l'hostilité de l'écrivain Le Clézio :

> Ville de fer et de béton je ne te veux plus, je te refuse. Ville à soupapes, ville de garages et de hangars, je te hais. (*Le Livre des Fuites*, 63)

Quand on parcourt les banlieues interminables, les bidonvilles, on se demande parfois s'il est possible de sortir de la ville, si le labyrinthe n'a pas déjà recouvert la planète.

Cette impression de trouver le vide au sein de la ville est ressentie aussi par un autre personnage, *Chancelade* du livre *Terra Amata* :

> Sur ce sol de ciment dur, avec les petits gravillons qui entrent à travers les vêtements sur la peau du dos, avec le ciel nu aux étoiles gelées, et le froid il y la solitude, le gouffre invisible creusé devant les yeux. (*Terra Amata*, 194)

On voit bien que les gens de la ville moderne vivent dans une incroyable solitude. Personne ne peut échapper à cette condamnation car, *habiter la ville* c'est selon Le Clézio, *habiter la solitude*. On comprend les explosions de lyrisme furieux de Le Clézio qui font monter le ton de son écriture quand il fulmine sa révolte contre :

> …ces villes sans espoir, ces villes d'abîmes, ces villes de mendiants et de prostituées, ou les rues sont des pièges ou les maisons sont des tombes. (*Désert*, 334)

Il est évident de ce qu'on vient de dire qu'une telle conception de l'homme, même si en partie elle ne correspond pas à la réalité sociale objective, comporte comme un écho une dimension inévitable de solitude. Dans l'optique individualiste, en effet, les liens et relations ne sont que des réalités secondaires, qui ne peuvent exister qu'à partir du moment où l'individu s'est constitué dans son indépendance. Du même coup, elles apparaissent presque inévitablement comme des entraves à la liberté tellement chérie. On peut même aller jusqu'à dire que selon l'anthropologie individualiste, telle qu'elle apparait avec le libéralisme, l'homme est d'abord et constitutivement seul. Inutile alors de s'étonner si ces mêmes hommes commencent à souffrir des différentes sortes de liberté et que se créent ces groupes à haut risque de solitude.

Solitude sagesse

Les réflexions précédentes montrent clairement qu'une certaine solitude est inévitable pour l'homme moderne, car elle s'est révélée constitutive de la personne. Le problème concret principal est alors le suivant : quel est le bon usage qu'on peut faire de cette solitude? Comment vivre avec elle ? Ou bien en d'autres mots: comment arriver à sortir de l'isolement pour accéder à la solitude ?

Quelques conditions préalables à la solution de ce problème se dégagent de ce qui précède : il faut d'abord prendre pleinement conscience du lien inextricable qui existe entre l'existence personnelle et la solitude. Et donc, il ne faut surtout pas fuir cette dernière, mais essayer de l'accepter lucidement. Ceci demande qu'on démasque aussi l'illusion fusionnelle, le désir suicidaire de vouloir s'unir à l'autre ou aux autres de manière à ne former plus qu'un seul être.

Une telle fusion n'est pas possible à l'homme, et n'est d'ailleurs pas souhaitable, elle anéantirait, avec la relation, les personnes en présence. De même

faut-il démasquer le substitut réel de la fusion: la promiscuité sous toutes ses formes.

Enfin, il faudrait arriver à goûter la solitude, l'apprécier comme un répit, un repos, comme une paix; et aussi comme une chance de ressourcement et de renouveau. Mais comment le réussir ?

Il est évident qu'il y faut un véritable apprentissage, une réelle maturation. Or, l'homme devient lui-même, et par là il apprend à être seul, au travers de plusieurs ruptures et séparations : la naissance en représente la première, ensuite il y a l'émancipation de la part des parents et du milieu familial, enfin le renoncement à la plupart des rêves de l'adolescence pour s'insérer dans le réel au moyen de choix souvent douloureux.

Il s'agit de réussir les étapes de croissance, ou du moins d'essayer de la rattraper le mieux possible. Par là, la personne apprend sa liberté et son autonomie, ce qui peut s'énoncer encore comme suit : « Apprendre à être seul, c'est accepter d'être différent des autres sans avoir l'impression de cesser d'exister pour eux et pour soi-même » (Denis Vasse)[8]. Il faut donc s'accepter soi-même, et accepter l'autre, en renonçant à s'assimiler à lui, ou à se l'assimiler.

Cette nécessaire maturation, qui permet non seulement de vivre la solitude mais aussi de vivre d'authentiques relations, signifie au fond que la personne réussit à ne pas en rester au niveau des besoins, mais à accéder, en y englobant les besoins, au niveau du désir. L'homme vient au monde comme un être de besoin: il lui faut pour survivre de la nourriture, des soins et des caresses. Le besoin exige impérieusement sa satisfaction, sans laquelle l'organisme meurt ou se détériore gravement. Au niveau du besoin, l'autre ne m'apparait que dans son utilité pour moi. Le désir par contre est de l'ordre de l'élan gratuit, qui va au-delà du strict nécessaire et de l'utilitaire. De cette façon, « désirer l'autre, c'est le vouloir pour ce qu'il est et que je ne suis pas; c'est, par conséquent, renoncer à le réduire » (D. Vasse, 1966)[8]. Le désir m'amène à respecter l'autre dans sa différence, à valoriser celle-ci. Comme l'autre ne peut être possédé par moi, la relation à l'autre sur le mode du besoin ne peut qu'échouer et plonger dans l'isolement frustrant et mal vécu. Le désir de l'autre par contre me fait respecter son altérité et son autonomie, introduit donc une distance entre moi et l'autre, mais qui alors est vécue comme une solitude et non comme un isolement.

Certes, l'homme reste jusqu'au bout rivé aux besoins, mais sa maturation consiste à ne pas s'y engloutir, à les entrainer au contraire au plan du désir. Par-là même, l'homme réussira à passer de l'isolement à la solitude.

La solitude n'est pas simplement le fait de vivre seul, mais plutôt le sentiment de ne pas être reconnu, de ne compter pour personne, d'être rejeté ou méprisé par les autres. Le plus souvent, ce n'est pas par choix qu'on se retrouve seul, mais parce qu'on n'est pas parvenu à nouer des relations de confiance et d'amitié avec autrui. Par timidité peut-être ou par honte, à la suite d'une faute, etc. Ou encore parce qu'on se heurte à l'égoïsme, à la dureté ou au mépris de ceux que l'on côtoie. La vie moderne, surtout dans les grandes villes, favorise la solitude, dans une petite communauté, un village par exemple, on connaît tout le monde, on se parle, on

appelle chacun par son nom. Dans la grande ville, on se côtoie sans se connaître. On peut habiter sur un même palier sans jamais se parler. Chacun reste sur la défensive et ne se soucie pas des autres.

Alors, il reste vrai que la grande ville est pour beaucoup synonyme de la solitude. Toutefois, il serait faux d'en faire la principale cause et d'exagérer d'un côté ou d'un autre. Un grand nombre d'habitants des grandes villes ont des relations de toutes sortes, avec leur famille, des amis, des camarades de travail, des voisins. À l'inverse, on peut se sentir terriblement seul dans une communauté villageoise et souffrir d'être épié, jugé par les commérages, tenu à l'écart par l'esprit de clan qui divise la communauté et exclut ceux qui n'entrent pas dans le moule. Beaucoup sont poussés dans la solitude par les expériences malheureuses qu'ils ont vécues. Ils ont été si souvent déçus, blessés, rejetés par les autres, qu'ils ne peuvent plus faire confiance à personne. Nous pouvons tous le constater, au moins à certains moments : la vie avec les autres n'est pas facile. Elle est marquée par des déceptions, des malentendus, des conflits, des souffrances. C'est ce qui amenait un personnage de Jean-Paul Sartre à déclarer : « L'enfer c'est les autres ». Il en résulte chez beaucoup une peur des autres qui les pousse à les fuir comme les personnages de Le Clézio. Dans certaines circonstances, la solitude peut donc être un refuge. Elle reste pourtant un malheur. Dans la grande majorité des cas, l'absence des autres, la perte de toute relation affective, le sentiment de ne pouvoir se fier à personne, entraînent un sentiment d'échec et sont des causes de souffrance. Malheureusement, la mentalité moderne encourage l'individualisme, l'idée que l'on peut se passer des autres et que le seul but valable dans la vie est celui qui ne concerne que le soi-même[9]. La volonté d'indépendance, d'autosuffisance est une terrible pourvoyeuse de solitude. L'être indépendant considère le plus souvent l'autre comme une contrainte. L'individu est aujourd'hui l'auteur de sa propre solitude en même temps que sa victime. Il aspire à l'indépendance, mais il ne la supporte pas. L'être humain se trouve alors déchiré entre la volonté de s'affirmer contre les autres, de se défendre d'eux et la peur de la solitude. Pour vaincre la solitude, il nous faut accepter de changer de mentalité, sortir du cercle vicieux de la défense de soi. Il n'y a de communauté possible que là où on renonce à disposer des autres et même à disposer de soi-même, en préservant son entière liberté. Il n'y a de communauté possible que là où l'on accepte que des liens se créent entre nous et les autres, non pour que nous ayons une domination sur notre prochain, mais pour qu'il sache qu'il compte pour nous. C'est seulement en renonçant à posséder l'autre que nous pouvons le libérer de son besoin de se défendre. On a raison de dire que l'amitié est comme de l'eau que l'on tient au creux de la main : si on ferme la main pour mieux la tenir, elle fuit.

NOTES

[1] Alain (Emile Chartier) (1925). *Propos sur le bonheur, (*ed. augmentée en 1928).
[2] Nietzsche (1958). *Ainsi parlait Zarathoustra*. Paris : Union Générale d'Editions.
[3] Jean-François Six (1986). *Guide des solitudes*. Paris : Fayard.
[4] Emmanuel Levinas (2009). *Altérité et transcendance*, 1995, Montpellier, Fata Morgana, coll. Essais.

[5] Françoise Dolto (1994), dans *Solitude,ESSAIS*, (édition revue et augmentée, 2001). Paris : Éditions Gallimard, Poche, Folio, Essais affirme : « *La solitude m'a toujours accompagnée, de près ou de loin, comme elle accompagne tous ceux qui, seuls, tentent de voir et d'entendre, là où d'aucuns ne font que regarder et écouter. Amie inestimable, ennemie mortelle – solitude qui ressource, solitude qui détruit, elle nous pousse à atteindre et à dépasser nos limites. La solitude caractérise le petit humain dès la naissance et le place dès lors dans une dépendance radicale à Autrui. Se référant constamment à ses rencontres cliniques et aux faits de sa vie privée, Françoise Dolto déploie une grande fresque de l'histoire du sujet, de l'origine à la fin. La plupart des grands thèmes de son œuvre y sont présents, avec des variations sensibles de ton et de temps, car ce livre polyphonique traverse plus de vingt ans de sa recherche.* »

[6] Maurice Merleau-Ponty (1945). *Phénoménologie de la perception*. Paris : Gallimard.

[7] DenisVasse (1996). « De l'isolement à la solitude ». CHRISTUS, n° 49, janvier, 11-23, affirme : *« La solitude exige un apprentissage que l'isolement évite. Elle est un moment de notre existence au monde. »*

8 *Ibidem*, 11-23.

[9] Georges Bernanos, dans « Sous les yeux d'une nouvelle génération sacrifiée », *Le Figaro*, 13 novembre 1931, caractérise la solitude de l'homme moderne de la façon suivante : *« Solitude de l'homme moderne.* ***Quiconque reste insensible à cette tristesse presque indéfinissable****, peut-être plus physique que morale – ce goût de suie que nous prenons volontiers pour l'odeur des villes mais qui gagne peu à peu, mystérieusement, de colline en colline, jusqu'à nos plus secrets hameaux, doit se résigner à ne rien comprendre à son temps, c'est-à-dire à* ***passer tour à tour d'un optimisme imbécile au pessimisme le plus noir****, à la manière de ces misérables que la catastrophe prochaine ira chercher dans les caves où nous les entendrons de nouveau siffler et grincer entre eux comme des rats. Pourquoi fermer les yeux à certaines évidences? Les reconnaître devrait être la première démarche d'une intelligence encore libre; sinon, qu'elle capitule, qu'elle se rende!* ***Le désaccord chaque jour plus profond des institutions et des mœurs*** *laisse l'individu en dehors et comme en marge d'une société qu'il qualifie naïvement de moderne, dans* ***l'impuissance où il est de la définir autrement***. […].*Briser cette solitude, ou périr. »*

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History and Prejudice in John Updike's *Terrorist*

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ABSTRACT

John Updike's novel, *Terrorist*, is the story of a young American Islam believer, Ahmad Ashmawy Mulloy, son of a woman of Irish-American heritage (Mulloy) and an Egyptian father (Ashmawy) who abandoned the family when Ahmad was three. Setting the background in the 9/11 context, we expect Updike to "answer" questions related to terrorism and related dramatic events, or at least to offer a reliable portrayal of the times. What we get as readers is a completely prejudiced approach to the historical events and to the profile of the "evil-doer." Historiographic metafiction after 9/11 continues the American novel tradition before the crucial event, the writer's focus falling more on metafiction than on history.

KEYWORDS: *Islam, history, postmodernism, prejudice, traumatic literature*

1. Posttraumatic fiction in America

Dealing with post-9/11 fiction in America means enquiring into the writers' willingness to give up on readily – received and prejudiced discourses, on already fictionalized realities, and their openness to confront history as both a violent and suffering reality. Are post-9/11 American fiction writers willing to reevaluate issues of nationalism and global environment from a wider perspective or are they still caught within "the narcissistic heart of the West"? Do we refer to 9/11 as a cornerstone in the evolution of the American fiction or do we merely count it together with the other fictionalized traumas in America's history?

Prior to 9/11, postmodern American fiction was more metafictional than historical, an account of this being provided by Bernard Bergonzi in *Fictions of History:*

> America's history is more reduced quantitatively than Europe's: what exists has already been transformed into myths, which leads to either an appreciative or depreciative literary approach.[1]

The attention of the American novelists is focused on constructing and imposing order on chaotic historical data: Thomas Pynchon, John Barth, E.L. Doctorow, Robert Coover, Norman Mailer, all put forth "serial models of history"[2] (Stacey Olster), the past being theoretically reconstructed and assumed so as to

provide a way to model the unknown future. These writers are aware of the arbitrary and idiosyncratic character of their historical frames and acknowledge that any theory of history is a subjective ordering of experience, of the disordered world, or something that offers signification to the simple, neutral chronology.

The interchanging character of interpretations or of the theories on reality, the undifferentiated significance of the various suppositions regarding the veridicity of the historical data, both introduce an unfortunate relativism into the works of the above mentioned novelists from the perspective of the probability of establishing plausible historical coordinates of the invoked times.

The terror and atrocity of 9/11 re-inscribed the historical present as priority among postmodern fiction writers and required them to confront with the question of artistic ethical responsibility, namely how literature can help us assume a self-imposing, evident reality, transcend it and give cathartic expression to our traumatic feelings of awe and burden.

Reality data stand too obvious and powerful to trigger equally plausible, different subjectivisms of interpretation, consequently forcing fiction into being molded within clearly circumscribable perimeters. The classical formula, "historiographic metafiction" should be erased, history - based fiction being the new orientation.

Sociological, historical and psychological aspects stand out as equally important components to be analyzed in the post-9/11 fiction since the reality that the post – 9/11 writers turn to is no longer under the control of the writer's imagination, but rather forced on it. Attention shifts from metafictionality to globally approached literary texts: the formalist dimension is necessarily supplemented with contemporary critical understandings of nationalism, race, gender and global multiculturalism.

However, the immediate peril in embarking on a credulous, hopeful endeavor in search of repositioning American fiction is hitting against already fictionalized notions of nationalism, race, and global multiculturalism. "Terrorism" is also "a rhetorical product" (Zukika and Douglass), a matter of discursive and figurative practices, while 9/11 itself has been assessed as a monumental collision of symbols, metaphors and other shadowy figures.

The question that immediately rises is whether post – 9/11 American fiction continues the tradition of postmodern metafictional historiography or stands as an opposing orientation within the postmodern writing.

The body of works that represent traumatic literature in America comprises: Ken Kalfus – *A Disorder Peculiar to the Country,* Don DeLillo – *Falling Man,* Claire Messud – *The Emperor's Children,* Jonathan Safran Foer – *Extremely Loud and Incredibly Close,* John Updike – *Terrorist,* Jay McInerney – *The Good Life* or Mohsin Hamid – *The Reluctant Fundamentalist*, Jennifer Egan – *Look at Me*, Frederic Beigbeder – *Windows on the World*, Philip Beard – *Dear Zoe*, Lynne Sharon Schwartz – *The Writing on the Wall.*

The article focuses on John Updike's last novel, *Terrorist*, analyzing the main character, Ahmad, in the light of the above mentioned questions and expectations.

2. Ahmad and the devils' America

Ahmad Ashmawy Mulloy, the character that overtly dominates Updike's novel, *Terrorist*,

> is the product of a red-haired American mother, Irish by extraction, and an Egyptian exchange student whose ancestors had been baked since the time of the Pharaohs in the hot muddy fields of the overflowing Nile[3],

who has chosen Islamic righteousness of the "Straight Path" instead of being a normal teenager of the decayed America.

Willingly bombarded with Qur'an teachings and plainly denouncing the society he lives in, Ahmad is likely to be perceived as the unhappy embodiment of a young terrorist. The modality in which his portrait has been articulated is itself liable to severe criticism, the majority of responses to Updike's novel having been negative, based on this very construction of the main character. Thus Robert Boyers[4] perceives Ahmad as a "simple, single-minded" character, "never indiscreet and never tormented" by any questions about himself or about the teachings he receives.

Ahmad's event life follows a common trajectory: he goes to school – New Prospect High School in New Prospect, an industrial town in northern New Jersey, *"a landscape of marshland and industrial slough supporting the decaying remnants of once prospering immigrant-energized towns"*[5] –, works part-time at Shop-a-Sec, establishes a rather normal relation with his only parent, Terry, and acceptably politely listens to the school guidance counselor's musings about a proper education to continue, his world thus seeming "blandly familiar."[6]

2.1. School, teachers and colleagues

Ahmad judges his girl colleagues based on Islamic standards, regarding them as easy women since not fitting into the pattern of a decent dressing code and a proper interaction with their male colleagues. However, it is both female and male colleagues that Ahmad profoundly despises due to their engagement in superficiality and depravation, disregarding any morality and behavioural decency.

Ahmad's teachers at college benefit the same prejudiced and lowering attitude as his colleagues, or even worse, Ahmad applying his Islam – inspired indignities:

> [they] make a show of teaching virtue, but their shifty eyes and hollow voices betray their lack of belief…they lack true faith; they are not on the Straight Path; they are unclean."[7]

Referring to this, David Walsh remarks, *"In Updike, the revulsion at the physical deterioration bleeds into a repugnance with the population itself*[8] without any justification or attempt at understanding being worked out fictionally.

Once a graduate, choosing further education by going to college would mean being exposed to "corrupted influences", following the trajectory of the American student to be trained into the freedom of thinking – this is the perspective that Shaikh Rashid, the imam, ominously forces on young Ahmad when the latter faces the crucial choice stage in his life. Ahmad's mother herself, when talking to the guidance counselor at New Prospect High School, Jack Levy, about her son's choice to become a truck driver, justifies his decision by disdaining the alternative of following the pattern of an imperialist economic system rigged in favour of the "rich Christians". Ahmad confesses to his mother his conviction – indirectly the imam's - that the subjects taught at college reflect only the 'sinful Western culture', teachers there being – unlike Rashid – materialists and full of cynicism. What stands however as most important is that *"more education, he feared, might take away his God."*[9]

2.2. American society and its values

America is stigmatized as being the profane culture of the unbelievers, a society for which materialism stands as the ruling principle, in which sex and goods are the only values that sale. Ahmad's exposure to Qur'an teachings is supplemented by a constant choir of invectives addressed to the Americans: "infidels," "Jewish devils," "the Zionist – dominated federal government," "enemies of the true faith," "selfish and materialistic consumers," "sex – obsessed," himself uttering ultimate judgments as: *"all unbelievers are our enemies"*[10] or *"the Prophet said that eventually all unbelievers must be destroyed."*[11] Behind all these invectives Boyers remarks *"the relative thinness of Updike's political imagination"* and the fact that *"Updike makes little effort to consider the critique of consumerist western society that informs Ahmad's cartoonish formulations."*[12] Political ideas are given per se, with no intention of justification, platitudes of a self-understood discourse.

The influence of the ready-made judgments adopted by Ahmad reflects also in the way in which he speaks, the reader experiencing the artificiality of a discourse that hardly matches the profile of a young American teenager and therefore recognizing in it more of Updike's literariness than of Ahmad's spontaneity:

> Updike gives Ahmad a formal diction, a 'pained stateliness' that is redolent of many hours of Koranic study and deep, intolerant cogitation. The effect is that whenever Ahmad opens his mouth he sounds like a septuagenarian Indian aristocrat.[13]

For example, after being invited by Joryleen to her church, Ahmad retorts: *"You have been gracious to me, and I was curious. It is helpful, up to a point, to know the enemy."*[14] Or, referring to his mother, he tells Charlie:

> I think recently my mother has suffered one of her romantic sorrows, for the other night she produced a flurry of interest in me, as if remembering that I was still there. But this mood of hers will pass. (…) My father's absence stood between us, and then my faith, which I adopted before entering my teen years.[15]

The same unnaturalness of discourse is remarked by Stephen Abell:

> Ahmad talks like an autodidact immigrant (…) He feels no more real a person than his unscrupulous imam, who is reduced to the contrasting status of movie-villain Muslim, a distillation of sibilant malignancy and ostentatious zeal: 'I know, the shadows are lengthening, the spring day outside our windows is pathetically dying.[16]

The American teenager's typical ways of spending time – watching TV, going to cinema and meeting the opposite sex – are acknowledged as admissible actions by Ahmad since there is no mentioning against them in Islam; however, they are perceived as indecent assaults and faith menacing. Therefore, when watching TV, he searches for *"traces of God in this infidel society,"*[17] Rashid reinforcing Ahmad's already prejudiced perception, by declaring films to be sinful and stupid, fancies of hell.

For Ahmad, America is prejudged as being the epitome of consumerism, with its citizens trapped and lied into a policy of overbuying and getting indebted till death. Therefore, the Americans' mentality is the slaves' one, Ahmad observing slaves of drugs, of appetites, TV, slaves of the others' corrupted thinking. American abundance means only material opulence, while Americans are perceived as 'greedy mouths' which are to be shut by a hopeless death after a life driven by material values. No afterlife is envisaged by such people and if it is, however, it is a wrongly designed one anyhow.

Obviously, the American 'religion of freedom' is connoted negatively, American freedom meaning, for Ahmad, the individuals' ignorance as to what can be done with it and to what end. Freedom is, in fact, the lack of any *unmah*, a divine law inclusive structure that could mould people's morality and establish strict codes of behavior. The consequence is a discordant diversity, personal perspectives upon the world, all being disregarded by the young and fanatic Ahmad for whom freedom of any choice translates into the negative "Each for himself", "God helps those who help themselves," and "There is no God, no Judgment Day; help yourself."

In addition to this, the American spirit means hating your family and trying whatever it takes to free yourself from it, exploding yet another unity that could represent a nutshell of moral guidance.

> American families are rotten. Even the parents conspire in this, welcoming signs of independence from the child and laughing at disobedience. There is not that bonding love which the Prophet expressed for his daughter Fatimah: Fatimah is part of my body; whoever hurts her, has hurt me, and whoever hurts me has hurt God.[18]

Death itself has a different connotation than in Islam, representing a feared presence from which the American "infidels" try to escape by doing everything to prevent aging.

It is not only the Americans that represent the target of Ahmad's criticism, but also his fellow Muslims living in America, those who do not 'ardently' embrace

Islam but transform it into a coin of conforming to an ethnic identity. Ahmad rages against the numberless man and women who formally declare their adherence to Islam in order to ensure their belonging to a social status and who thus do not make from Islam a personal experience of faith. For these, faith is more like a habit, *"a facet of their condition of a marginal class, alien within a nation that continues to consider itself white, Anglophone and Christian,"*[19] Ahmad distancing himself from these "inadaptables."

Ahmad's hatred of America, Boyers states, results not *"in the main because of its political principles but because his head has been filled with ideas that portray the world as ugly and deceitful, a place of defilement and shame."*[20] Since the American reality does not conform to any of the preset principles Ahmad propounds, it does not cohere at all either, its image being a farrago of dispersed stances of activity and life: it is everything from pizza houses, nail shops, second – hand shops, gas stations, fast food chains, Bank of America, 877 – TEETH - 14, to the Temple of the New Christians.

Though the conversation between Charlie Chehab and his father concerns ardent issues such as the association of America with Satan and how much America deserves to be punished for its sinful conduct – with Charlie's father praising the Americans' traditional fair business spirit while Charlie underlying the *lex talionis* of American behavior in terms of success of any kind – Ahmad displays a completely *noli me tangere* reaction when asked about his position, stating that Americans *"brag of freedom, but freedom to no purpose becomes a kind of prison."*[21] Judging Ahmad's opinions and attitude to the devils' America, we could go along with David Walsh and say: *"Ahmad is psychologically and sexually at odds with the world around him."*[22]

3. Ahmad and Islam's saints

Shaikh Rashid's – the imam preaching in the mosque located in an abandoned dance studio above a bail bonds office – teachings are firmly directed to Ahmad's irrefutable indoctrination as an Islam fanatic. To serve this, his discourse is oriented in two directions: firstly, circumscribing America as the unbelievers' sinful and reprehensible land and secondly, building up the *organon* of indubitable faith in young Ahmad. Consequently, Ahmad's discourse will soon reflect the lessons taught in the mosque. Opposed to the purposeless freedom as defining trait of American mentality, the overwhelming presence Allah, the only guide, plays the pivotal role into Ahmad's young years. The Muslim discourse that Ahmad himself delivers is the result of his constant 'impregnation' while at the mosque, Shaikh Rashid gradually and steadily moulding the eleven year old boy into a devoted fanatic teenager for whom *"God is in me and by me"* and for whom dying in the name of God is a *"gift he cannot refuse."*

Updike's portrait of Ahmad the believer builds on the circulated cliché of "being a Muslim – being a fanatic"; therefore the reader expects to hear what he already knows and associates with Qur'an followers. Besides denouncing all non-

Muslim reality and identity as corrupted and sinful, to be destroyed without remorse, (Rashid) Ahmad exposes his set of values and the rightful credo for an acceptable existence. According to this, physical appearance is not a dimension of one's life to be emphasized since it otherwise translates into a selfish love for oneself which, according to the same logic, means competing with God.

Another value promoted refers to women's purity, which Ahmad discusses when involved in the relationship with Joryleen Grant, his fellow at college. After an ideologically different discourse focusing on "being good' versus 'feeling good' – being a good Muslim therefore dismissing 'fun' as his goal in life versus leading the normal life of an American teenager, which means watching TV, going to cinema or meeting the opposite sex – Ahmad proclaims purity/virginity as a purpose in itself, combining feeling good with being good and later refusing to profit on Joryleen though money was paid for this. In fact, all activities he undergoes are conscripted into demonstrating his model Muslim status:

> 'Fun,' as you put it, is not the point of a good Muslim's life. I take lessons twice a week in the language and lessons of the Qur'an. I attend Central High. I am on the soccer team in the fall (…) I am a clerk at the Shop-a-Sec from twelve to eighteen hours a week, and this can be 'fun', observing the customers and the varieties of costume and personal craziness that American permissiveness invites.[23]

Values that lack in the American society – though in the mouth of Ahmad the remark on them seems rather artificial, a discourse he recites by heart – are respect and proper conduct rules, generosity and abnegation, all culminating in the religious dimension that would ponder profane materialism.

Last but not least, Islam means the fanatic discourse of Ahmad's love for God. Ahmad is *"wrapped in his sensation of God standing beside him – so close as to make a single, unique holy identity, closer to him than his neck vein, as the Qur'an expresses it."*[24] Starting from the premise that *"I'm a good Muslim in a world which mocks faith"*, Ahmad transposes the imam's teachings into what he thinks is his own world vision. His "cartoonish formulations"[25] run as follows: *"God is in me and by me," "God is an invisible but palpable company," "Except God, man has no help or protection," "My love for Allah is absolute."* Ahmad's direction in life follows closely the doctrine he is enwombed into: walking the Straight Path, which is not an easy attempt when surrounded by the perspective of too many paths in the American society, and performing Jihad, which is not necessarily an external war to fight but rather an internal struggle.

> The keynote of the novel, *says Stephen Abell*, is Ahmad's whole hearted holiness (…) which Updike is desperately keen to emphasize, giving Ahmad thoughts like: 'The world is difficult because devils are busy in it, confusing things and making the straight crooked' or 'they lack true faith; they are not on the Straight Path; they are unclean.'[26]

Falsely convinced that his faith is rather chosen than inherited, with all the Islam values repeated by the imam and acknowledged as being genuine and reclaiming a model behavior, Ahmad naturally approaches the crux of the ideal Muslim: the happiness of self-sacrifice in the name of God. When asked by Charlie Chehab – the Lebanese for whom he is working as a truck driver at *Excellency*, himself an Islam follower – if he is ready for Jihad, Ahmad's answer pops up automatically: *"How couldn't I be? The Prophet calls us for it in the Holy Book."*[27] More explicit and, in Updike's intention, more terrifying and explicatory for how bad terrorists are – the answer to Charlie's question, *"Will you die for it?"* proves Ahmad's ineluctable conviction: *"Of course (...) if this is God's will."*[28] Within the same line, Ahmad expresses his longing for Paradise which is waiting for the rightful ones and where he could be a saint provided he…explodes the Lincoln Tunnel. At this point, Ahmad has *"no misgiving or reluctance about the crime he is to commit."*[29]

Updike's portrait of Ahmad, in spite of the novelist's sustained attempt at realism – he correctly uses Koranic quotations and language – draws as *"unnaturally reductive: the relentlessness of Ahmad's piety is not contextualized by any other characteristics: he is allowed to stand for nothing other than his religion, is no more than a Muslim metonymy."*[30]

4. Ahmad the American humanist

Receiving and assuming prejudiced ideas about both the world around him and the faith he supposedly has chosen, Ahmad has little chances of personal growth. In addition, the obsession of a single, consuming idea – that of being a good Muslim – insulates him from the experience of ordinary feelings, from a direct, unprejudiced contact with reality. Ahmad is constructing a closed system while his behavior resembles that of an *"indoctrinated robot, disastrously enwombed in a pathetic and delusional idea whose consequences he has no way of imagining."*[31] This is the sensation that the reader experiences after being exposed to Ahmad's discourses both on America and on his faith.

However, Ahmad's portrait is scattered with instances of personal approach to the issues of religion, his becoming, and life in general. Referring to the religious dilemmas, we should start with Ahmad's wondering about God's alluring so many sinful believers into other religions, when He could simply show them the Straight Path – a thought Ahmad considers devilish of him to have. Secondly, Ahmad refers to God's sadism and his lack of mercy when, in the third Sura, God is portrayed as patient about the unbelievers' growth in their sins. In addition to this, God is approached personally, Ahmad offering a whole diatribe on what he thinks about God's loneliness and what he could do to comfort Him. Last but not least, Rashid is thought to use Paradise metaphors as a shield against reality, while the sinful Joryleen can show genuine feelings. His theological queries culminate in the revelation about God as creator of Life and not as death originator: on the point of pushing the button in his truck and thus exploding the Lincoln Tunnel, Ahmad

remembers the 56th Sura – *"We have created you, if you could only believe!" / "Have you noted the semen that you produce?" / "Did you create it, or did we?"* – and refuses to defile God's creation by causing death. David Walsh skeptically comments on this:

> The work's more or less happy conclusion, Ahmad's "seeing the light" as it were, with Jack Levy's assistance, is rendered impossibly flimsy and implausible by everything before. Divine intervention? (…) This world does not contain an adequate explanation for Ahmad's trajectory.[32]

It is not only flimsy, but also somehow contradictory if we consider the end of the novel, with Ahmad comparing God's creatures, which he has just spared from death, with animals and insects and bitterly accusing them of taking his God away:

> [the Manhattan pedestrians are] all reduced by the towering structures around them to the size of insects, by scuttling, hurrying, intent in the milky morning sun upon some plan or scheme or hope they are hugging to themselves, their reason for living another day, each impaled live upon the pin of consciousness, fixed upon self-advancement and self-preservation. That and only that.[33]

Disgust, frustration and despair are the only feelings that the reader can sense after reading this paragraph, in total opposition with the previous 'divine revelation.'

Regarding the questions pertaining to his becoming, Ahmad, in spite of his declared love and devotion to God as being his only purpose in life, expresses his awe in front of the burden of having a life to live. Contrarily to *"My love for Allah is absolute"* and to the fact that he considers his life a gift from God which God himself can take any time He wants, Ahmad envisages God's presence as a suffocating "hanging on him," the abasement associated with the presence of an 'invisible twin,' making severe accusations to God's preventing him from designing any plan, hope or destination. Ahmad refers to *"his future having been amputated,"* the lack of any vocation, while sleeping protected by the comfort offered by his devotion to God.

After being tamed by Ahmad's propagandistic discourse on religion and the American society, the reader is surprisingly exposed to Ahmad's bitter grudge against the God he excessively praised: although he tries to pray five times a day, the Almighty has not shown any path to a vocation. Updike confuses the reader since the construction of Ahmad as rebelling against his own previous assertions is rather short, without justification and more important, without being finalized in a way or another. The paradoxical situation is reinforced in a conversation between Charlie and Ahmad: when the former promises Ahmad that he will make big money if he keeps by his job, that of a truck driver, the latter questions the reasons for it, disregarding the perspective of being a consumer, just like the others, the purpose of it being only feeding and dressing his body. Ahmad does not view life as a purpose in itself, but as a gift from God which He chose to offer and which He

can choose to take away any time. He also states that he feels pity for all creatures – bugs, flies and humans. The portrait that Updike attempts to draw for Ahmad – the young fanatic and the "American humanist" – does not stand convincingly, the latter construction seeming rather artificial and without a detectable motivation. If the personalized portrait is intended to bring some dynamics to the overall impression on the main character, we dare say it is not a success, the elements focused on being contradictory and lacking conviction.

5. Conclusions

Starting from the premise that a successful piece of writing dealing with such a grave issue as terrorism must analyze not only the response of the fanatical mind but also the reasons that trigger such violent responses, in the tradition of Dostoevsky, Conrad, and Lessing, Boyers judges Updike's treatment of the issue as faulty, remarking the lack of "*the drama of contending ideas*." "Categorial formulas" are attached to characters that do not engage in any controversy, but simply utter their position to facts or worn-out ideas. In the same line, James Wood discusses the lack of any sign of internal struggle:

> the inevitable corrugations of religious existence in secular society, the awkward ungleaming lumpiness, the comic obstacles, the shabby paradoxes – all these are missing. Everything is too straightforwardly fanatical, too unsubtle.[34]

The response to Updike's novel seems not to match the intention and initial conviction expressed by the novelist in an interview to Lev Grossman from 2006: when asked about the motivation behind writing a book about an 18-year-old Islamic extremist, Updike justified:

> I think it was the sense that I could see why Muslims would hate the West, and the U.S. in particular, because so much of what we take pride in and enjoy tends to militate against a simple, ardent faith.[35]

Almost the same motivation appears in an interview to Charles McGrath of the New York Times: *"I think I felt I could understand the animosity and hatred which an Islamic believer would have for our system."*[36] Despite good intentions, the impression is, as James Wood puts it,

> It is the otherness of Islamicism that is missing in this book. Despite all the Koranic homework, there is a sense that what is alien in Islam to a westerner remains alien to John Updike. What he has discovered, yet again, is merely the generalized fluid of God – plus – sex that has run throughout all his novels.[37]

Stephen Abell's conclusion on Updike's novel reduces it to *"a political thriller, a plot-based potboiler, with a prescribed narrative conclusion. (...) The storyline is not unrealistic, but it is sometimes unrealistically achieved."*[38]

Updike's novel, dealing, by means of its main character, with the problematic of terrorism – reality striking back and confronting fiction – cannot be said to bring a new, changed perspective upon the relationship between history and imagination in American literature, in comparison with pre-9/11 fiction. Most of the history/reality facts are processed by means of prejudices and thus they do not cast a light upon any reliable explanation or justification. Updike starts from the conviction that he can convince the readers of the motivations behind a terrorist – to – be, but, unfortunately, the intercession proves artificial and too didactic.

NOTES

[1] Bernard Bergonzi (1995). *Fictions of History*. Routledge: London and New York, 34.
[2] Stacey Olster (1989). *Reminiscence and Re-Creation in Contemporary American Fiction*. Cambridge: Cambridge University Press, 56.
[3] John Updike (2006). *Terrorist*. New York: Alfred A. Knopf , 9.
[4] Robert Boyers (2006). "A Fanatical Mind." *Harper's Magazine*, vol. 313, issue 1874.
[5] Robert Stone (2006). "Updike's Other America." *The New York Times. Sunday Book Review*, June 18.
[6] Robert Boyers, cited work.
[7] John Updike, cited work, 67.
[8] David Walsh (2006). "John Updike's Terrorist." *World Socialist Website*, August 25.
[9] John Updike, cited work, 49.
[10] *Ibidem*, 65.
[11] *Ibidem*, 66.
[12] Robert Boyers, cited work.
[13] James Wood (2006). "Jihad and the Novel." *New Republic*, vol. 235, issue 1.
[14] John Updike, cited work, 76.
[15] *Ibidem*, 110.
[16] Stephen Abell (2006). "John Updike's Simplifications. Muslim metonymy in a plot-based potboiler." *Times Literary Supplement*, July 26.
[17] John Updike, cited work, 101.
[18] *Ibidem*, 123.
[19] *Ibidem*, 140.
[20] Robert Boyers, cited work.
[21] John Updike, cited work, 143.
[22] David Walsh, cited work.
[23] John Updike, cited work, 167.
[24] Ibidem, 124.
[25] Robert Boyers, cited work.
[26] Stephen Abell, cited work.
[27] John Updike, cited work, 177.
[28] *Ibidem*, 182.
[29] Robert Boyers, cited work.
[30] Stephen Abell, cited work.
[31] Robert Boyers, cited work.
[32] David Walsh, cited work.
[33] John Updike, cited work, 309.
[34] James Wood, cited work.
[35] Lev Grossman (2006). "Old Master in a Brave New World." *Time*, vol. 167, issue 23, 64-68.
[36] In David Walsh, cited work.
[37] James Wood, cited work.
[38] Stephen Abell, cited work.

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Acedia – the Anchoretic Bovarism. Gustave Flaubert and Evagrius Ponticus*

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ABSTRACT

Starting from *The Temptation of Saint Anthony*, Gustave Flaubert's literary work, and from the situation of its misunderstanding and negative reception which it faced during its time, not to mention the later indifference, we set as the goal of this article the cultural and historic recuperation of the emotion that constitutes the main object of the Flaubertian work. The thesis of this article is that emotions are not ahistorical or atemporal, but typical for a certain period of time, for an epoch or, more precisely, for a historical world. That is the reason why Flaubert's work was rejected. It presupposed as self – understood a feeling, acedia, which, in fact, had long disappeared from people's affective horizon. Our main landmark in the reconstruction of this feeling is Evagrius Ponticus. At the end of the article, we contradict Gabriel Bunge, the author of a well-known work on acedia, who defends the atemporality of emotions. An eloquent example of the situation in which a written work can get starting from this presupposition, is the unhappy fate of Flaubert's *The Temptation of Saint Anthony*.

KEYWORDS: *acedia, Bovarism, midday daemon, spiritual afflictions, spleen*

1. *The Temptation of Saint Anthony* – the novel of a feeling

In the 19th century, on a trip to Northern Italy, the French writer Gustave Flaubert was profoundly impressed by Brueghel the Elder's *Temptation of St. Anthony*. The powerful impact would not remain without consequences, being transfigured by Gustave Flaubert in a literary work with the same title. Considered by its author as "the work of my entire life" both because of the fact that, though of small dimensions, its writing took twenty-four years and three or four variants, and because of the special place Flaubert allotted it within his entire literary production, *The Temptation of Saint Anthony* shows, with a considerable artistic force, the assault of the seven capital sins on the much tempted saint. The first to hit him is the sin of acedia, to which the French writer – known for his careful attitude to words and reality and whose observations are supplemented in this case by a vast and minute research of the historical documents – develops all nuances, plays of lights and shadows, there resulting a photographic portrait of a remarkable artistic craftsmanship.

Flaubert's piece of writing did not benefit his contemporaries' favourable reception, or a posterior valorisation. Placed in the register of the author's "minor works," *The Temptation* has not managed to draw the attention of the philosophers and historians of emotion, or the interest of the literary historians and critics. The relatively small piece of writing was even considered "incomprehensible" by some of his contemporary critics, generating "implacable boredom, a boredom which is not French, the boredom created by Goethe's second Faust with which it resembles" (Barbey d'Aurevilly), "a topsy-turvy" (Georges Pétilleau), "an impiety," "a caricature of history and a falsification of poetry" (Saint-René Tallandier)[1]. An explanation could be found in the intermediary or interdisciplinary status of this work, both literary and philosophical, both secular and religious. The readers, especially those who are professional, are off the track or even scandalized when they can no longer identify certain typologies within a piece of writing: the discrepancy between their reading grills and the work will fatally lead to the latter's rejection and not at all to the former's re-evaluation and enlargement, even if the object subject to criticism is Flaubert's production.

However, what happens is typical for what is commonly accepted as the creator's fate. The creator is generally perceived as the one who surpasses the spirit of his time, thus being subdued to the injustice of the judgment in the case of those who do not manage to stand to the magnanimity of new visions or new manners of artistic expression. What is different in the case of Flaubert's work is that *The Temptation of Saint Anthony* has not been rehabilitated even now. The main reason of this oblivion is constituted by the very subject of Flaubert's writing. It is not the newness of the subject that provokes the readers' perplexity or negative reception, but its obsoleteness. Acedia, the feeling that fills the pages of *The Temptation…,* the daemon with which Saint Anthony fights, is an out-of-date one, a feeling which does not say almost anything to anyone. Except for the historians and philosophers who deal with the study of emotions, acedia is a decayed emotion for everyone. If Flaubert managed to experience it in such a way as to produce an outstanding artistic result, it does not mean that emotions are ahistorical, that they transcend the passing of time or that they are kept in an ancestral and atemporal memory of the human psychism. On the contrary, this implies the following consequences: certain emotions identified with an epoch up to defining it, can recede only accidentally in another, and only in the case of some exacerbate and refined sensibilities as the great creators' ones. Thus Flaubert could re-live on his own an emotion that no longer had anything in common with the "affective paradigm" of his times, without, however, this emotion being understood and experienced by his contemporaries. In an epoch of the "spleen," it is close to impossible to "taste" a literary work that speaks about the daemon attacking the Christian anchorite under the guise of boredom. It is equally difficult for us, contemporary to anguish and its thinkers and artists, used as we are rather to the experience of the void plenitude and the vacuity of being.

Here it is then Saint Anthony haunted by an entire cortege of an emotion almost incomprehensible nowadays.

In a moment in which "in an instant of clearing, there passes a triangular flock of birds, like a metal piece whose bounds are bating," Anthony, looking at them, exclaims: "O! How I would follow them! So many times have I contemplated, like now, enviously, the long boats, whose sails look like wings, especially when they carried away those who used to be my guests. How wonderful a time we had spent together, what delight of the soul!"

After this tirade that almost makes you feel the enticing perfume of world diversity, Flaubert's character is brought back to his poor reality by the appearance around him of some… jackals. In his sad solitude, he feels like patting a jackal which is attentively looking at him but which finally runs, scared, when it is called; this makes Anthony exclaim:

> O! What could be more beautiful than bending palm rods (…), weaving wicker baskets and mats and then giving them away to wanderers to get back a bread crust in which you break your teeth. O! Poor me! What endless pangs! I'd rather die! No more! Enough! Enough!

In a deplorable state of mind, Saint Anthony "stamps his feet and swirls within the big stone corral, almost running, and then stops gasping with tiredness, bursts into crying, lying on a side. (…) 'How weak I am, o, my Lord!' Finally, the "daemon" attack ends with Anthony's cry: "I find no reason in tormenting my soul. I have nothing to do... absolutely nothing to do!" (Flaubert, 1977: 18-22)

Many of Flaubert's readers would have remained flabbergasted in face of the luxuriant description of a state that did not tell them anything. Indeed, in order to be able to read such a description, to understand it, it is absolutely necessary to have access, either intuitively, or mediated, culturally, to the "affective" categories that operate in this text. Or, from the intuitive perspective, the recuperation of acedia which is described here is no longer possible today. Both the background and the context no longer exist, the "historic" world that used to make possible the appearance and experience of such a feeling is no longer present nowadays. Therefore we have access only to the mediated, cultural approach, by reviewing the texts concerning acedia. This is our aim from now on, surveying the ideas about acedia, of the one who was unanimously considered the "founder" of this emotion, Evagrius Ponticus.

2. Evagrius Ponticus – "Founder" of an emotion

Born in 345, in Ibora, a small town from Pontus, Evagrius had Basil the Great and Gregory of Nazianz as his masters, due to whom he grew familiar with Origen's hermeneutics.

Evagrius's existential trajectory is worthy of being considered because it is intimately related to his enormous contribution to the birth and development of the acedia concept. Evagrius comes from the appreciated circle of the religious elites of his time, being highly praised for his remarkable culture and his sophistication. He is an expert in the Origenist technique of interpretation of the Scriptures. After

he had to flee from Constantinople due to a love affair, Evagrius entered Jerusalem in the Melania the Elder' s saloon, who advised him to take the vows in order to heal from a terrible affection (most probably a psychical one). Firstly he left for the desert of Nitria, fifty kilometers south to Alexandria, where he lived between 383 and 385, and then he further advanced into the desert, eighteen kilometers south, in a place called the "sancta" in which there lived few anchorites who used to meet only on Saturday and Sunday for the liturgy. (Bădiliță, 2003: 16)

He stayed there for fourteen years[4], until his death. His schedule is a strict one, he feeds only on bread and water, and he sleeps only a third of the night, the rest being dedicated to meditation. "He built up a small deambulatory in his cell. During the day, in order to fight the midday torpidity (the midday daemon, acedia), he used to walk for hours in this deambulatory."[5]

Evagrius Ponticus is a real "existential synthesis." Firstly, he manages to bring together the Greek philosophical tradition (Platonic and Neo-Platonic) and the Egyptian monasticism. Secondly, he is a complex personality, a cultivated man who chooses to live the simple and secluded life of the anchorites. Finally, within him there fights and complements each other the practical spirit and the Gnostic one, asceticism and contemplation.

According to Evagrius, the human soul is made up of three parts: the appetent part (epithymia), the passionate/temperamental part (thymos) and the intellect (nous). Unlike Plato who considers that the second faculty can ally with the intellect in order to resist the impulses of the appetent part, Evagrius isolates the intellect, considering it opposed to the other two parts. The soul must obtain *apatheia*, the old Stoic ideal, and for this it has to fight the passions triggered by the daemons. Evagrius systematizes them, there resulting the famous list of the capital sins, initially eight. Eventually, after acedia was assimilated to simple laziness in the John Cassian's list of the eight sins, Gregory the Great, taking over John Cassian's list in *Moralia*, replaced acedia with envy; then, eliminating pride from the series of the "simple" capital sins and conferring it the "supreme sin" status, he produced for the first time the list of the seven capital sins. John of the Damascus will, however, maintain the list of the eight capital sins[6]. Assimilating acedia with laziness is explained by the fact that Cassian's list was addressed mainly to hermits for whom acedia, mainly an anchoretic temptation, was impossible not to visit them.[7]

The list of the eight capital sins includes: greediness (*gastrimargia*), whoredom (*porneia*), love for money (*philargyria*), sadness (*lype*), anger (*orge*), acedia (*akedia*), vainless glory (*kenodoxia*), arrogance (*hyperephania*).

> The sin that ensured Evagrius's celebrity in time, at least in the monastic circles, is acedia. Chapter 12 from *The Practical Treatise* analyzes it minutely, offering us a remarkable 'clinical description': 'The daemon of acedia, which is also called the midday daemon, is the most appeasing of all…'[8]

Siegfried Wenzel asserts that in the present state of the knowledge that we have we must accept the assertion according to which Evagrius was the first to formulate the doctrine of the capital sins in a clear and systematic way.

3. Acedia – "airy friendship, pottering about/along one's own steps, hate of work pleasure, accomplice to sorrow."

There are six places in the Evagrian work in which we can detect descriptions of acedia: "Nine mischiefs and nine virtues in contrastive descriptions," "On the eight thoughts," "The Practical Treatise," "On the Difference between Passions and Thoughts," "On need and quietness in the monastic life," "The Antiretic." Following these, we are able to draw out the defining traits of this spiritual experience as it was received and commented on by this "Freud of late Antiquity."[9] Acedia is

> airy friendship, pottering about one's own steps, hate of work pleasure, fight against peace, laziness at praying time, relaxation of asceticism, dozing before time, returning sleep, burden of madness, hate of sanctum, enemy to endeavors, opposite to perseverance, muzzle to meditation, not learning the Scriptures, accomplice to sorrow, a clock to hunger.

Opposed to this vice, the virtue of patience (*hypomone*) is "cut to acedia, deletion of thoughts, care of death, meditation about the cross, (…) weapon of endeavors, good tiredness, and sketch of virtues."[10]

Patience is the anchor that the soul of the anchorite must throw in the terra firma of the faith in God. It is the virtue that gives weight to a soul that acutely feels an "unbearable lightness of being." Without this counterbalance, the anchorite can be swept away, moved to and fro. Without a fulcrum, the soul of the anchorite is blown in all directions. Without God, the creature returns to the nothingness from which it was created. We can say that acedia separates the composite of the creature from its godly part, leaving behind its nothingness.

> Acedia is the lack of intension of the soul, but a lack of intension that does not have in itself what is adversary to being and that does not stand courageous against passions. (…) "The cloud without water is uselss" (Jd 12), and reason (nous) which is not patient is hunted by the spirit of acedia. (…) The spirit of acedia banishes the hermit out of his home, while the one who is patient will always anchor. / The one prey to acedia sets as a goal to visit the ill, but this is a way of self-satisfaction. (…) A pale of wind bends a weak plant, while imagining a departure attracts the one prey to acedia. / A well-rooted tree is not moved/bent by strong winds, while acedia does not bend the soul well set./ the wandering hermit is a May bush in the desert; quiet for a second and, unwillingly, he is carried again from place to place.[11]

To fruit, the hermit has to plant his roots the earth of the sky and not to search for the sky on earth: "The plant which is moved in a new place does not fruit, while

the wandering hermit does not grow virtue."[12] Acedia is a kind of spiritual licentiousness, a concupiscence of the spirit.

> The ill is not satisfied with a single dish, just like the hermit prey to acedia who is not satisfied with a single thing. / The pleasure man is not content with one woman only, while the hermit prey to acedia is not satisfied with a single cell.[13]

Tormented by too big a wish to be satisfied with only one object, the one afflicted by acedia is caught in an inner swirl of impulses, intentions that almost never have the strength of concretizing in a project:

> The eye of the one suffering from acedia ceaselessly fixes on the windows while his mind (dianoia) fancies the guests to come; the door creaks and he jumps; he hears a voice and he bends over the window and he never leaves until he sits down, torpidly. / when the one prey to acedia reads, he yawns a lot and easily falls asleep; he rubs his eyes and straights his hands, looking away from the book, at the walls. Looking back again, he reads for a short while and, leafing the book, he impatiently searches how it ends; he counts the pages (…); shutting the book, he puts it under his pillow and he falls asleep, not soundly, since hunger wakes his soul up and makes it show its cares.[14]

An extremely interesting aspect is represented by the very apparent contradiction between a lack of soul intension, of psychic tension, and the extreme external activity. Evagrius always notices the conjunction between the relaxation of the "interior arc" and the ceaseless agitation of the hermit. The disorganized spiritual energy is immediately translated in a series of disordered movements, lacking finality, half performed. This gives the unmistakable character of acedia: its double nature of lapse and furore, idleness and explosion, simultaneous renunciation to everything and longing for all that exists. Acedia is a kind of furious coma, spiritual epilepsy, in which the lack of "spiritual consciousness" or "spiritual storm" the hermit is caught in manifests by means of numberless somatic convulsions.

> The hermit prey to acedia is dilatory when it comes to praying and he no longer utters the words; since as the ill does not bear heavy burdens, in the same way the one prey to acedia no longer performs what God says carefully; the former undermines the power of the body, while the latter rebounds the strain of his soul.[15]

The spiritual energy released by acedia, an energy that erupts with an immense force ensured by the separation from God can be reorganized by reintroducing ponder and patiently taking back on praying. In terms of faith, entropy is reversible.

> Acedia is healed by perseverance and by doing everything carefully and fearful of God. / Settle your measure in each and every thing and do not deviate before ending

> it. Pray with understanding and stay focused, and the spirit of acedia will leave you.[16]

4. The fight with the "midday daemon"

In the *Practical Treatise*,

> The daemon of acedia, which is also called the "midday daemon", appears as "the most appeasing of all. It flings on the hermit at about four in the afternoon and it beats about the soul until around eight. Firstly, it makes the sun seem as if hardly moving or even being still, while the day had fifty hours. Then, it makes him stare at the windows, forcing him out of the cell, to search if it takes much for the sun to reach nine o'clock, or to search for another hermit around. Besides all these, acedia triggers hatred to the place where he leads his life, to life itself and hand work, and also to the fact that love deserted all his brothers and he has no one to call for help. And, if during one of these days, someone made the hermit sad, the daemon profits on this to increase his hate. Then it makes him long for other places, where he could easier find what he needs, where he would work without so much strain, but gaining more. Being liked by God does not depend on a particular place; you can pray to God from everywhere. To all these, the daemon adds the memory of his natal home and of his former life; it exposes how long life is, bringing in front of the hermit all the afflictions of asceticism. In a word, the daemon pulls all the threads so that the poor hermit, leaving his cell, should run away. This daemon is not closely followed by any other: a state of quietness and happiness invade the soul after the battle ends.[17]

In Chapter 35 from the *Practical Treatise*, Evagrius tries again to split, this time dichotomically, the issue of the passions: "the passions of the body are cut by restraining; those of the soul, by spiritual love." Only that, again, it is hard to decide what kind of passion is that that combines those of the body with those of the soul and which makes the hermit search for the bodily bread in order to satisfy the hunger for the Word of God.[18] Neither entirely bodily, nor totally spiritual, acedia falls under the head of the species found in the middle, as its surname tells – "the midday daemon". Unlike the majority of the daemons who, like the light of the sun at dawn or at sunset, projected over the world, do not manage to touch but a single part of the soul, the midday daemon, like the moment of the zenith, has a global action, "overwhelming the entire soul and suffocating the mind."[19] Nothing escapes this solar disaster, this bane of light. The image of the de-tensioned arc used many times by Evagrius to describe acedia is extremely significant. If arching with the arch of faith could divide the archmen into skilled and less skilled ones, the moment in which the energy necessary to drawing the arch lacks is the one that annihilates this dichotomy. It is the moment of energy lack, of losing interest and in-tension, it is the "midday soul sleep" that makes all differences disappear and bring all back to a primordial equality.

It can no longer be about missing the target, or about deviating from it or a bounce, but about a fatal de-tensioning of the string: the believer has no longer the

power to draw the string of the soul and to fix the arrow of the mind to God, and most of the times the arch itself remains untouched, deserted. Attention is distracted by the least perceptible sounds and by the less significant purposes: as if he always forgot what he is looking for, the acedic man believes, for a second, with every object that falls under his eyes that he really found it, continuously retaking the vain effort of a blind search.

In the *Practical Treatise* there are also mentioned the remedies for acedia: one that consists in a so called split of the soul into two, one that caresses and the another that calls for caresses, in this affective split there being found the autarchy that must define the hermit, the need for compassion being solved in the same register of self-determination[20], the second that asserts again the efficiency of the recourse to the virtue of patience. In fact, patience is literally a virtue, a manly attitude, an open opposition to the attack of the midday daemon; therefore the "in-tension" is reconstructed by imagining the whole experience as a fight[21]. We have to remember, in this context, that the same firm recommendation of not leaving his place can be found in Plotinus's *Enneads*.

Longing for going away must be directed vertically by a turning back of the mind, and not horizontally, in a ceaseless movement of the body. The aspect which we should pay attention to, Plotinus and Evagrius say is the illusion we could fall prey to by giving the highest soul necessity a worldly solution. Man's true desire is, according to Plotinus, to evade from down-here, which means that the trajectory of evasion is not "anywhere", "somewhere else", but only "upwards", in a single point in which all the places of this world converge and diverge from. In the same way, in Evagrius, "the emigration to God" is the final purpose, man's supreme need which the midday daemon falsifies and embezzles, transforming it in the needy man's eyes in the perspective of a continuous migration from one place to another. In other words, to an ascending tendency, the midday daemon answers in the terms of horizontality, while to a "levitation" force – in terms of gravitation. But this inversion – the only one the midday daemon is capable of – does nothing but increase the longing for going away, the sensation of lack and discontent. Once in the hermit, the daemon knows, like a virus nowadays, to self-reproduce lending its genetic information to the healthy cells. The change of plans leads to a perpetual torment, perfectly comparable to that of the son who, asking for bread from his father, would be given just stones, and, when asking for fish, he would be given a snake; asking for an egg, he would be given a scorpion.[22]

Another place in the Evagrian work where we find a description of acedia is *On Need and Quietness in the Monachal Life*.[23] Here, after the hermit is advised not to get imbued with others' food lest he should create a dependence link to their "table," thus losing the quietness of their solitude, living in the cell is compared with the process of wine making: if the wine stays in the same place, "it becomes clear and scented" – on the contrary, if you change its place, "the wine blurs and darkens." In the same way, the hermit has to stay "in the same place" lest he should "sprawl his mind and blur his quietness." It is also necessary to "give your hands some work" day and night because "the daemon of idleness bursts in at the hour of

work-less", being true that the "soul of the idle has desires." This fragment develops and strengthens what was already sketched in chapter 6 of the same work in which the hermit is impulsed not to let

> the desire of wandering defeat his determination, since 'wandering, together with craving, affect the mind which lacks wickedness'. Many temptations appear here. For fear of making any mistake, you should stay in your cell adamantly.[24]

5. The midday daemon and the dawn daemon. Acedia and the Wanderer

In *On the difference of passions and thoughts*, Evagrius brings into discussion a daemon, called the "Wanderer," resembling the midday daemon very much, but who has some peculiarities, among which the most important being that of appearing at dawn. Less violent than the one patronizing acedia, the Wanderer seems to prepare or, better, to weaken the field for the midday "crisis." For the time being, it is satisfied with acting in a diffused, kind way, enshrouding the hermit in a state of sweet dreaming, of quiet reverie.[25] Hence its name too: the hermit "travels" imaginarily from place to place, imagining that he engages in conversations with old acquaintances, thus distancing from his duties. Unlike the midday daemon who seems determined to destroy, the Wanderer stops at distracting; the perspectives with which he allures the hermit are easy and attractive, and not grave and ultimate as in the case of acedia; away from summoning the one it falls on to leave his cell or to even quit monastic life, to consider himself cursed or to profane God, it just pretends that in the imaginary meetings there appears no passion. Its means are persuasive, not dissuasive. Evagrius' recommendation is not to try to combat it directly, but to allow it one or two days so that we could become aware and unveil its tricks, since it is so diffuse and engulfing.[26] If acedia ends in "a state of quietness and an unspeakable happiness" that "invade the soul," the victory over the Wanderer "is followed by a sound and heavy sleep, the sensation of a huge stupor of the eyelids, numberless yawns, and burdened shoulders."[27] All these are dissipated by praying to the Holy Spirit.

That the Wanderer prepares the attack of acedia, like an epileptic aura, is suggested by the fact that in the same Evagrian work the immediately following chapter is dedicated to the daemon which "makes the soul indifferent" whose name the author is afraid of uttering. This daemon, unquestionably the midday daemon, determines, at its approach, the soul to leave "its natural state" and to abjure "the love and fear of God, the sin being no longer a sin, iniquity no more an iniquity; he considers damnation an empty word; he laughs at the fire that makes Earth shake; and even if he admits God, he disobeys his rules." The clock of the monastic states of soul/mind advances from the hour of a pleasant distraction, of relaxation, of thoughts-wandering and of the imaginary trip to the hour of monastic life abjuration, of apostasies, of the blind desire of running away, of total discouragement. A memorable image is built by Evagrius, referring to acedia. Thus, the one prey to the daemon of indifference does not take into consideration any piece of advice or blame, but it behaves like the "pig which shuts its eyes and

passes through the fence hole."[28] Here Evagrius reminds us the words from Matthew: "unless these days had been cut short, no one would be saved." (Matthew 24, 22)[29]

6. The thoughts of acedia or the ascetic's "bovarism"

The sixth place in which we find the problem of acedia debated at large is "The Antiretic or the replies against the eight thoughts." "Antirrhesis" means reply, and the whole piece of writing suggests a method of combating "thoughts" by a collection of replies from Scriptures or the writings of the Holy Parents. As it is not always easy to find the right reply, Evagrius singles out each thought and, perusing the forms it can take or the arguments it can use, quotes, against it, the Word of God, either in the already uttered variant, or in the inspired one. The model here is obviously a Christic one, since, tempted in the desert, "He did not discuss with the enemy, as Eve had done, but he simply opposed devil's word with God's word, thus making the tempter mute."[30] In an epistle, Evagrius invokes David in terms of the reply method efficiency:

> Mind has to be courageous in front of the enemy, as David shows, who mimics voices as from the devils' mouth, after which he combats them. When the daemons say: 'When will he die and his name will pass?' (Ps 42, 6) he replies: 'I shall not die, but I shall be alive and retell God's things.' (Ps 117, 17). And again, when the daemons say, 'Move into the mountains, like a bird!' (Ps 10, 1), he replies: 'Because He is my God, my Savior and my Support; I shall not falter more.' (Ps 61, 3) Therefore, observe the voices that combat each other and love victory, imitate David and pay attention to yourself![31]

Therefore, the thoughts inspired by the daemon of acedia are fifty-seven. They intercept different hypostases of the midday daemon, there delimitating almost picturesquely the angles from which he can attack, for a complete warning and preparing of the possible confrontation. Obviously, it is about a battle of the thoughts, a fight which requires a superior heroism to the one necessary in the case of a common one. We can epitomize into three large phalanxes the soldiers that the midday daemon sends against the tried hermit:

1. The thoughts directed against his living place and daily habits (the run away from the cell, idleness, aversion to daily activities, the desire to visit other places and to see other people under different pretexts)

2. The thoughts directed against the close ones (the feeling of solitude and the lack of love and compassion from his brothers, commenting against the *avva*)

3. Thoughts directed against himself (discouragement, despair, the lack of faith in his own redemption.

7. The (In)actuality of an emotion restored to its rights

In the chapter dedicated to the manifestations of acedia, Gabriel Bunge makes an extremely interesting parallel between the affective states of the hermit and those of the modern man. For example, considering work, especially its monotony, as the source of discomfort, this being frequently met nowadays: the daily domesticities leave the modern man "free for something else," making him prey to the void of his freedom. But it is not only about work with its monotony; it is also the house with its stability, the environment with its permanence, in a word, it is the fury against his own habitat. "Anywhere else" seems to be the motto of the one overwhelmed by acedia. Obviously, this "external" instability is closely accompanied by an interior one: the inability to get involved in any activity, the impossibility to focus on something and get it through. Gabriel Bunge's idea can be continued by asserting that both the hermit and the modern man feel empty of themselves, and they search for pretexts to evade from this captivity into nothingness, from this incarceration into the void. But it is not only about a de-realization feeling, as psychiatry explains; here we talk about un-being, a feeling which probably only philosophy can explain and use, the feeling of the "deficiency of being," the one by means of which people feel that they exist without actually existing, that "by seeing, they do not see and by hearing, they cannot hear or understand."[32] If there is a feeling of reality, unmistakably there is one of being as well, this being affected in the case of acedia and of the other forms of sadness.

Continuing the analogy between the affective states of the acedious hermit and those that can touch the modern man, Gabriel Bunge also refers to the modern man who falls prey to its own void which he tries to fill by blaming his fellows, superior or simple colleagues, for feeling it. The hermit remembers all the injustices he suffered, all the offences, the lack of affection proved by the others, and considers that these are the causes that make him feel so forlorn and decayed. The modern man, even if he is married and has a family, does follow the same behavior: he also blames his life partner, and even more: he blames all people he met, lamenting over the mischance of having been born, ignoring the fact that the

> enemy here is not the institution, the partner, the colleague or anyone else, but his own wounded self, as a consequence of that 'love of himself' (philautia) in which Evagrius sees the spring of all the eight generic 'thoughts.'[33]

Finally, following the order in which we have announced the phalanxes of the midday daemon, there come the turn of the thoughts directed against one's own person, thoughts that evidently culminate in the thought of committing suicide. After he sees that all his saving and evading attempts have failed, that neither the change of the place nor his fellows' correction have helped him at all, the hermit, like the modern man, leaves himself prey to an immense discouragement, to a total depression that eventually bring him in front of the irrepressible desire of extinction. "Suicide is nothing else than the last despaired attempt of taking refuge

into the void once faced with the internal void, a 'solution' to the conflict, which Evagrius explicitly rejects." Gabriel Bunge concludes that

> acedia is an omnipresent phenomenon, linked in a certain way to the very human condition. Time, place and life circumstances change only its concrete manifestations, the phenomenon being, in its essence, atemporal.[34]

Unfortunately, this is not the impression we also share. Gabriel Bunge is wrong when he sees in acedia an atemporal, out of history phenomenon. Acedia is an emotion that corresponds to a closed historic epoch. The recuperation of this emotion, maybe its phenomenological reconstruction and thus the intuition of what this emotion implies, involves necessarily a recuperation of the data and information which we have and also an adequate interpretation of these.

8. Conclusions

At the beginning of this article we have exposed and commented on the obstacles that the Flaubertian work met, a work whose fundamental error consists in having assumed as self-understood the emotion it tackles with. Acedia, however, disappeared from the affective horizon of the human being and it cannot be recuperated but in a mediated way, by an entire cultural detour.

A common-sense remark also tells us that acedia is not a current emotion. Its name does not recur in the usual, common speech, nor is it the subject of any psychiatric or psychological treatise. Completely out of the common usage and the present scientific vocabulary, acedia remains the name of an affective phenomenon available only in a certain historical period, which we can no longer understand unless we hermeneutically reconstruct that epoch.

On the other hand, to speak about the actuality of an emotion, whose name is, evidently, gone, you should assume that it is only the phenomenon – one among many – of an affective essence still present. No matter how we could call this essence, only by sending to it can we compare acedia with the spleen of the modern boredom. Acedia itself cannot be the name of this essence. Given the fact that the feeling of sadness is considered a primary negative one, this can be the affective essence of both acedia and the modern spleen or any other forms of living and experiencing the void.

NOTES

* **Mulţumiri:** ***Finanţarea s-a realizat de către Programul Operaţional Sectorial Dezvoltarea Resurselor Umane, prin proiectul „Dezvoltarea capacităţii de inovare şi creşterea impactului cercetării prin programe post-doctorale" POSDRU/89/1.5/S/49944.***

('Acknowledgements: Funding was made by Human Resources Development Operational Programme, under the project "Capacity development for innovation and growth impact post-doctoral research programs" POSDRU/89/1.5/S/49944.')

[1] Cf. Irina Mavrodin (1977). "Prefaţă" to Gustave Flaubert, *Ispitirea Sfântului Anton*. Bucureşti: Univers.

[2] Gustave Flaubert (1977). *Ispitirea Sfântului Anton*. Bucureşti: Univers, 18-22.
[3] Cristian Bădiliţă (2003). "Viaţa şi scrierile lui Evagrie din Pont – un continuu exerciţiu spiritual". In: Evagrie Ponticul, *Tratatul practic. Gnosticul*, Iaşi: Polirom, 16.
[4] According to other sources, sixteen. Cf. Gabriel Bunge, "Introducere" to *Despre cele opt gânduri…* In: Evagrie Ponticul (2006). *În luptă cu gândurile. Despre cele opt gânduri ale răutăţii şi Replici împotriva lor*. Sibiu: Deisis.
[5] *Ibidem*, 19.
[6] Cf. Cristian Bădiliţă, cited work, 59-60.
[7] *Ibidem*, 26.
[8] *Ibidem*, 25.
[9] Gabriel Bunge, cited work, 43.
[10] Evagrie Ponticul (2006). "Nouă răutăţi şi nouă virtuţi în descrieri contrastive". In: *În luptă cu gândurile. Despre cele opt gânduri ale răutăţii şi Replici împotriva lor*. Sibiu: Deisis, 60-61.
[11] Evagrie Ponticul (2006). "Despre cele opt gânduri". In: *În luptă cu gândurile. Despre cele opt gânduri ale răutăţii şi Replici împotriva lor*, Sibiu: Deisis, 2006, 92-93.
[12] *Ibidem*, 94.
[13] *Idem*.
[14] *Ibidem*, 94-95.
[15] *Ibidem*, 95.
[16] *Idem*.
[17] Evagrie Ponticul (2003). *Tratatul practic. Gnosticul*. Iaşi: Polirom, 69.
[18] "Not only with bread will man live, but with all God's words" (Matthew, 4: 4)
[19] Evagrie Ponticul, cited work, p. 92.
[20] *Ibidem*, 85.
[21] *Ibidem*, 87.
[22] Cf. Luke, 11, 11-13.
[23] In Evagrie Ponticul, *Scrieri alese*, Bucureşti: Herald, f.a, 73-75.
[24] *Ibidem*, 71-72.
[25] *Despre deosebirea patimilor şi gândurilor*. In: Evagrie Ponticul, *Scrieri alese*, Bucureşti: Herald, Bucureşti, f.a. p. 89.
[26] *Ibidem*, 98-90.
[27] *Tratatul Practic*, 12.
[28] *Ibidem*, 92.
[29] *Ibidem*.
[30] Gabriel Bunge, "Comentariu spiritual la Prolog". In: Evagrie Ponticul (2006). *În luptă cu gândurile. Despre cele opt gânduri ale răutăţii şi Replici împotriva lor*. Sibiu: Deisis, 211.
[31] *Ep* 11, 2 cit. in Gabriel Bunge, "Comentariu spiritual la Prolog". In: Evagrie Ponticul (2006). *În luptă cu gândurile. Despre cele opt gânduri ale răutăţii şi Replici împotriva lor*. Sibiu: Deisis, 205.
[32] Matthew, 13, 13-14.
[33] G. Bunge (2001). *Acedia, Plictiseala şi terapia după avva Evagrie Ponticul sau sufletul în luptă cu demonul amiezii*. Sibiu: Deisis, 90.
[34] *Ibidem*, 103.

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Les noms communs issus des noms propres dans la terminologie de la géologie

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ABSTRACT: ***Proper Names Changed into Common Nouns in Geology Terminology***

Onomatology provides a number of elements in scientific and technical languages. The common nouns arising from proper nouns have a special place within the scientific terminologies and universal culture. Their semantics preserves to a certain extent the prestige hold by the proper nouns. The terminology of geology offer, by the common nouns arising from proper nouns, an entire range of toponyms, hydronyms, oronyms, patronymes. These prove the evolution which the proper nouns had by passing to common nouns and entering the international scientific terminology. Taking into account the origin, the common nouns arising from proper nouns belong to the vast category of loans, mainly from French, entered into Romanian along with other scientific terms. Morphologically speaking, they are part of the class of neutral nouns and adjectives. Their adaptation to the Romanian morphological system was easily made, given the relationship of Romanian with French.

KEYWORDS: *terminology, common nouns arising from proper nouns, geology, etymon, scientific*

La terminologie de la géologie, l'un des codes avec un degré relativement élevé de fermeture au niveau des langages scientifiques spécialisés, a fait l'objet de recherche des linguistes et ingénieurs, dans une tentative d'harmoniser les concepts, les caractéristiques et la classification de termes. L'idée d'ancienneté est mise en valeur par tous quand on fait référence à l'âge des roches, la couverture du sol, la présence de la faune, de la flore et les éléments démontrant l'existence de l'homme primitif (objets qui ont servi comme des outils, armes, ornements, etc.). Dans la terminologie spécialisée se sont imposé un certain nombre de concepts qui ont suscité des discussions, des controverses dans les classifications : âge, époque, période, étage, sous-étage avec des caractéristiques différentes : supérieur, inférieur, moyen, tardif. À première vue, c'est une terminologie complexe, qui connaisse des classifications et sous-catégories, selon l'époque (Paléolithique, Mésolithique, Néolithique), la période (Paléozoïque, Mésozoïque, Néozoïque), l'étage (Dévonien, Permien, Silurien), etc. Spécifique pour cette terminologie est le fait que la classification rigoureuse peut être vue même dans les définitions lexicographiques : chaque terme est défini obligatoirement par référence à d'autres.

Par exemple : *carbonifère* « l'avant-dernière période du paléozoïque, située entre le dévonien et le permien » (NDN : 252), *paléozoïque* « la seconde époque géologique, située entre le précambrien et le mésozoïque » (NDN : 1038), *dévonien* « la quatrième période du paléozoïque, comprise entre le silurien et carbonifère » (NDN : 447). Les classifications plus ou moins unitaires au niveau international (les pays francophones versus les pays anglophones) ont suscité beaucoup de discussions entre les experts (Hedberg, 1976 ; Salvador, 1994 ; Foucault, Roult, 1995 ; Pajaud, Lorenz, 2000).

Le but de cette recherche est la mise en valeur des noms propres qui ont conduit à la création des termes communs. Le prestige de noms propres des zones géographiques, villes, localités ou personnes est aussi transmis avec les noms communs qui circulent comme termes internationaux. Les noms communs qui proviennent de noms propres sont entrés dans la langue roumaine comme des prêts, surtout du Français, la plupart ayant un statut morphologique double: des noms neutres et des adjectifs. Comme des noms communs, ils désignent périodes, étages, sous-étages d'une part, et la série de couches géologiques de la période respective, d'autre part. Comme des adjectifs, ils se réfèrent aux caractéristiques et à l'affiliation à la période de référence.

1. Les noms communs issus des noms propres de lieux, les plus courantes dans la terminologie géologique sont liés aux noms des localités (villes, régions, départements) où on a trouvé des traces de la vie et de la culture: roches, minéraux, métaux, flore, faune, objets en silex, pierre, etc.

De leur catégorie, on illustre les termes suivants :

abevilian, -ă s.n « sous-étage moyen du paléolithique inférieur » ; adj. « qui appartient à la culture du paléolithique inférieur, spécifique pour cette période » <fr. *abbevillien* ; cf n.pr. *Abbeville*, une ville en France où on a trouvé des matériaux déchiquetés, des haches ;

artinskien, -ă, s.n 1. « permien inférieur de nature marine, dans la plate-forme de la Russie, correspondant à l'autunien » 2. « une série de couches géologiques caractérisés par les céphalopodes et brachiopodes répandues en Russie et sans le Sud de l'Europe » ; adj. « spécifique pour l'artinskien, se référant à l'artinskien » < rus. *artinskian*, cf. n.pr. *Artinsk*, une localité de la Fédération de Russie ;

azilian, -ă s.n. « épipaléolithique précoce » ; adj. « qui appartient à la culture d'épipaléolithique précoce » < fr. *azilien*, cf. n.pr. *Mas-d'Azil*, petite ville située au pied des Pyrènes, où on a trouvé des traces de la culture de cette période ;

dinanțian, -ă s.n. 1. « le premier étage du carbonifère de nature marine » 2. « série de couches géologiques caractérisés par les dépôts de brachiopodes, gastéropodes dans l'ouest et le Sud de l'Europe » ; adj. « qui appartient au dinantien, spécifique pour le dinantien » < fr. *dinantien*, cf. n. pr. *Dinant*, une petite ville en Belgique, dans la région Namur, où on a découvert des telles couches géologiques ;

permian, -ă s.n. 1. « la dernière partie de la période du paléozoïque, qui suit au carbonifère, caractérisée par la présence des reptiles et le déclin des plantes

géantes, qui a duré approximativement 25 millions d'années » 2. « séries de couches géologiques du permien » ; adj. « qui appartient au permien, spécifique pour le permien » < fr. *permien*, cf. n.pr. *Perm*, région de la Fédération de Russie ;

solutrean, -ă s.n. 1. « la période moyenne du paléolithique supérieur, qui suit à l'aurignacien et qui précède le magdalénien, caractérisée par des silex sous la forme d'une feuille de laurier » 2. « série de couches géologiques du solutréen » ; adj. « qui appartient au solutréen, spécifique pour le solutréen » < fr. *solutréen*, cf. n.pr. *Solutré*, localité en France, dans le département Saône-et-Loire, où on a trouvé des traces de cette culture ;

tardenosian, -ă s.n. 1. « période dans le mésolithique caractérisée par l'abondance des outils microlitiques et des formes géométriques » 2. « série de couches géologiques du tardenoisien » ; adj. « qui appartient au tardenoisien, spécifique pour le tardenoisien » < fr. *tardenoisien*, cf. n.pr. *Fère-en-Tardenois*, région en France dans l'Ouest du département Marne ;

villafranchian, -ă s.n. 1. « le premier étage du quaternaire, représenté par des dépôts continentales avec des résidus des mammifères exotiques » 2. « série de couches géologiques du villafranchien » ; adj. « qui appartient au villafranchien, spécifique pour le villafranchien » < fr. *villafranchien*, cf. n.pr. *Villafranca*, localité en Piémont, Italie.

Une autre catégorie des termes qui désignent des roches, des pierres semi-précieuses où les processus d'érosion :

bauxită s.f. « une roche formée a la suite du processus d'altération des roches sédimentaires magmatiques, riches en silicates d'aluminium » < fr. *bauxite*, cf. n.pr. *Les Baux-de-Provence*, localité en France, près d' Arles, où on a découvert un dépôt d'aluminium ;

carst s.n. « érosion et dissolution des calcaires, des gypses où du sel, causée par les eaux souterraines où les eaux de surface, conduisant à la formation des grottes et des rivières souterraines ; la forme de relief résultée » < fr. *karst*, all. *Karst*, cf. n.pr. *Karst*, région sur la côte Adriatique, où se trouve les plateaux calcaires ;

kimberlit s.n. « roche éruptive, formée dans les volcans, ayant un couleur sombre, dans la masse de laquelle il y a des diamants dispersés » < fr. *kimberlite*, cf. n.pr. *Kimberley*, ville en Afrique de Sud, un centre important pour l'extraction de diamants ;

labrador s.n. « une pierre semi-précieuse qui appartient au groupe de feldspath, nacre, ayant des reflets bleux et verts » < fr. *labrador*, cf. n.pr. *Labrador*, une péninsule en Canada, où il a été découvert pour la première fois cette pierre semi-précieuses ;

lidită s.f. 1. « roche sédimentaire formée de silicium et quartz » 2. « explosif à base d'acide picrique » < fr. *lyddite*, cf. n.pr. *Lydd*, ville en Angleterre, dans la région Kent, dans le polygone duquel on a expérimenté l'explosif ;

sardonix s.n. « une variété de calcédoines rouges ou brunes, utilisées comme pierres semi-précieuses » < lat. *sardonix*, all. *Sardonix*, cf. n.pr. *Sardinia*, île italienne dans la Méditerranée, dans le sous-sol de la quelle il y a des dépôts de plomb et zinc ;

stronțiană s.f. « oxyde ou hydroxyde de strontiane obtenu par la calcination du strontiane » < fr. *strontiane*, cf. n.pr. *Strontian*, un village en Écosse, aux alentours duquel il y a la mine de plomb où on a découvert ce minerai.

Certaines noms communs issus des noms propres de lieux ont comme point de départ les noms propres de certaines sites, de certaines grottes :

aurignacian, *-ă* adj. « qui appartient à la culture du Paléolithique supérieur, entre le moustérien et le solutréenne, quand ont été fabriqués des silex, des outils en os, ivoire et en corne » < fr. *aurignacien*, cf. n.pr. *Aurignac*, grotte du département Haute-Garonne, où on a découvert les ossements d'Homo sapiens fossillis, quand l'homme de Cro-Magnon commence à remplacer l'homme de Néandertal ;

magdalenian, *-ă* s.n. 1. « le dernier étage du Paléolithique supérieur, quand apparaissent des éléments de culture humaine » 2. « série de couches géologiques du magdalénien » ; adj. « qui appartient au magdalénien, spécifique pour le magdalénien » < fr. *magdalénien*, cf. n.pr. *Madeleine*, lat. *Magdalena*, localité dans le Nord de la France, où se trouve les grottes où on a trouvé les traces de la civilisation : instruments en os, fresques, peintures polychromes ;

musterian, *-ă* s.n. 1. « le cinquième sous-étage du Paléolithique inférieur » 2. « série de couches géologiques du moustérien » ; adj. « qui appartient au moustérien, spécifique pour le moustérien » < fr. *moustérien*, cf. n.pr. *Moustier*, site préhistorique du département Dordogne.

Tout au long de l'histoire, certaines noms propres sont donnés par les Romains ou les Arabes après les conquêtes :

caledonian, *-ă* s.n. 1. « l'étage inférieur du dévonien » 2. « série de couches géologiques du calédonien » ; adj. « qui appartient au calédonien, spécifique pour le calédonien » < fr. *calédonienne*, cf. n.pr. *Caledonia*, ancien nom de la partie de nord de la Grande-Bretagne, correspondant à l'Écosse d'aujourd'hui ;

cambrian, *-ă* s.n. 1. « la première période de l'epoque paléozoïque » 2. « série de couches géologiques du cambrien, caractérisés par brachiopodes, trilobites, trouvés en Angleterre, dans le sud de la péninsule Scandinave » ; adj. « qui appartient au cambrien, spécifique pour le cambrien » < fr. *cambrien*, cf. n.pr. *Cambria*/*Cumbria*, le nom latin du Pays de Galles ;

londinian, *-ă* s.n. 1. « le dernier étage du paléocène, yprésien » 2. « série de couches géologiques du londinium » ; adj. « qui appartient au londinium, spécifique pour le londinium » < n.pr. lat. *Londinium*/*Londinum*, nom donné par les Romains à la ville Tamise, conquise pendant l'année 61 avant Jésus Christ ;

lisitanian, *-ă* s.n. 1. « le troisième étage du jurassique supérieur, caractérisé par certaines espèces d'ammonites » 2. « série de couches géologiques du lusitanien » ; adj. « qui appartient au lusitanien, spécifique pour le lusitanien » < fr. *lusitanien*, cf. n.pr. *Lusitania*, le nom ancien du Portugal ;

lutețian, *-ă* s.n. 1. « le premier étage du éocène moyen, développé dans le basin du Paris, dont les dépôts contient des lamellibranches, gastéropodes, echinides, etc. » 2. « série des couches géologiques du lutétien » ; adj. « qui appartient au

lutétien, spécifique pour le lutétien » < fr. *lutétien*, cf. n.pr. *Lutetia*, l'ancien nom du Paris ;

sienit s.n. « roche éruptive granitique, composée de feldspath alcalins, hornblende utilisée comme matériel de construction » < fr. *syénite*, cf. n.pr. *Syena*, une ville dans l'ancienne Égypte, qui correspond à la ville Assouan d'aujourd'hui, nom donné par les Arabes quand ils l'ont conquis.

2. Les noms communs issus des noms propres de montagnes sont plus rares, en nommant des pierres, des métaux ou des étages qui sont liés à des noms propres des montagnes :

andezit s.n. « roche volcanique d'une couleur sombre, utilisée pour les trottoirs, dans les constructions » < fr. *andésite*, cf. n. pr. *Andes*, chaîne de montagnes qui se situe dans l'ouest de l'Amérique du Sud ;

caolin s.n. « roche en argile, blanche, très fine, utilisée dans l'industrie céramique » < fr. *kaolin*, cf. n.pr. *Kao-Ling*, un montagne en Chine, d'où le kaolin est extrait ;

kimeridgian, -ă s.n. 1. « étage du jurassique supérieur caractérisé par lamellibranches, brachiopodes, etc. » 2. « série de couches géologiques du kimméridgien » ; adj. « qui appartient au kimméridgien, spécifique pour le kimméridgien » < fr. *kimeridgian*, cf. n.pr. *Kimmeridge Clay*, montagne argileux dans le sud de l'Angleterre ;

sinirit s.n. « métal découvert par les géologues soviétiques sur la route de la magistrale Baikal – Amur » < n.pr. *Sinnir*, chaîne de montagnes dans la Fédération de Russie.

3. Les noms communs issus des noms propres d'eaux sont occasionnels, comme noms des étages qui font référence à des noms propres d'eaux. Par exemple :

rupelian, -ă s.n. 1. « étage moyen de l'oligocène » 2. « série de couches géologiques du rupélien » ; adj. « qui appartient au rupélien, spécifique pour le rupélien » < fr. *rupélien*, cf. n.pr. *Rupel*, rivière en Belge, près d'Anvers.

4. Les noms communs issus des noms propres de personnes, comme les noms des minéraux ont comme point de départ les noms de quelques hommes de science ou, par tradition, les noms mythologiques :

armstrongit s.n. « minéral rare, brune obscure, de la famille du zirconium, découvert dans le dessert Gobi » < fr. *armstrongite*, cf. n.pr. *Neil Armstrong*, astronaute américaine, le premier homme qui a marché sur la lune ;

landaunit s.n. « espèce de minéral découvert en Sibérie Orientale », cf. n.pr. *Lew Davidovici Landau*, physicien qui a reçu le prix Nobel en 1962 pour la théorie macroscopique de la super-fluidité du hélium liquide ;

niobit s.n. « minéral naturel en fer et manganèse, duquel on extrait l'oxyde de niobium » < fr. *niobite*, cf. n.pr. *Niobe*, la fille du Tantale, la femme du Amfion, le roi Thèbes ; après Homère, la reine légendaire de Phrygie.

L'analyse des noms communs qui proviennent des noms propres nous a permis de voir que les noms propres sont le point de départ pour déterminer quelques étapes de l'évolution sémantique et formelle des termes communs qui circulent et pénètrent dans des différentes langues. La stratégie lexicographiques adoptée par les dictionnaires fait usage d'un schéma de présentation des informations : conseils sur la classification, l'utilisation, l'aspect, la provenance, la manière d'apparition, etc. En même temps avec la structure hiérarchique sont marqués aussi les relations notionnelles, les relations de méronymie (partie – tout), de hyponymie et d' hyperonymie (classes, sous-classes), la hiérarchie des unités stratigraphiques à partir de couches de roches et les unités de temps. Les termes sont caractérisés par le caractère équivoque et mono-référentiel du sens. En général, le métalangage des définitions est plus difficile pour ceux qui ne sont pas spécialistes. Les noms propres ne font autre chose que fournir une meilleure compréhension de la terminologie, afin de motiver le contenu ou quelques aspects du contenu et de mettre en évidence des réalités qui ont contribué à rendre la terminologie spécifique du domaine. Dans la langue roumaine, l'influence française est primordiale dans l'élaboration de terminologies scientifiques à une époque où la science fait de progresses (le XIX^{e} siècle et le XX^{e} siècle).

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Il gerundio passato italiano e i suoi corrispondenti romeni

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ABSTRACT: ***The Perfect Gerund in Italian and Its Romanian Correlatives***

Unlike Italian gerund, which has two tenses, present and past, Romanian gerund only has one tense: present. Regarding this aspect, in *Gramatica pentru toți* (2001: 214), Mioara Avram states: "perfect gerund forms (of the type *fiind fost*) are bookish and not admitted by the guidelines of current literary language; in those who use them, the (unique) form of gerund in the literary language becomes present gerund." Italian past gerund, otherwise limited to the high, literary or administrative style, only expresses actions occurring before the one indicated in the main clause, and is almost exclusively used as a predicate in the so-called gerundial subordinates. The article presents and discusses the use of Italian past gerund in gerundial subordinates and the ways how such Italian subordinate clauses are translated into Romanian.

KEYWORDS: *past gerund, gerundial subordinates, Italian, Romanian*

1. Prima di entrare nell'argomento del nostro lavoro, anche se non si tratta di un lavoro diacronico, consideriamo necessario spiegarne il titolo. L'abbiamo intitolato "Il gerundio passato italiano e i suoi corrispondenti romeni" perché oggi, a differenza dell'italiano, che al gerundio presenta due tempi, il romeno ne presenta solo uno.

Diciamo "oggi", perché Mioara Avram (2001: 214) afferma: "Formele de gerunziu perfect (de tipul *fiind fost*) sunt livreşti şi neadmise de normele limbii literare actuale; la cei care le folosesc forma (unică) de gerunziu din limba literară devine gerunziul prezent."[1]

Molto esplicita è invece la GALR I (2005: 528) che afferma:

> În limba literară veche au existat şi perifraze de gerunziu trecut, total dispărute azi. Aceste perifraze, bine reprezentate în textele juridico-administrative din secolul al XVIII-lea şi înregistrate de unele gramatici mai vechi, erau: construcția cu verbul *a fi* + participiu, corespunzând perfectului compus (*fiind fost*, *fiind avut*, cf. *a fost*, *a avut*), precum şi *a fi* + participiul auxiliarului *a fi* + participiu, corespunzând perfectului dublu compus (*fiindu-se fost aflat*, cf. *s-a fost aflat*)[2].

2. Chiarito il titolo, passiamo all'argomento del nostro lavoro. Dunque, a differenza del romeno, in cui il gerundio ha un solo tempo: il presente, il gerundio italiano ha due tempi, uno semplice, il *presente* (o *gerundio semplice*), e uno composto, il

passato (o *gerundio composto*), ma entrambi vanno intesi, come sottolineano G.B. Moretti e G.R. Orvieto (1979 II: 7) in senso "relativo", non "assoluto". Questo significa che tanto il "presente" quanto il "passato" segnalano atti verbali che non necessariamente si riferiscono al momento in cui vengono espressi, bensì al tempo (presente, passato o futuro) del verbo dal quale dipendono.

Nell'italiano contemporaneo, il gerundio passato italiano è abbastanza raro e limitato allo stile alto, letterario o burocratico, ed esprime solo delle azioni anteriori a quella indicata dal verbo reggente; anteriori rispetto al presente (1a), al passato (1b) e al futuro (1c):

(1) a. Avendo bevuto troppo (= Poiché ha bevuto troppo), ora **sta male**.

(1) b. Essendo stato aiutato da Mario (= Poiché è stato aiutato da Mario), Claudio **ha fatto ripartire** la macchina.

(1) c. Essendo, a quell'ora, già uscito (= Poiché, a quell'ora, sarà già uscito), **non** lo **troveremo**.

2.1. Per quanto riguarda la struttura morfologica, come si nota dagli esempi appena citati, il gerundio passato italiano è una forma perifrastica ed è composto dal gerundio presente dell'ausiliare *essere* o *avere* seguito dal participio passato del verbo da formare.

Se il verbo al gerundio passato è un verbo riflessivo (2a) o è accompagnato da un pronome complemento forma atona (2b, c), il pronome forma un'unica parola con l'ausiliare:

(2) a. «I Tartari» osò dire la sentinella Andronìco, come per spavalda celia, il suo volto essendo**si** fatto bianco come la morte.

(D. Buzzati, *Il deserto dei Tartari*: 109)

(2) b. Avendo**lo** ascoltato più volte, so che quel disco è perfetto.

(2) c. Pur avendo**gli** detto la verità, non mi ha creduto.

Di norma, il gerundio passato italiano, come anche il gerundio presente, italiano e romeno, condivide il soggetto del verbo finito al quale si collega (3):

(3) **Avendo parcheggiato** in divieto di sosta, ho dovuto pagare una multa.

Diversità di soggetti si ha nel gerundio passato assoluto, cioè quando il gerundio passato ha un proprio soggetto espresso. Questo soggetto si colloca generalmente subito dopo l'ausiliare (come in [4]):

(4) Pur essendo **il treno** partito in ritardo, Luca non è riuscito a prenderlo.

ma può apparire qualche volta anche in posizione preverbale. Ciò avviene soprattutto quando si tratta di un nome particolarmente «pesante», accompagnato da qualche complemento (cf. Renzi II: 584. Da qui anche l'esempio):

(5) **La lotta** a bastonate essendo stata favorevole al nostro...
(I. Calvino, *Il castello dei destini incrociati*: 44)

2.2. In italiano, il gerundio passato riveste le funzioni di predicato in proposizioni circostanziali di varia natura (fatto notato già da Raffaello Fornaciari [1881] 1974: 218). Più precisamente, il gerundio passato compie la funzione di predicato delle seguenti subordinate circostanziali implicite: causale (6), temporale (7), concessiva, introdotto da *pur(e)* (8), condizionale (in periodo ipotetico) (9), e modale-condizionale, introdotto da *come*, *come se*, *quasi* (10):

(6) "Ancora no: ma ti restano pochi minuti di vita, **avendo** tu **ricusato** di bevere la medicina, che ti avrebbe guarito dalla febbre!..."
(C. Collodi, *Le avventure di Pinocchio*: 74)

(7) Qui comparve nella stanza la padrona, la quale al rumore, s'era affacciata anch'essa alla finestra, e **avendo veduto** chi le entrava in casa, aveva sceso le scale, di corsa, dopo essersi raccomodata alla meglio;
(A. Manzoni, *I promessi sposi*: XXIV 370)

(8) "Pur **avendomi** per fortuna **scartato** come marito" mi disse l'Orimbelli "pare che non mi rifiuterà come amico".
(P. Chiara, *La stanza del Vescovo*: 64)

(9) La polvere mi cacciò fuori dalla capanna ma pensai che, **avendola ripulita**, sarebbe stato ancora possibile viverci.
(G. Piovene, *Le stelle fredde*: 85)

(10) (...) mi apparve trapiantato nella natura, come **avendo messo** radici nella striscia inferiore che si era dilatata anch'essa.
(G. Piovene, *Le stelle fredde*: 39)

Come si vede dagli esempi di sopra, per quanto riguarda la collocazione nel periodo, le subordinate con il predicato al gerundio passato possono stare sia prima (come in 7, 8 e 9) che dopo (come in 6a, b, e 10) la reggente, e si separano da essa tramite la virgola.

3. Arrivando alla traduzione del gerundio passato italiano in romeno, poiché quest'ultimo non ha forme per il gerundio passato, per la traduzione del gerundio passato italiano in romeno si può usare per primo il gerundio presente (come in 11a, b, c, d):

(11) a. **Avendo bevuto** troppo, ora sta male.
***Bând** prea mult, acum se simte rău.*

(11) b. **Essendo giunto** in ritardo, mi scusai.
***Ajungând târziu**, m-am scuzat.*

(11) c. **Avendo parcheggiato** in divieto di sosta, ho dovuto pagare una multa.
***Parcând** în staționare interzisă, a trebuit să plătesc o amendă.*

(11) d. **Essendo**, a quell'ora, già **uscito**, non lo troveremo.
***Fiind**, la acea oră, deja **plecat**, nu-l vom găsi.*

Questa corrispondenza è possibile perché il gerundio presente è l'unica forma di gerundio dalla lingua romena (Avram, 2001: 214), ma anche perché, anche se, di solito, il gerundio presente esprime "l'azione in svolgimento", "a volte esso esprime anche azioni concluse: *Terminando il liceo, si iscrisse alla facoltà*" (*Idem*: 211). D'altronde, in romeno "il gerundio costituisce, per frequenza e sviluppo funzionale, una caratteristica grammaticale della lingua letteraria" (*Idem*: 212).

Scegliendo questa corrispondenza, che, dal punto di vista stilistico, va benissimo per la lingua letteraria, dal punto di vista grammaticale, operiamo una riduzione della frase italiana, poiché in romeno, come afferma Dumitru Irimia (1997: 264) "il gerundio non può assumersi direttamente la *predicazione*; enunciati con il centro proposizionale in un *gerundio* non sono possibili nella lingua corrente". "La componente *avverbiale* dal piano semantico del *gerundio* impone come definitorie due componenti sintattiche: di *circostanziale* e di *complemento predicativo* (*elemento predicativo supplementare*)." (Irimia, 1997: 278).

Anche Mioara Avram (2001: 212) nota che "la funzione sintattica specifica è considerata quella di complemento circostanziale (di diverse specie: di modo, di tempo, di causa, condizionale, concessivo, di strumento), il che attira la qualificazione del gerundio come avente valore di avverbio".

In questo senso, la *Gramatica limbii române* (GALR) del 2005 afferma che

> il gerundio è una forma non personale del verbo, con comportamento *verbale*, *avverbiale* e (in una misura ridotta) *nominale* e *aggettivale*. La sua funzione sintattico-pragmatica specifica è *di associazione* e *di gerarchizzazione*: attraverso la presentazione di azioni e processi come dipendenti da altri, attraverso la loro collocazione nello sfondo, come circostanze di altre azioni o processi. Così la forma di gerundio realizza attraverso la marcatura morfologica il più generale e il più non differenziato tipo di subordinazione di una proposizione ridotta (un tipo di predicazione semantico-sintattica subordinata),

rinviandoci per le spiegazioni al suo secondo volume, al punto "Il predicato, 1.1.3.". Prima di arrivare a questo punto, dalle pagine 238-240 apprendiamo che nella GALR "si farà distinzione fra il *predicato semantico*, quello *sintattico* e quello *enunciativo*, soltanto l'ultimo coprendo ciò che si intende correntemente per *predicato*", che "il predicato semantico rappresenta il componente della

proposizione che associa a una entità *una proprietà* o che stabilisce *una relazione determinata* fra due o tre entità" (p. 238), e che "lo stesso componente della proposizione rappresenta, *dalla prospettiva sintattica*, un predicato sintattico" (p. 240). Dal punto 1.1.3. apprendiamo che

> la qualità di predicato dell'enunciazione aggiunge, alla qualità di predicato semantico-sintattico, anche il tratto della predicatività, un tratto diverso dagli altri, legato all'*enunciazione*, quindi al campo *pragmatico* [...] Così, nelle condizioni in cui a un predicato semantico-sintattico di tipo verbale si aggiungono i morfemi deittici di modo personale (modo, tempo, persona, numero), esso acquisisce predicatività e, implicitamente, autonomia enunciativa, trasformandosi in un predicato dell'enunciazione. (*Idem*: 241)

> La distinzione dei *predicati* ***semantico-sintattici*** dai *predicati dell'****enunciazione***, tipi di predicato la cui sovrapposizione, anche se frequente, non è obbligatoria, permette la comprensione della soluzione proposta da molte grammatiche di interpretare le forme verbali non personali come 'proposizioni' (proposizioni-complemento o proposizioni circostanziali). La proposta si fonda sulla loro natura di predicati semantico-sintattici, con tutte le caratteristiche che ne derivano, ma non anche di predicati dell'enunciazione (la loro qualità di predicati dell'enunciazione si manifesta raramente, non essendo specifica.) (*Idem*: 242-243)

4. Poiché il significato modale espresso attraverso il gerundio è identico a quello dell'indicativo (cf. GALR I: 539) e trattandosi di un tempo perfettivo, quando il verbo reggente è all'indicativo presente, il gerundio passato italiano può essere tradotto in romeno anche con il perfetto composto, con subordinazione (12a), o, soprattutto, con una coordinata (12b):

(12) **Avendo bevuto** troppo, ora sta male.

(12) a. *Pentru că* ***a băut*** *mult, acum se simte rău.*

(12) b. ***A băut*** *mult şi acum se simte rău.*

questo, perché il perfetto composto è un tempo assoluto e presenta l'azione come sicuramente conclusa in un momento anteriore al momento di enunciazione (cf. GA: 238; Irimia, 1997: 234; GALR I: 416), indifferentemente del carattere recente o lontano dell'azione (Avram, 2001: 225).

Quando il verbo reggente è al passato prossimo o al passato remoto, trattandosi di un tempo perfettivo, il gerundio passato italiano può essere tradotto in romeno, oltre con il gerundio presente, sia con il perfetto composto che con il piuccheperfetto (13a, b):

(13) a. **Essendo giunto** in ritardo, mi scusai.
Pentru că am ajuns târziu/pentru că ajunsesem târziu*, m-am scuzat.*

(13) b. **Avendo parcheggiato** in divieto di sosta, ho dovuto pagare una multa.

Pentru că am parcat/pentru că parcasem *în staţionare interzisă, a trebuit să plătesc o amendă.*

5. "Il piuccheperfetto è un tempo di relazione, usato per esprimere un'azione conclusa anteriormente ad altra del passato" (GA 1966: 239; Irimia 1997: 236; GALR I: 434). "A differenza degli altri tempi del passato non solo colloca l'azione in un momento anteriore (o al presente della comunicazione o allo svolgimento di un'altra azione), ma determina, nello stesso tempo, una «gerarchizzazione» delle azioni verbali sulla «scala» del tempo" (Irimia, 1997: 237). Però è il piuccheperfetto raramente usato nel linguaggio parlato, in cui il più delle volte è sostituito dal perfetto composto, "il che rappresenta una perdita per la chiarezza e la diversità dell'espressione." (Avram, 2001: 229) Ciò nonostante, il piuccheperfetto è molto usato nel linguaggio scritto (cf. GALR I: 438) e deve essere usato nelle situazioni in cui è necessario precisare la cronologia delle azioni. (cf. Avram, 2001: 225)

La traduzione con il perfetto composto o il piuccheperfetto è possibile perché nel quadro della situazione temporale espressa i due tempi hanno la stessa funzione: "esprimono la successione dei fatti, contribuendo alla «progressione» del racconto" (cf. GALR I: 438).

6. Se, infine, il verbo reggente è al futuro, il gerundio passato italiano può essere tradotto in romeno con il futuro anteriore letterario (14a) o, nella lingua parlata, con il futuro formato dall'ausiliare invariabile *o* e il congiuntivo passato del verbo coniugato (14b) (cf. Avram 2001: 232):

(14) **Essendo**, a quell'ora, già **uscito**, non lo troveremo.

(14) a. *Pentru că la ora aceea* ***va fi*** *deja* ***plecat****, nu-l vom găsi.*

(14) b. *Pentru că la ora aceea* ***o să fie*** *deja* ***plecat****, nu-l vom găsi.*

Il futuro anteriore "è un passato nel futuro o un futuro passato, collocandosi fra il momento del parlare e il tempo chiamato futuro" (Avram, 2001: 233). Nel paradigma del futuro corrisponde al piuccheperfetto nel paradigma del passato (Irimia, 1997: 241). Nella lingua parlata il futuro anteriore è un tempo antiquato e libresco (Avram, 2001: 233) ed è spesso sostituito dal futuro formato dall'ausiliare invariabile *o* e il congiuntivo passato del verbo coniugato (come in 14b).

NOTE

[1] "Le forme di gerundio perfetto (del tipo *essendo stato*) sono libresche e non ammesse dalle norme della lingua letteraria attuale; per coloro che le usano, la forma (unica) di gerundio dalla lingua letteraria diventa gerundio presente."

[2] Nella lingua letteraria antica sono esistite anche perifrasi di gerundio passato, totalmente sparite oggi. Queste perifrasi, bene rappresentate nei testi giuridico-amministrativi del secolo XVIII e registrate da alcune grammatiche più vecchie, erano: la costruzione con il verbo *a fi* (*essere*) + participio, corrispondente al perfetto composto (*fiind fost* [*essendo stato*], *fiind avut* [*essendo*

avuto], cf. *a fost* [*è stato*], *a avut* [*ha avuto*]), come anche *a fi* (*essere*) + il participio dell'ausiliare *a fi* + participio, corripondente al perfetto doppio composto (*fiindu-se fost aflat* [*essendosi stato saputo*], cf. *s-a fost aflat* [*si è saputo*].

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Rhetoric Features of the Journalistic Style

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ABSTRACT

The journalistic text is one of the most influential written text types in contemporary society and which has the power to influence the political, economic and cultural debates. Its textuality should be well known as a site of contestation of the text linguistic analyses. It disseminates the information by which a journalistic discourse may be established and maintained. It also acts to uphold the truth and to defend the rights of the people against some specific interests. The audience sees the journalistic discourse with great suspicion, as a 'commercialised,' inaccurate and sensationalist one. The news should be 'neutral' and 'factual,' as it is seen in the journalistic studies. This point of view was modified within the journalistic studies, in time. For example, the news is seen as exemplifying and animating social and ideological values. This way it has also proved problematic, being often classified as narrative. On the other way, journalistic researchers distinguish the structure of the news from that of traditional narratives. That is, the general properties of discourse they display and the more specific or characteristic structures that distinguish them from other journalistic texts or similar non-journalistic texts, such as stories, must be made clear. The journalists themselves refer to their texts as 'stories' and even 'reports.'

KEYWORDS: *journalistic style, textuality, rhetorism, discourse*

The aim of this article is to understand the contemporary journalism. It brings into discussion two types of text, 'broadsheet' and 'tabloid' which will offer a description of the interpersonal style of these journalistic items and the way the text relies on both authorial voice and readerships. In this article I want to show that the contemporary journalistic text is an interpersonal and structural text type and I want to explore the communicative consequences associated with these two dimensions of textuality. This way such texts may build up particular types of meaning, and particular relationships between writer, reader and the values conveyed by the text. This way the text organisation and the lexical choice may influence readers, talking here about the term of 'rhetorical potential,' where 'rhetorical' is used in order to refer to the potential of all texts, argumentative or not, to influence, reinforce or to challenge reader/listener's assumptions, beliefs, emotions, and attitudes. I am concerned with the rhetorical potential of textuality.

The rhetorical effects include the interests of the reader, the social background, the intertextual context in which the current text is located. We must remember that any and all readings are equally likely or equally available. Texts must establish a particular reading position by which the material they present will be understood and evaluated. It is my purpose in this article to provide such an account through application of the descriptive tools provided by Systemic Functional Linguistics. These analyse the language as a social process by which three dimensions of meanings are simultaneously mobilised – interpersonal, ideational and textual. Besides these three meanings the terms of affect, appreciation and judgement were announced and grouped under the heading of attitude. These three terms developed three different interpersonal styles and at their term, they determine the meanings of the journalistic texts. Here we may speak about attitude, engagement and graduation. The journalistic discourse is made up of a diversity of text types.

> The term 'broadsheet', in contradistinction to 'tabloid', is used to speak about those publications which characterise themselves as 'up-market', as 'the quality press' or as 'journals of record'. In the English-speaking world 'broadsheets' are typically targeted mainly at a middle-class market while the 'tabloids' target more working-class readers. One of the findings of the initial research for this project was that the so-called 'tabloids' frequently differed from the so-called 'broadsheets' in terms of the interpersonal mode or voice of their general reporter news texts. The 'broadsheets' are of interest theoretically in that, unlike the 'tabloids', they aspire to be 'journals of record' for the community in general, to reach as broad a market as possible, even while favouring middle-class over working-class perspectives[1].

White said that the role of the author is backgrounded. This rhetorical point of view relies on the alignment between authorial and external voice. The success of the strategy is dependent on the degree that the extra-vocalisation is read as distancing authorial from external voice. Resistant readings will, of course, insist upon the author's implication in the line being developed by the report.

The journalistic text always shows an extreme point of view and insists on the fact that the authorial voice is never implicated in, or responsible for any of the subjectivities it imports into its texts. If we must describe the journalistic texts (although they contain explicit social evaluation) we can see they neutral, impartial and value-free. More we talk about rhetoric, more we may underline the intensification shown by reporter voice who avoids to be explicit. That strategy acts to manage the resources of social evaluation so that the risk of fatal breaches of solidarity is reduced, though not, of course, by any means eliminated. The notion that news reporting somehow equates with what is termed 'objectivity' is a commonplace in everyday discussions of the media.

As foreshadowed in the introduction to chapter 1, it is certainly a key element of the media's claim that its texts provide a form of knowledge and that newspapers, for example, constitute 'journals of record.' The precise meaning of 'objectivity' is often contested and is seldom explicitly defined when used in debates about media performance. I will here briefly address the question of so-called media objectivity

since, as suggested in the thesis opening, it is ever-present in discussions of media performance, and because I believe the account of reporter voice as rhetorical strategy set out above provides some definitive insights.

There are, at least, two related but nevertheless distinct usages of the term 'objectivity' within discussions of the media. The first usage has its basis in observations of the historical development of newspapers in the early to mid 19th century, by which key publications moved, at least in Britain and the US, from being arms of political parties to being 'independent' operations funded, not by party funds, but through advertisements and a cover price. (See, for example Schudson 1978, Schiller 1981, Stephens 1988 or Curran and Seaton 1991.) Here the term 'objective' is used to indicate the apparent freedom of the newspapers to cover news and develop analyses and arguments independently of the interests of some political party. Thus 'objective' did not necessarily imply 'neutrality' or any absence of value judgement, but simply independence from the influence and control of one political institution. Supposedly, these newly 'commercial' media organisations were able to evaluate potential news issues 'on their merits' rather than at the dictate of a particular party line.

Thus 'objective' in this context does not imply any necessary changes in the modes of textuality of such publications – there is no necessary implication that they were any less opinionated, subjective or argumentative under these changes. Nevertheless, as will be shown below, the change did have ultimate significance for our current concerns because it was an important stage in a trend over the next century by which the media was to position itself as a genuinely 'mass' organ of knowledge and cultural influence.

The voice analysis set out above can provide some indicators as to how the distinctive interpersonal style of news reporting in the 20th century might support the operation of this belief. The reporter voice can be understood as a rhetorical strategy for backgrounding the ideologically determined nature of the conventions of news coverage and the necessary subjectivity of the authorial voice in implementing these conventions. In general, the strategy operates to present the various assumptions and evaluations conveyed by a news report as in some way given, impersonal, unavoidable or communally rather than individually based.

They operate so that it takes more work for the reader to discover at what point and in what terms the social position informing the text may be questioned or resisted. They operate, thus, to maintain solidarity despite and across the diversity encompassed by the mass media's targeted audience. Journalists vary greatly in the degree to which they seek to analyse and deconstruct their professional practices. Some would operate with a 'naïve' commonsense view of 'objectivity' while others would support the type of critical analysis.

From this perspective we can see that the assumed 'objectivity' of a media text will be a measure of the effectiveness with which it implements this strategy. That is, assumed 'objectivity' is a measure of the success of media discourse in using the techniques set out above to maintain some degree of solidarity while, nevertheless, developing a value-laden, ideologically-determined and hence

solidarity-threatening theory of the social order. It is a success, therefore, only to the extent that news reporting is, in fact, seen as 'objective' or at least to the extent that a significant proportion of the media audience maintains a belief that news coverage *should* be 'objective'.

As White has stated previously, the modern news story acts to identify what it construes as fault lines in the social order, points of social, power-relational and moral disequilibrium. By its focus on what it construes as actual or potential aberration, damage or transformation, it acts to develop a particular, ideologically-determined model of the social order. In a sense, therefore, each 'angle' selected for the headline/lead amounts to an argument in favour of a particular theory of the social order. He has touched on this point at various places within the thesis but will now demonstrate it more fully.

This choice of 'angle' is informed by an ideological position by which the killing of the 'woman, believed to be his wife' is not construed as maximally involved in the threat to the moral order. Leaving aside problematic issues associated with the killing of the alleged terrorist, we note that the killing of the woman goes virtually unremarked, even though there is no suggestion that she was anything other than an innocent bystander.

Thus the selection of 'angle' constructs a model of the social order in which the lives of a certain category of 'ordinary' people are inconsequential in the context of the playing out of political conflicts. Thus, the structure of the news story supports the representation of the reporter's selections as natural and inevitable. This it constructs the 'crisis point' as a natural point of informational prominence. Thus the structure of the body acts to represent that initial judgement about a threat to the social order.

NOTE

[1] P.R.R. White (1998). *Telling Media Tales: the News Story as Rhetoric*, Unpublished PhD Dissertation. Sydney: University of Sydney, 266.

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Edgar Allan Poe's Cosmological Theory – Eureka

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ABSTRACT

This paper purposes to extend upon the "truths" Poe proposes in his last creation, which he considers his Magnum Opus, and present not only the amazing "prophecies" he made about the birth, death, and resurrection of the universe but also show how his "prophecies" came true. Although in this work Poe discusses logic, philosophy, and scientific theory, the omnipresent obsession about death, more precisely about the life after death that can be traced throughout his entire literary work is the fundamental theme of the poem: solving the riddle of death. This somewhat new discovery about Poe's ability to foresee and explain events and principles in an age when these kind of innovative ideas were viewed as eccentric or insane places the mystery fiction author in a new light. It can only be said that Edgar Allan Poe, a genius of his epoch and a scientific revolutionary, was born ahead of his time.

KEYWORDS: *prose poem, cosmology, scientific revolutionary, unitary theory*

Edgar Allan Poe's strange personality is a common fact for both readers and critics. But, along the time, his work has been unequally received and not entirely translated throughout the world. Nevertheless, Poe is one unique American writer who has overwhelmed children with his so called thrillers written in palimpsestic composition (*The Gold Bug*) and late biographers of Poe as well as hermeneutists, while re-reading his strange power of imagination.

Few readers know, but hermeneutists are working on it, that in the beginning, Edgar Allan Poe was not a famous literary figure at home but having left a military job that did not suit him at all and having inherited a distant aunt's heritage, he ventured as far as Paris, the capital of all arts and great artists. It was there that he gave the French *a tip* on how musical the language is and how infinite combinatory possibilities arise for modern poetry, not only for the romantic one.

Already, Poe was carrying with himself literary works of his youth: *The Philosophy of Composition* a clear critical essay based on work with language to create alliteration proving himself not only to be in full awareness of literary composition but passing the test of a genius. That is not an understatement, for Poe is a strange case of a writer under the influence both of the platonic doctrine (inspiration, talent) and that of the Aristotelian one (work with language poet Fabrio).

Moreover, to accomplish his explicit aesthetics, he paralleled his *doctrine* by an explicit aesthetic under the famous poem *The Raven* whose classical romantic symbol is carried away by the *gorgeous* sound of modern alliteration. It seems that it was in Paris that Poe came to know the clear-cut distinction/opposition between nature as objective versus the I/the Self as subjective in the German idealist thought. It is that fracture which he had been trying to cope with in his work while in the last productions he failed.

The valuable position that Edgar Allan Poe occupies in the universal literature due to his undeniable talent in creating unique macabre images, cryptographic riddles, breath-taking detective stories and remarkable poetry is beyond dispute, but his activity in the scientific area, condensed in *Eureka* has been sadly neglected and ignored. Only recently has this "prose poem" of undeniable literary and astrological value been studied in minute detail and re-evaluated. This recent re-evaluation is long overdue, especially, the principles related to cosmology.

Edgar Allan Poe – a misunderstood and tormented genius, a brilliant writer of the horrifying and macabre face of human nature, an eccentric character scarred by the tortures of his tragic life, an innovative, sensitive, creative mind – although acknowledged as the creator of invaluable literary works, touches greatness as an artist, at the end of his career and life, with *Eureka* which he regarded as the culmination of his life's work. Thus *Eureka* becomes the summarizing statement of the philosophy Poe expresses many times in his tales.

In the form of a philosophical statement, *Eureka* captures the anxiety in all of Poe's works. It takes us back to the moment of the creation of the material universe by the Divine Will and follows the road to the final moment of reunion with that source. Rejecting the common acknowledgment of Poe as only a short-story writer, the present paper seeks to study the unified source of consciousness and the single philosophic world view behind all Poe's literary work.

Poe, a brilliant stylist and something of a theorist concerning the reflection of life/death and universal cosmogony, was a rejected child of a difficult step-father, chronically ill, and devastatingly susceptible to alcohol. Writing in the "First Person" he can easily be confused with his characters in some of the horror tales, a confusion called by critics "The Biographical Fallacy." Still, the question of how close vision and reality mix can be raised; we know our bodies influence our moods, our thoughts, and various kinds of outcomes through psychosomatic influences; we also like to think we are free from those influences at some level, but Poe's stories raise questions about this "Idealist" vision.

Themes of death, especially being buried alive or resurrections from the grave, are central in many of his works, including *The Premature Burial*, *Ligeia*, *The Cask of Amontillado* and *The Fall of the House of Usher*. Poe's twilight domain between life and death and his ostentatious, Gothic settings are not merely decorative. They reflect the over civilized yet deathly inside of his characters' deranged psyches. They are symbolic manifestations of the unconscious, and therefore are essential to his art.

Poe believed that peculiarity was a basic element of beauty, and his writing is often exotic. His stories and poems are inhabited by doomed, introspective aristocrats due to his southern roots that made him cherish, like many other southerners, an aristocratic ideal.

> These gloomy characters never seem to work or socialize; instead they bury themselves in dark, mouldering castles symbolically decorated with bizarre rugs and draperies that hide the real world of sun, windows, walls, and floors. The hidden rooms reveal ancient libraries, strange art works, and eclectic oriental objects. The aristocrats play musical instruments or read ancient books while they brood on tragedies, often the deaths of loved ones. (VanSpanckeren, 2006)

Evidently, Poe's recurrent trauma of orphanhood, of repeatedly losing his maternal nurturers and paternal protectors, broadened his melancholia, scattered his sense of self-worth, and sharpened his need to torment himself.

Love itself provokes anger because it signifies to the protagonist his threatening abandonment. In the symbolic organization of Poe's fiction, the personal trauma of female loss and the affront of male scorn tend at last toward a common finale: an anger that the narrator eventually guides against himself in an act of compulsive self-torment.

Having a huge contribution to the genres of horror and science fiction, Poe is now seen as the father of the modern detective story and greatly praised as a poet. Walt Whitman, talks about the author in his essay titled *Edgar Poe's Significance*:

> Poe's verses illustrate an intense faculty for technical and abstract beauty, with the rhyming art to excess, an incorrigible propensity toward nocturnal themes, a demoniac undertone behind every page. …There is an indescribable magnetism about the poet's life and reminiscences, as well as the poems.

Although Edgar Allan Poe is mainly notorious for his literary innovations in the domain of poetry and short-story he was not only a remarkable mystery fiction writer but also an innovator in scientifical and philosophical writing, even if his last work, which he also considered to be his masterpiece, remained in the shadow of time for many years.

At the time, response to *Eureka* was extremely negative. Poe's friend Marie Louise Shew, who had helped his wife Virginia in her last moments before dying, broke off their friendship because of the offences she identified in *Eureka*.

After the printing, Poe sent a letter to his aunt Maria Clemm in which he confessed: "I have no desire to live since I have done *Eureka*. I could accomplish nothing more." Poe thought that his contemporaries were unable to understand his work but was firmly convinced that it would be appreciated in time.

Eureka was dedicated "with very profound respect" to Alexander von Humboldt, the German naturalist and is Poe's longest non-fiction work at approximately 40,000 words in length. The work originated from a lecture (*On the Cosmography of the Universe*) presented in 1848, at the Society Library in New

York. In spite the fact that Poe had expected an audience of hundreds of people, only 60 attended and were confused by the topic.

His entire life, Poe had an obsessive fascination with the stars and their mysterious workings. He closely studied the popular astronomy books of his time, but had no natural talent for math, or an accurate education in either astronomy or physics. However, in 1848 – only a year before Poe's mysterious death – Wylie and Putnam Publishing printed a prose poem (*Eureka*) that Poe dedicated many years to write. To Poe's surprise the poem was a dreadful failure, the first printing consisting of only 500 copies although Poe requested 50,000.

Eureka stands as the single most important expression of the philosophic views on which all of his literary strivings were based. Compared to Melville's *Moby Dick*, Thoreau's *Walden*, Whitman's *Leaves of Grass* and the music of Liszt and Wagner, *Eureka* is an explosive, surprisingly unconventional creation of the High Romantic era.

Eureka is more mystical than most Transcendental works. Poe himself suggested that it should be judged only as a work of art, not of science, possibly dismissing its seriousness or as an insurance of the chance of the novel to see the light of printing.

In *Eureka*, Poe debates man's connection to God and the universe. He states that matter and spirit are made of the same essence implying that people have a natural tendency to consider themselves as infinite with nothing valuable than their soul – such beliefs originate from man's residual feelings from when each shared an original identity with God. Eventually individual consciousnesses will disintegrate into a similar single mass, a "final ingathering" where the "myriads of individual Intelligences become blended." (Whalen: 90)

Similarly, Poe saw the universe itself as infinitely expanding and collapsing like a divine heartbeat which permanently renews itself, also suggesting a sort of immortality (Silverman: 339). Actually, because the soul is a part of this constant vibration, after dying, all people, in essence, become God, returning to their Creator as a reverse process of the way they came to life, a phenomenon described in Bible, more precisely in The Book of Genesis where it is said men were made in God's own image.

Eureka shows similar themes and sentiments to some of those in Poe's fiction work, including attempts at penetrating beyond death and specifically characters who return from the grave in stories like *The Fall of the House of Usher* and *Ligeia*. In accordance to his theories about the short story, Poe thinks the universe is an independent, enclosed system. To reach a conclusion Poe uses the literary device of "ratiocination," becoming himself a sort of C. Auguste Dupin, trying to solve the mystery of the universe. *Eureka*, then, is the climax of Poe's concern in capturing truth by means of language, an extension of his interest in criptography.

It seems to prolong the science fiction traditions he used in works like *MS Found in a Bottle* and *The Facts in the Case of M. Valdemar*. He further stresses the link between his theory and fiction by saying that the universe itself is a written work: "The Universe is a plot of God," Poe says and "the plots of God are perfect."

The work ventures into Transcendentalism, depending strongly on intuition, a movement and practice he had contemned. Although Poe condemned the transcendental movement for the inconsistent mysticism, *Eureka* is more mystical than most transcendental works.

The essay is written in a progressive style that anticipates its audience. For example, Poe uses more metaphors later into the work in the hope that the reader becomes more captivated. Poe's voice increses throughout, starting as the modest seeker of truth, advancing to the satirist of logic and finally concluding as the master scholar.

Models of Poe's "scientific" theories can be found in many of his tales such as *The Unparalleled Adventure of One Hans Pfaall*, *Descent into the Maelstrom*, *Eleonora*, *Mellonta Tauta*, *Berenice*, *The Power of Words* and *1002nd Tale of Scheherazade*. Actually, some of those stories appear to be something more than literary motives for the presentation of abstract notions that Poe wished to show, but knew would be mocked if he expressed them as serious scientific ideas.

Though he was rather familiar with the science of his day, and though he was master in reason and logic, in expressing something as profound as the essence of life and death, Poe uses all the instruments in his kit, going beyond reason and logic, ultimately to art, to poetry, for his expression. In *Eureka*'s introductory paragraph, he gives us the clue to its reading:

> To the few who love me and whom I love – to those who feel rather than to those who think – to the dreamers and those who put faith in dreams as in the only realities – I offer this Book of Truths, not in its character of Truth-Teller, but for the Beauty that abounds in its Truth; constituting it true. To these I present the composition as an Art-Product alone, let us say as a Romance; or, if I be not urging too lofty a claim, as a Poem. (Poe, 2005: 22)

The number of propositions about the origin, structure and fate of the Universe which have later proven right is amazing. His discoveries are a palpable proof of his great intuition.

Though modern critics have discharged *Eureka* for having no scientific value, Poe's work omens modern science with his own concept of the Big Bang. He sustained the idea that the universe originated from a single particle, willed by a "Divine Volition." This "primordial particle," began by God, separates into all the particles of the universe.

Poe also introduces a cosmological theory that anticipated black holes (the existence of black holes in the universe was confirmed only in 1970) and the Big Crunch theory as well as the first plausible solution to Olbers' paradox. Many of Poe's outcomes, however, are speculative due to his rejection of analytic logic and emphasis on intuition and inspiration.

Poe then attacks the subject of infinity, discussing that the word does not actually render an idea, but only an attempt at one. The word "infinity", he says, expresses but the thought of a thought. Ironically he echoes Aristotle here, who similarly sustained that the completed infinity was unbelievable, and that the word

"infinity" is to be understood simply as implying the trend to endlessness. Moreover, in considering whether the Universe itself may be finite or infinite, and whether imagining one of these choices is more impossible than conceiving of the other, he says it makes no sense to talk about more or less impossible tasks, because "a task is either possible or not possible, there are no gradations."

Poe distinguishes between what he names "the universe of stars and the universe of space," and he embraces Pascal's definition in saying that actually "the universe is a sphere whose centre is everywhere and whose circumference is nowhere." The universe of stars, Poe argues, is unavoidably finite, and all matter must sometimes have been compressed into a single individual point. Then sometimes God made this point radiate an enormous (but finite) number of distinct atoms in spherical waves emanating outward from the central point. He also considers that the matter must be dispersed evenly, and he spends considerable time trying to resolve how all matter can emanate from a central point and yet be distributed uniformly. He seems very pleased to see a way – which he believes to be the unique way – for this to happen. He thinks that the farthest out shell of particles must have been emitted with the greatest *force* and he supposes that the force must have been proportional to the square of the shell's radius.

Poe further interprets that the irradiation of all matter from the original oneness must inevitably be undone, and all the atoms of the universe will fuse back into oneness. The resemblance is obvious between Poe's vision and 20th century ideas about a cosmological "Big Bang" from a single amount swing, producing a finite but unrestrained uniform universe.

However, the atomistic view was not greatly accepted in the scientific community until the 20th century so Poe was certainly ahead of his time by basing his world opinion so clearly on atomism. Moreover, the atomistic structure enabled Poe to claim that the Universe is just settled on geometrical basis.

Generally speaking, Poe looks to identify all attraction (the trend to return to unity) as gravity, and all repulsion as what he called electricity, in which he involved the phenomena of magnetism and also heat. Conversely, the tendency of bosons to have the same amount state – making lasers feasible – could be regarded as an attractive force. It looks like, in order to understand Poe's discussion, we must make some permissions for his qualitative categorization of forces and effects, at least when trying to place them in correspondence with the elements of modern theories.

The correspondence between magnetism and light is one of the most fascinating insights Poe made in *Eureka* because, only decades later, J.C. Maxwell introduced the idea of light as consisting of an *electromagnetic wave* and only in 1905, Albert Einstein demonstrated that magnetism is just electricity.

Another interesting similarity between Poe's ideas and modern theories is the bifurcation between gravity (attraction, body, material) on the one hand, and the multitudinous phenomena of electricity, magnetism, heat, light, etc. (repulsion, soul, spiritual), on the other.

One noticeable aspect of Poe's review of astronomy is his visible certainty that the objects which had formerly been discerned only as vague "nebulae" are, in fact, other galaxies, similar to the Milky Way galaxy in which our Sun resides.

In the last pages of *Eureka*, Poe deals with what he seems to have viewed as an essential question: whether the galaxies are rotating, stable configurations or not. He correctly perceives a lack of enthusiasm on the part of the most important astronomers of his day (John Herschel, Madler, Dr. Nichol) to conclude that the structures of the universe are collapsing in on themselves, returning to unity as Poe would say, "on account of a prejudice; – simply because the hypothesis is at war with an inflexible and absolutely unfounded notion – that of the endlessness – that of the eternal stability of the Universe."

Poe goes on to stress the magnitude of symmetry principles for guiding our investigations, along with the principle of perfect regularity, in words that could easily have been written by the mature Einstein a century later. He then discusses the case of Enck's comet, whose orbital variations led many people to consider (for a time) that some vague ether permeating space must be influencing its evolution.

At the end of *Eureka* Poe reverted to his normal poetic mode, and offered this lyrical conclusion:

> The phenomena on which our conclusions must at this point depend, are merely spiritual shadows, but not the less thoroughly substantial. We walk about, amid the destinies of our world existence, encompassed by dim but ever present memories of a destiny more vast – very distant in bygone time, and infinitely awful... conscious, first, of a proper identity, secondly and by faint indeterminate glimpses, of an identity with the Divine Being... Think that the sense of individual identity will be gradually merged in a general consciousness – that Man, ceasing imperceptibly to feel himself Man, will at length attain that awfully triumphant epoch when he shall recognize his existence as that of Jehovah. In the mean time bear in mind that all is Life – Life within Life – the less within the greater, and all within the Spirit Divine. (Poe, 2005: 206-210)

Knowing Poe's hard life the metaphor is specifically touching and this paragraph more than any other in *Eureka* betrays the accurate nature of the work. It would be going too far to say the whole book is an aware allegory, because it seems clear that (at least on some level) Poe took the scientific implications seriously, but it's also clear that his scientific ideas were intensely grounded in his own spiritual and emotional wishes and position.

But science of the era paid no attention to his discourse. Maybe it was the notification at the beginning of his work that ceased the interest of his contemporaries: "I design to speak of the Physical, Metaphysical and Mathematical – of the Material and Spiritual Universe – of its Essence, its Origin, its Creation, its Present Condition and its Destiny." Perhaps his declared intention was too grand for the era.

The book's failure as a scientific work is due to several factors: the ambitious objective announced by Poe at the beginning and probably because the work

presents philosophical, metaphysical and astronomical concepts without the author's possession of an academic degree to support them, including a methodology not always rigorous, and sometimes intuitive. These factors play a major part in the rejection of the scientific community, opposed to the notion of an evolutive Universe. Among those who were reluctant to adopt such a universe was Humboldt, to whom *Eureka* was dedicated.

A century and half after his death, Poe is immediately identifiable, stands without adversary, and remains enormously enjoyable. In his normal frame of mind, at least, Poe would have been genuinely amused by the extensive praise and notoriety he has enjoyed in posterity. His last wish of being remembered and appreciated for the prophecies he includes in his last work, *Eureka*, that he also considers the best he ever produced, seems not to have completely become true. This is mainly because of the long period of neglect and obscurity in which *Eureka* was trapped. Poe might be a little sad to find out that none of his discoveries were attributed to him but at the same time he would probably be glad about the importance his book has been receiving lately. Apparently *Eureka*'s time has come just as Poe had predicted.

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Diffusione e promozione della lingua e della cultura italo - albanese. Esperienze di studenti e docenti del Dipartimento Italianistica dell'Università di Valona, Albania*

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ABSTRACT: ***Spreading and Promoting the Italian-Albanian Language and Culture. The Experience of the Undergraduates and Teaching Staff of the Department of Italian at the University of Vlora, Albania***

Albanians are separated from Italy by an arm of sea, and that maritime canal which has represented an hope for many Albanian young people after many years of communist isolation; now this constitutes a friend country whose language and culture are the most know, after Albanian ones. The number of Albanian students that studies the Italian language and culture is increasing. The University of Vlore, the youngest public university of Albania, and especially the Department of Italian Language are not only center of Italian language e culture diffusion, but also bridge of cultural and scientific cooperation with Italy. Here I will stop to explain my positive experiences of Italian and Albanian professors and students during my years of work in this Department, talking about activities and events with common target: improving legacy cognition of Albanian and Italian culture. I will talk about translations, publications and promotion of Albanian and Italian texts, underlining the direct contribution of students in promoting linguistic values and own legacy.

KEYWORDS: *teaching Italian language, university collaboration, cultural promotion*

Prima di tutto vorrei rilevare che per me per me questo primo convegno internazionale sulla lingua, cultura e società, rappresenta un'occasione per mettere a confronto esperienze di docenti e studenti delle nostre università, tradizioni e comportamenti didattici diversi nell'insegnamento della lingua italiana come Lingua Straniera, ma anche un terreno per trovare binari paralleli e convergenti, nel rispetto delle diversità sul piano linguistico e culturale. Penso che l'interesse per la scoperta linguistica e culturale reciproca sia arricchimento, specialmente se questo interesse è legato all'impegno a una cooperazione onesta e trasparente.

Nella mia comunicazione cercherò di farvi vedere come un'università giovane di età, come l'Università di Valona in Albania, e in particolare il Corso in Lingua e Letteratura Italiana, seguendo con speciale attenzione l'evoluzione del quadro culturale contemporaneo in ambito linguistico e culturale, concepisce e realizza in

stretta collaborazione con le Università Italiane varie iniziative progettuali che sono orientate al miglioramento della qualità dell'offerta formativa e al rafforzamento di cooperazione istituzionale nella promozione e valorizzazione culturale dei due paesi.

Nella prima parte del mio intervento presenterò quella, che secondo me, è stata una politica di avvicinamento e miglioramento nell'insegnamento della lingua italiana come lingua straniera, nell'Università di Valona. In una prospettiva cronologica cercherò di evidenziare le riforme realizzate per la realizzazione della missione attuale del Dipartimento di Italianistica; quello della formazione e preparazione dei futuri docenti di italiano per gli studenti albanesi; i problemi che secondo me preoccupano l'insegnamento della lingua italiana all'Università di Valona e le sfide future.

Per poi continuare con la seconda parte della comunicazione, nella quale cercherò di dimostrare come le conoscenze e gli studi appresi all'Università si mettono alla disposizione della promozione della cultura e patrimonio culturale del proprio paese, esempi di come la scuola mantiene una proficua collaborazione con il territorio svolgendo attività che non rispondono solo alle esigenze didattiche, ma soprattutto aiutano a creare competenze funzionali e trasformano i centri di didattica in centri di servizio e collaborazione.

Gli albanesi sono separati dall'Italia solo da un braccio di mare, e quel canale d'acqua, che per molti giovani albanesi dopo tanti anni di isolamento comunista rappresentava una speranza, ora costituisce un paese amico la cui lingua e cultura è la più conosciuta, dopo la lingua materna albanese. Ormai da molti anni albanesi e italiani come buoni vicini cercano di conoscersi. Noi albanesi abbiamo imparato ad apprezzare il modo con cui si fanno le cose in Italia, e questa nostra comprensione dello spirito italiano ci ha procurato amici ovunque.

Ma ormai tanti italiani vengono in Albania sempre più spesso e registrano con attenzione i cambiamenti e i processi evolutivi della società che sono in corso. La situazione dello studio della lingua e cultura italiana sembra vivace e significativa. In quest'ultimo decennio è cambiato il profilo di chi si avvicina allo studio di italiano. Tra i fattori che spingono gli albanesi al contato con l'italiano, sono senza dubbio quelli connessi agli attuali processi di espansione dell'economia italiana. Oggi l'italiano funziona come lingua di comunicazione per stabilire o mantenere scambi professionali e forme di cooperazione con l'Italia.

Il camino degli albanesi verso l'integrazione in Europa sicuramente prevede il miglioramento del livello di istruzione. Le tribune fondamentali sono soprattutto le università. Il numero degli studenti albanesi che si dedicano allo studio intensivo della lingua e cultura italiana è in continuo aumento. L'Università di Valona la più giovane università pubblica dell'Albania, e specialmente il Dipartimento di Italianistica è oggi centro per la diffusione della lingua e cultura italiana, ma anche un ponte di cooperazione culturale e scientifica con l'Italia. Istituita con sole 162 matricole nel 1994, l'Università di Valona quest'anno (2008-2009) conta di superare le 10.000 iscrizioni. La più giovane università pubblica d'Albania si è rialzata in pochi anni come l'intera Albania, la quale prosegue a correre verso

l'Europa, costatando come poi non è difficile acquisire credibilità e realizzare progetti. I piccoli progetti di interscambio culturale promossi dai Ministeri degli Esteri d'Italia e Albania hanno pienamente centrato il loro obbiettivo allacciando scambi culturali prima timidi, poi sempre più fondati. Nel 1995 col sostegno dell'Istituto Italiano di Cultura di Tirana, un gruppo di docenti di lingua italiana dell'Università di Valona ha istituito un Centro Culturale per la Promozione e la Diffusione della Lingua e della Cultura Italiana. Si è cominciato con l'offrire l'opportunità a coloro che desideravano, di conoscere la lingua e la cultura italiana, attraverso l'organizzazione dei corsi di lingua, la creazione e la gestione di una biblioteca che si arricchisce in continuazione. Certamente i primi scambi culturali e le prime visite di ricercatori dell'Università di Lecce, di Bari e di Perugia hanno avuto un merito aggiuntivo, hanno costituito da pretesto per interazioni scientifiche.

Così i docenti del Dipartimento di Italianistica dell'Università di Valona, hanno partecipato, nell'ambito del progetto triennale[1], ai lavori interuniversitari miranti alla progettazione di curricula design, tenutosi presso l'Università per Stranieri di Perugia. Tali lavori, destinati all'armonizzazione del sistema universitario albanese con quello europeo, secondo le direttive della *Dichiarazione di Bologna*, hanno spaziato dallo scambio di informazioni al adeguamento dei programmi del corso di laurea in lingua italiana dell'Università di Valona.

Vi posso dire che non è stato assolutamente facile, ma si sa, per quanto possa essere faticoso ogni inizio rappresenta una sfida certamente dura che regala anche grandi soddisfazioni. Così il nuovo corso di laurea triennale prevede un percorso educativo che ha come base le necessità degli studenti. Nell'arco di tre anni di studio gli insegnamenti comprendono discipline linguistiche e didattiche. I nuovi programmi di studi fanno esplicito riferimento al sistema europeo dei crediti, organizzati sul modello di quelli adottati da diverse università di Albania.

Un ruolo centrale hanno le attività glottodidattiche svolte in aula le quali comprendono ore di lezioni teoriche ed esercitazioni pianificate e strutturate. Gli esercizi finalizzati di grammatica, il cui scopo è esercitare tutte le strutture grammaticali proposte nel loro ordine naturale di apprendimento secondo la loro utilità e frequenza, hanno un posto importante nel programma di italiano. Molti punti problematici della lingua vengono chiariti facendo un paragone con la lingua albanese. Il laboratorio linguistico dove gli studenti praticano l'ascolto di programmi audiovisivi autentici e il parlato hanno un grande spazio nelle ore settimanali che lo studente di italiano fa.

Per quanto riguarda la metodologia. Nei nuovi piani di studio si dà più importanza alle competenze comunicative che a quelle linguistiche che hanno prevalso finora. La preparazione individuale del docente e la sua capacità di "parlare creativamente su qualcosa", in questo modo si cerca di abbinare il parlato, modellato su strutture fisse di conversazione presentate dal testo base, con l'ascolto il quale diviene il fondamento per il parlato. L'obiettivo è che gli studenti possano comunicarsi via l'uso di forme sintatticamente corrette, più che capire la loro origine.

Molto importante è considerato la scelta dei testi da parte del docente per lo studio della lingua italiana. Questa scelta tiene conto sia degli interessi e delle motivazioni culturali degli studenti, sia degli obiettivi più ampi e organici dell'educazione letteraria, della quale si fa interprete il docente alla base di programmazione. Mediante tale scelta si deve proporre un orizzonte abbastanza largo di cultura, senza pregiudizi di restrizioni, di tempo, di spazio e di genere. La scelta dei testi deve essere organizzata in modo significativo mediante raggruppamenti e percorsi, al fine di rendere evidenziate, motivi e forme nel tempo, nelle diverse culture e nei vari tipi di rappresentazione.

L'italiano s'insegna ora come prima lingua straniera obbligatoria in quasi tutte le scuole pubbliche e private di Valona. La mancanza di docenti locali di lingua italiana ha spinto il Dipartimento di Lingue Straniere dell'Università di Valona di organizzare un programma di Studi Master al Primo Livello. Questo programma offre agli studenti tutte le conoscenze teoriche sulla metodologia dell'insegnamento della lingua italiana come Lingua Straniera, sviluppando poi queste conoscenze in pratica tramite tirocini presso le scuole pubbliche e private della città di Valona.

Nella seconda parte della mia comunicazione porterò alcune riflessioni di esperienze comuni con studenti e docenti di lingua italiana della mia università con studenti e professori dell'Università del Salento in Italia. In modo che possano far sentire la propria voce nel processo decisionale e per contribuire a sviluppare il dialogo intorno alle tematiche di cultura, studenti e docenti di lingua italiana sono stati protagonisti e attori di iniziative comuni.

La collaborazione ha mirato alla preservazione e la promozione della diversità delle espressioni culturali della regione di Valona (Albania) e quella di Puglia (Italia). Questo rapporto tra le due sponde è favorito anche dalla vicinanza geografica. Poi in Italia e in Puglia c'è una comunità di origine albanese che ancora parla la sua lingua di origine.

Come docente che opero quotidianamente nel campo della formazione penso che chi meglio di studenti potrebbe sviluppare rapporti di cooperazione tra le due sponde adriatiche: Italia e Albania. Ed ho anche la conferma. Vi posso parlare di un'esperienza positiva che abbiamo avuto come Dipartimento di Italianistica nell'ambito di un'iniziativa progettuale chiamata PROMOALBA.[2]

Presso la Facoltà di Lingue Straniere dell'Università di Lecce c'è una cattedra di lingua albanese la quale nel 2004 ha iniziato delle attività con i docenti e studenti dell'Università di Valona. Si è cominciato con visite di professori e studenti leccesi all'Università di Valona, per continuare con un programma di lavoro il quale consisteva in formazione studenti, traduzione, pubblicazione e promozione di testi nelle due lingue. Questo programma ha mirato in particolare a migliorare la conoscenza del patrimonio culturale, storico, letterario e linguistico albanese e italiano.

Laureati in discipline di Lingua e Letteratura Italiana, Lingua e Letteratura Albanese, dopo un corso di formazione a Lecce, hanno tradotto 16 testi dall'italiano in albanese, dall'albanese in italiano. I testi tradotti in italiano e in

albanese appartenevano a una varia tipologia che comprendeva per la parte in lingua albanese:

a) Nuova narrativa, con particolare attenzione alle opere che presentano temi concernenti la moderna società albanese[3], il rapporto tra cultura tradizionale e società contemporanea[4], la storia dell'Albania in una prospettiva balcanica ecc.

b) Saggi di contenuto sociologico, come l'opera *Il ratto dell'Europa* di Aurel Plasari, giornalista, polemista, direttore della Biblioteca Nazionale di Tirana, che affronta lo spinoso problema del rapporto fra cultura occidentale e cultura orientale in Albania e nei Balcani, miscellanee di carattere linguistico (raccolta di articoli sulla storia della formazione della lingua albanese curata dal Prof. Emil Lafe, studioso dell'Accademia delle Scienze.)

Invece alla lingua italiana, in lingua albanese sono stati tradotti testi appartenenti ai seguenti settori:

a) Narrativa italiana con una panoramica sulla produzione dei secoli XX-XXI (due opere di autori contemporanei salentini, un romanzo di Grazia Deledda, *La madre*, un'antologia di prosa italiana con brani di Luigi Pirandello, Tommaso Landolfi, Federico Tozzi;

b) Saggi a carattere antropologico (raccolta di studi del prof. Eugenio Imbriani che ha per oggetto alcuni fenomeni legati alla terra del Salento), sociologico (la monografia *Sociologia di processi migratori* del Prof. Franco Merico);

c) Lingua, tradizioni culturali dell'Italo - albanesi (Arbëreshë), con particolare attenzione alla storia della diaspora in Terra d'Otranto (saggio del Prof. Giancarlo Vallone su *I Castriota e gli Albanesi in Terra d'Otranto*.)

Direi che le traduzioni di testi italiano-albanese e albanese- italiano sono trattate con molta attenzione e precisione considerando le differenze tra le due lingue, le quali creano non pochi problemi ai fini delle traduzioni di testi Italiano Albanese. Infatti, la trasposizione da una lingua all'altra comporta anche un insieme di accorgimenti estetici ai quali solitamente non si dà l'opportuna importanza. I traduttori hanno considerato ogni dettaglio, ogni scelta, stilistica e di linguaggio, dell'autore dei testi originali, cercando di riportare nei testi di destinazione, non solo i contenuti ma tutti quegli aspetti che distinguono e rendono unico un testo.

Esperti nel settore della traduzione e dell'editoria hanno guidato il lavoro della traduzione dei nuovi traduttori. Posso dire che i testi tradotti e pubblicati sono stati valorizzati e promossi in Italia e in Albania,attraverso seminari e conferenze nelle si sono presentati i testi e i documenti tradotti. Questa fase del progetto ha contribuito in modo particolare alla valorizzazione e promozione dell'immagine dell'Albania in Italia e viceversa.

Come prima iniziativa comune ha sicuramente contribuito alla creazione di una nuova figura professionale, quella del traduttore dall'albanese in italiano, la quale è praticamente sconosciuta nel panorama editoriale italiano perché la quasi totalità delle opere albanesi edite in Italia sono tradotte sulla base di versioni riconducibili ad altre lingue europee (nella maggior parte dei casi dal francese). Vorrei menzionare un altro fatto. Questa prima iniziativa ha creato un gruppo stabile italo - albanese che ha intenzione di approfondire il lavoro cominciato nel campo della traduzione.

Un esempio di contribuito alla promozione della ricchezza storica e culturale dell'Albania è la collaborazione fruttuosa dei Dipartimenti di Lingua Italiana e di Turismo con Il Dipartimento di Biologia Marina e Comune di Andranno Lecce (Italia).

Con l'obiettivo di accompagnare e favorire il processo di sviluppo dell'area naturale protetta *Costa Otranto - Santa Maria di Leuca* (Italia) e della regione costiera di Vlorë (Albania) della laguna di Nartë (Albania) e dell'ambiente lagunare di Orikum (Albania) i due gruppi italo - albanesi di studio e lavoro hanno sviluppato delle attività di identificazione di itinerari tematici (naturalistici, storico-culturali ecc.), la realizzazione di un portale, e la creazione di una rete attiva di operatori del settore culturale e turistico dando l'avvio di un'azione pilota di promozione del territorio.[5]

Il gruppo di studio albanese è stato incaricato di eseguire lo studio di fattibilità di percorsi temi (itinerari storici, naturalistici, ecc.) in collaborazione con il Dipartimento di Scienza e Tecnologie Biologiche ed Ambientali dell'Università del Salento di Lecce (Italia), la progettazione della relativa segnaletica e la realizzazione e successivo posizionamento della stessa nell'ambito del territorio interessato nel versante albanese.

Sulla base del contesto identificato mediante il lavoro di mappatura sono stati individuati, progettati e realizzati n. 3 percorsi diversi per tipologia, modalità di percorrenza, stagionalità, argomenti e temi specifici, per un totale di circa 40Km di nuovi percorsi realizzati. In particolare, nell'ambito di quest'attività, è stato individuato un percorso specifico che interessasse a ogni partner di progetto.

Sono stati così individuati e descritti i seguenti percorsi:

1. Itinerario "Il Sentiero di Orikum" - Comune di Orikum
2. Itinerario. "Il sentiero di Karaburun" - Comune di Orikum, Comune di Vlorë
3. Itinerario "Zvërnec, Dajlan, Nartë" - Comune di Vlorë, Comune di Qender

Invece il gruppo di studenti albanesi ha svolto tutto il lavoro di schedatura raccogliendo i dati necessari compilando 13 tipi di schede di catalogazione le quali includevano:

- Accoglienza (alberghi, ostelli, masserie, case per ferie, case religiose, affittacamere, agriturismo, campeggi)
- Ristorazione

- Itinerari turistici
- Beni culturali
- Beni naturali
- Imprenditoria femminile
- Prodotti tipici

Sono stati compilati i dati che riguardano a 3 musei, 5 castelli, 3 chiese, 2 monumenti, 2 centri architettonici, 2 moschee, ristornati, pizzerie, taverne, 2 lagune, 10 spiagge, 4 grotte, i prodotti tipici. Tutti i dati raccolti sono stati analizzati e il lavoro si è finalizzato con un piano marketing, oggi pubblicato dal Dipartimento di Turismo dell'Università di Valona. Questo piano marketing è tradotto dagli studenti di lingua italiana dall'albanese in italiano ed è stato promosso in un'attività comune italo - albanese presso l'Università di Valona, con la presenza anche di operatori turistici interessati.

Il gruppo di studio italiano. Presieduto da Professori del Dipartimento di Biologia Marina dell'Università del Salento, ha svolto lo studio di fattibilità e la progettazione di alcuni percorsi tematici nel Salento quali:

- Il Castello Aragonese e Parco delle Querce
- Il Canalone dell'Acquaviva
- Il Sentiero di Torre del Sasso
- Le More
- Terramare
- Il Sentiero della via Appia Calabro-Salentina

Un grande lavoro di schedatura, raccolta ed elaborazione di dati, studio piano marketing e realizzazione segnaletica. Si è realizzato così un Sito di promozione turistica, la Segnaletica sui percorsi e il Piano di marketing per le zone coperte dal progetto. Tutto il materiale raccolto è stato tradotto dall'albanese in italiano e dall'italiano in albanese È stato poi redatato in una forma appropriata per la pubblicazione nel portale della promozione turistica <http://www.pernatur.org>.

Con lo slogan "Italia - Albania il nuovo andare" questo portale promuove un nuovo modo di fare turismo per tutte le stagioni. Una nuova banca dati promuove un turismo transfrontaliero, alternativo, tematico e sostenibile durante le quattro stagioni dell'anno, sostiene lo sviluppo del territorio e la cooperazione transfrontaliera

In seguito vi presento la pagina principale del portale. Come potete vedere questa pagina è frutto di fantasia del gruppo di lavoro il quale attraverso le descrizioni in italiano e albanese di quattro stagioni, ha voluto rilevare che sia nel Golfo di Valona (Albania), sia nel Salento, Italia si può fare turismo tutto l'anno. Bellissimi colori caratterizzano la pagina: il blu del mare pulito e profondo e il verde degli alberi. Natura stupenda e un nuovo andare per l'Albania.

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La storia, l'arte, la cultura di due sponde del Mediterraneo dove nessuna stagione è mai fredda
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A cavallo
Mountain-bike
Sole e mare
Del gusto
Naturalistici
Storico artistici
Folkloristici
Primavera
Un momento per immergersi in ciò che le nostre terre sanno offrirti. Sentieri nel verde, passeggiate e i nostri passi che ti aspettano
Trekking
A cavallo
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Sole e mare
Del gusto
Naturalistici
Storico artistici
Folkloristici
Estate
Tra costa e costa, il mare e non solo. Le spiagge albanesi, la natura del Salento, due mondi da scoprire
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A cavallo
Mountain-bike
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Il Comune di Andrano al Salone Internazionale Svizzero delle Vacanze di Lugano
Comune di Andrano
» 12/10/2007
LE ULTIME DALLA GIUNTA
Comune di Andrano
» 10/10/2007
PROROGATA LA GARA DI EVIDENZA PUBBLICA
Comune di Andrano
» 04/10/2007
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Conclusioni

La conservazione e la promozione della diversità delle espressioni culturali figurano tra i principi fondatori della Comunità europea[6]. Rispettando le differenze culturali si contribuisce allo sviluppo e alla diffusione delle culture ed alla cosiddetta "*Europa dei popoli*".

Finisco la mia comunicazione affermando che grazie a manifestazioni culturali, è stato possibile pervenire a significativi quadri d'insieme degli schemi di utilizzo della lingua e della formazione dell'identità. La posizione di tali schemi in ambienti interni a specifiche comunità ci ha consentito di operare confronti con altre comunità e di applicare modelli teorici diversi. L'impegno delle università procedere nella realizzazione di programmi di collaborazione e di confronto sono sintomi di una volontà di avvicinamento e di partecipazione reciproca che si basa anche sulle diversità linguistiche e culturali, che vogliono essere conosciute e rispettate.

NOTE

* A causa di un errore deplorevole, questo articolo – che era destinato per la pubblicazione nel n. 1-2/2009 degli *Annali* delle *Lingue Straniere Applicate* – non è stato più pubblicato. Mettiamo adesso le cose a posto e correggiamo l'errore, con tante scuse per l'autore dalla parte del segretario di redazione.

[1] Progetto Tempus "Joint European Project – Contract nº CD_JEP-16118-2001, relative ai Curricula Design.

[2] PROMOALBA – finanziata dal Programma di Iniziativa Comunitaria INTERREG III A ITALIA – ALBANIA, inserita nell'ambito dell'Asse IV – Misura 4.3 – "Sviluppo della cooperazione istituzionale e culturale" e insiste sull'Azione 1. "Interventi di informazione e promozione dell'immagine dell'Albania".

[3] L'opera *Panteoni i zi* di Fahri Balliu, giornalista, scrittore, editore, che affronta il problema legato ai 50 anni di dittatura comunista

[4] Il romanzo *L'inchiodato e l'ombra* di Gjergj Vlashi, che tratta la dolorosa vicenda di persone confinate per tutta la vita entro le mura domestiche a seguito della dura legge del Kanun.

[5] Progetto PERNATUR – "Turismo sostenibile, Percorsi tematici e ippovie per la promozione del patrimonio Naturalistico e culturale" Acronimo PERNATUR – Codice Progetto: 36/52502/TUR.

[6] Sono iscritti nel Trattato, art. 151, e nella Carta dei Diritti fondamentali dell'Unione europea, art. 22.3.

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Educazione linguistica degli studenti stranieri. Lo sviluppo delle abilità orali con i media

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ABSTRACT: ***Overseas Students' Linguistic Education. Development of Oral Skills through the Media***

In this work we propose to emphasize the importance of multimedia can provide teachers and students in foreign language education process. The question that arises is which aspects of orality of the Italian language can be exploited in the development of receptive and productive skills of an Albanian student of Italian class? The varieties of spoken or the Italian media as TV, radio Web and are now highly in Albania. Albanian students are in contact with a linguistic reality alive and real. The mere finding that learning a language is necessary to know the authentic lifestyle and the common standard of speakers of that language makes it possible to achieve unity of language teacher education by using various sources from TV and radio broadcasts, drama, advertising, web etc. thereby improving the path of language acquisition.

KEYWORDS: *aspects of orality, multimedia, learning a language, development of receptive and productive skills*

Introduzione

I principi generali del Quadro di Riferimento delle Lingue, sono un punto di riferimento anche nel dibattito attuale sull'evoluzione della scuola albanese e dell'educazione in generale. E' evidente l'esigenza di una riforma didattica, risultante dell'incontro delle nuove conoscenze relative al processo di apprendimento maturate in ambito pedagogico e psicologico: un'educazione sempre più orientata verso sistemi organizzativi "modulari" e "multimediali"e rinnovata dunque dall'introduzione delle tecnologie dell'informazione e della comunicazione.

Da questo punto di vista la preoccupazione pedagogica come insegnante di lingua per offrire agli studenti della mia classe di italiano strumenti efficaci e adeguati nell'insegnamento/apprendimento della lingua italiana, mi spinge di trattare l'argomento dell'uso di tecnologie multimediali più innovative e nello stesso tempo più stimolanti per gli apprendenti.

L'insegnamento delle lingue straniere punta a sviluppare la capacità di usufruire in modo efficace codici linguistici diversi dalla lingua materna. Nella sua attività

didattica l'insegnante delle lingue viene guidato da metodi ed approcci diversi. Sfruttando i contributi di ricerche nei campi della psicologia, della linguistica applicata e della scienza della comunicazione, all'insegnante vengono forniti impostazioni, procedure e modelli di azione orientandolo nella scelta e nella articolazione dei materiali didattici da utilizzare.

Nel processo dell'apprendimento della lingua italiana come lingua straniera a scuola, le necessità degli apprendenti non si limitano più solo ad una conoscenza scolastica e teorica della lingua, ma soprattutto alla sua capacità d'uso, per poter essere in grado di agire e di utilizzare la lingua in tutti i contesti reali desiderati.

L'approccio comunicativo, che non si concentra esclusivamente sugli aspetti strutturali e sulle regole grammaticali della lingua, ma presta attenzione anche all'evento comunicativo, tenendo conto quindi delle funzioni, delle circostanze di utilizzo, delle realizzazioni specifiche della lingua d'uso, dà la possibilità agli studenti di entrare in contatto in conversazioni reali e spontanee della lingua che si studia. Al fine di presentare all'apprendente una lingua viva e reale, che mantenga così tutte le caratteristiche proprie del parlato spontaneo, gli insegnanti puntano alla scelta metodologica comunicativa usando materiale didattico autentico (giornali, film, pubblicità, documentari in lingua originale). Negli ultimi decenni le nuove tecnologie sono state ampliamente utilizzate nelle prassi di insegnamento delle lingue straniere orientate in tal senso, ed i docenti hanno sempre più sfruttato la valenza formativa delle strumentazioni audiovisive ed informatiche; attraverso le "glottotecnologie", infatti, riescono a presentare agli studenti corpora di lingua autentica utili per realizzare il duplice obiettivo di mettere gli apprendenti in contatto con la lingua studiata nelle sue caratteristiche d'uso e rendere più efficace e motivante l'apprendimento della lingua anche in contesti formali e guidati.

1. La lingua dei media e il loro impiego nell'insegnamento dell'italiano LS

I media moderni sono dei mezzi tecnologici i quali legano caratteristiche del parlato, come il canale sonoro, il canale visivo e la presenza di un emittente e destinatario che possono essere compresenti in tempo reale o in differita nello spazio reale o virtuale, con quelle dello scritto, caratterizzato dalla presenza di testo (slogan pubblicitari, titoli di giornali, sottotitoli di film ecc), dal linguaggio iconico, dalla possibilità di raggiungere i destinatari (spesso sconosciuti) della comunicazione.

La presenza rilevante della dimensione orale della lingua, in particolare delle forme di dialogo del parlato proposte da vari media, ad esempio negli spettacoli tv o nelle trasmissioni radiofoniche in diretta, e tanti altri si possono sfruttare da noi docenti e dagli studenti nel processo dell'insegnamento/apprendimento di una LS. L'italiano dei media varia trasmette una forte presenza di tratti della scrittura, come nei telegiornali e in molte sezioni della stampa, ma anche la dimensione orale spontanea, colloquiale. Con lo scopo di colpire un pubblico abbastanza ampio e vario, si preferisce usare un italiano dell'uso medio.

Diverse sono le ragioni che ci hanno spinti all'uso dei media fonico-visivi come strumenti di supporto alla tradizionale didattica dell'italiano per gli stranieri:

1. facilitare la motivazione degli studenti, trattando dei modelli linguistici e culturali in continuo cambiamento, accanto a quelli proposti dai manuali e libri di testo, spesso troppo invecchiati e stereotipici;
2. presentare agli studenti più varietà linguistiche, come quelle che i media propongono nei loro diversi generi (trasmissione radiofonica, film, fiction tv, talk-show e pubblicità);
3. rafforzare la competenza linguistica posseduta dai parlanti stranieri;
4. la dimensione orale della lingua che i media diffondono permette di sviluppare le abilità linguistiche dell'ascolto e del parlato negli apprendenti stranieri allo scopo di migliorare le conoscenze acquisite in situazioni reali di comunicazione;
5. i media occupano un ruolo importante nell'ambiente degli alunni. Oggi si assiste sempre più al fenomeno di passaggio da una società dello scritto ad una società della multimedialità, dunque l'uso dei mezzi di comunicazione di massa aiuta gli insegnanti ad stabilire un dialogo produttivo con i propri studenti;
6. l'utilizzo degli audiovisivi si inserisce nell'approccio didattico costruttivista per cui si favorisce la scoperta e la comprensione delle nozioni, perciò devono essere inseriti in un quadro di lavoro specifico e non come attività ricreativa per gli apprendenti;
7. lavorare al computer con audiovisivi autentici consente di sfruttare più canali sensoriali e di conseguenza di fare leva sulla memoria uditiva e visiva dell' uomo per l'apprendimento delle informazioni linguistiche, secondo la modalità bimodale che gli emisferi cerebrali utilizzano nell'immagazzinamento di una lingua e di tutti i suoi aspetti comunicativi interconnessi.

2. Sviluppo di abilità in italiano LS attraverso la radio, il cinema, la televisione e la pubblicità: esperienze di attività didattiche

Il più diffuso strumento di comunicazione che utilizza soltanto il canale uditivo è la radio. La domanda che poniamo è quali le caratteristiche linguistiche del parlato di questa media vengono sfruttati nelle attività didattiche?

Gli spettacoli di varietà e di divertimento, come ad esempio i programmi con la possibilità per gli ascoltatori di telefonare da casa, hanno contribuito allo sviluppo di un parlato più informale e più vasto a livello diatonico. A seconda del programma trasmesso si passa da un linguaggio standard, come nel caso di documentari, telegiornali che si basano spesso su una scaletta di contenuti più vicina allo scritto che al parlato, ad un linguaggio "parlato-parlato" (Diadori, 1994: 15) caratterizzato da registri più bassi e popolari, come quello delle persone che chiamano la redazione per parlare liberamente su temi molte volte improvvisati.

Gli studiosi hanno individuato diverse tipologie comunicative in base al tipo di programma radiofonico: monologo (come i notiziari e i bollettini meteorologici),

dialogo (come nei programmi di musica e di svago, dibattiti in studio e trasmissioni culturali), telefonata, monologo a più voci, turno frammentato (come nei programmi di intrattenimento e nelle telefonate in studio).

Il parlato radiofonico è vario e la sua diversità dipende fondamentalmente dal genere di programma trasmesso e dal pubblico a cui si rivolge: conversazione, dibattito, lettura recitata di un testo condizionano dunque la forma linguistica utilizzata nelle trasmissioni emesse alla radio, e allo stesso tempo la varietà di parlati ne garantisce il successo e la spettacolarità: la radio non è più unilaterale, non si rivolge ad un pubblico sconosciuto, ma vuole proporsi come "amica, realizzare un rapporto personale e intimo con l'ascoltatore, farlo identificare e partecipare a una comunità."

Le situazioni comunicative presenti all'interno di una trasmissione radiofonica, possono essere sfruttate a fini didattici per lo sviluppo delle abilità orali degli studenti stranieri di un corso di lingua italiana. Con la mia classe di studenti albanesi di livello avanzato ho utilizzato all'ascolto via web di alcune emissioni radiofoniche di tendenza e in diretta. Tra le tante trasmissioni di cui internet dispone, si è scelto di utilizzare per un' attività di comprensione globale della lingua orale, su temi di stretta attualità, con la partecipazione degli ascoltatori attraverso chiamate telefoniche, e-mail o sms, e di interviste di personaggi importanti del mondo dello spettacolo e della cultura, ospiti in studio.

Ecco alcune attività sviluppate:

1 Stabilire l'argomento del messaggio, senza soffermarsi sui dettagli.

2. Percepire i ruoli degli interlocutori dell'intervista e i loro stati d'animo.

3. Rilevare i segnali discorsivi di una interazione dialogica (ad esempio le formule di apertura e chiusura del discorso).

4. Notare le parole più importanti del testo e motivarne la scelta.

Il risultato? Positivo ai fini didattici prestabiliti. I miei studenti hanno compreso le conversazioni svolte e hanno svolto tutte le attività da me proposte. Però posso dire che alla fase iniziale hanno avuto delle difficoltà . Era normale perché nelle attività di ascolto capata anche ai parlanti nativi di avere difficoltà.

La lingua del cinema si avvicina sempre di più all'italiano dell'uso medio. È un suo obiettivo la simulazione di un parlato immediato, vicino alla realtà quotidiana.. Il parlato cinematografico presenta quei tratti tipici dell'oralità (ad esempio ripetizioni, pause, autocorrezioni, segnali discorsivi, elementi deittici che si riferiscono al contesto situazionale, e via dicendo) che l'insegnante di italiano LS stabilisce per far acquisire ai propri studenti .

Si è proposta ad un gruppo di studenti albanesi di italiano lingua straniera, livello avanzato, la visione di alcuni spezzoni di un film di recente produzione italiana dal titolo "Saimir", un film interessante che tratta problemi di emigrazione albanese in Italia. L'obiettivo di questa attività era di tirare l'attenzione degli

studenti attraverso un media come il cinema verso le varietà linguistiche dell'italiano e alcuni aspetti culturali albanesi e italiani: in particolare le problematiche legate al fenomeno dell'emigrazione.

Durante la visione del film gli studenti dovevano sfruttare le loro abilità d'ascolto allo scopo di ottenere una comprensione globale delle sequenze filmiche selezionate. Per tale motivo, si è facilitata l'attività attraverso delle schede di Costruzione della frase scissa molto frequente nell'italiano dell'uso medio: svolge una funzione interazionale nel parlato spesso presentandosi come un'interruzione o come un modo per riprendere il turno. La visione del film ha permesso anche di lavorare sullo sviluppo delle abilità produttive orali, scatenando un dibattito tra gli studenti. Si sono poi adoperate delle tecniche di role-play per fare simulare agli studenti alcune situazioni di interazione comunicativa proposte dal film, sottoforma di doppiaggio seguendo le immagini senza sonoro

La televisione è senza dubbio il più potente mezzo tra gli strumenti sociali di informazione e di intrattenimento posseduti dall' uomo. La TV rappresenta il mezzo di comunicazione di massa per eccellenza riuscendo a sfruttare la possibilità di riunire insieme altri media come il cinema, il telefono, o di utilizzare il canale scritto o grafico attraverso i canali di televideo e quelli satellitari o digitali. Oggi la televisione presenta vari canali vantando una programmazione differenziata corrispondente alle richieste di mercato.

Allo scopo di sviluppare il repertorio comunicativo degli apprendenti di italiano lingua straniera e di stimolare in loro anche l'interesse per la dimensione culturale che certe trasmissioni televisive possono trasmettere, si è scelto di utilizzare la televisione trasmessa via etere nelle classi di italiano. Nella speranza di soddisfare l'esigenza manifestata dagli alunni di apprendere una lingua contemporanea, vicina al loro modo di esprimersi, si è preferito selezionare e trasformare in attività didattica un genere televisivo in cui è evidente l'uso dell'italiano medio o neostandard: la visione di uno spettacolo di intrattenimento-cabaret, "Zelig", che fa proprio del linguaggio la sua risorsa di comicità, attraverso l'espediente del ricorso a neologismi, giochi di parole, sgrammaticature linguistiche, abuso di forestierismi, intonazione e pronuncia con tratti regionali. Non bisogna dimenticare tra l'altro che proprio dalla tv e da questo tipo di trasmissioni il linguaggio giovanile trova spunto per rinnovarsi continuamente e far circolare le proprie novità linguistiche.

Il linguaggio pubblicitario gode, inoltre, della possibilità di sfruttare diversi canali, sonoro, visivo, tonale e gestuale, e mescolando codici diversi (linguistici, culturali, semantici e retorici), crea delle espressioni che spesso rientrano per un periodo di tempo nel parlato giovanile.

Gli elementi tipici di uno spot, insieme alle sue caratteristiche linguistiche e alle sue funzioni comunicative, possono essere sfruttati a scopo didattico, per focalizzare l'attenzione degli studenti verso un tipo di messaggio, scritto e orale, che grazie alla sua modalità di comunicazione di tipo multimediale, invade a livello epidermico e sensoriale, permettendo nello stesso tempo l'osservazione diretta di

componenti extralinguistiche e socioculturali della lingua italiana. Per tal motivo, in diverse attività al laboratorio informatico si sono utilizzati i videoclip e le immagini di pubblicità italiane. Di solito si procedeva presentando il videoclip di una pubblicità agli studenti, come ad esempio quella di Dolce e Gabbana, e si chiedeva loro di osservare tutti gli elementi significativi. La ricerca di informazioni analizzando le immagini è un buono strumento per avviarli in un secondo momento alla produzione orale. La durata della sequenza non passava i tre minuti, in modo tale che gli apprendenti potessero annotare il maggior numero di informazioni possibili.. L'obiettivo di questa attività era di sviluppare delle abilità integrate, quali scrittura, lettura, ascolto e parlato, scatenando la creatività degli studenti.

L'italiano **trasmesso in rete** può essere considerato a tutti gli effetti un linguaggio trasmesso, e legato alla particolarità di canali diversi e tecnologie avanzate: la diffusione dei testi si verifica infatti in broadcasting (da uno a molti), a distanza, attraverso un'interfaccia grafica specifica e per mezzo di impulsi elettrici e cavi in fibra ottica.

Si tratta di una lingua fortemente ibrida con caratteristiche tipiche dello scritto e del parlato. I testi sul web si distinguono dai normali testi scritti per diversi motivi. Innanzitutto sono "mobili" nel senso che possono essere continuamente rielaborati e aggiornati, grazie alla facilità di pubblicazione delle pagine Html; in secondo luogo sono dei testi "compositi" e "ipertestuali", nel senso che costituiscono una rete di più testi connessi (nodi) tra loro tramite elementi focali (i link); i testi di internet sono, inoltre, "multimediali", ovvero sfruttano diversi canali sensoriali mediante l'uso di elementi grafici, verbali, sonori, visivi. Infine i testi sul web sono "interattivi", nel senso che consentono dinamiche di azione e reazione, fornendo dunque feed-back anche solo attraverso il semplice gesto di un clic per navigare all'interno di un sito.

Anche se di solito si dice che la lingua di internet è ibrida, è possibile distinguere all'interno due tipologie di linguaggi: è in generale la lingua tipica degli ipertesti telematici a presentare delle caratteristiche più prossime a quelle della scrittura, mentre quella utilizzata in servizi di comunicazione disponibili su internet, (come la chat, il forum, la bacheca ecc) mostra anche altri tratti più vicini all'oralità.

La forma di comunicazione più vicina all'orale è quella permessa dalla chat room, in cui, pur essendovi lo scambio di messaggi scritti tra due o più persone collegate in rete, il linguaggio adottato assume la caratteristica di un dialogo o di una discussione. Considerato il massiccio impiego da parte dei giovani di sistemi di comunicazione elettronica, come le e-mail e le chat, si è pensato dunque di sfruttare la scrittura digitale e la sua dimensione comunicativa vicina alla lingua orale, a scopo didattico: si è così stabilita una originale modalità di comunicazione all'interno delle classi di italiano LS basata su queste due risorse di internet. Di conseguenza, l'insegnante decide, di interagire con gli studenti nei momenti extrascolastici attraverso l'invio di e-mail e il ricorso al 'webmessenger', in cui si incita l'apprendente ad esprimersi in lingua italiana e ad approfondire e ripassare

determinati argomenti affrontati in classe. Gli alunni quindi mostravano il loro interesse scrivendo delle e-mail in cui chiedeo informazioni, oppure invia dei file e dei dati, ma era anche un occasione per imparare l'italiano informale e colloquiale delle chat, fatto a volte di scherzi e battute.

Conclusioni

Dal feed-back positivo mostrato dagli alunni ne deriva infatti, che l'uso di media multimediali e interattivi, ha messo in atto nuove strategie di apprendimento che prima erano probabilmente soltanto latenti e che il computer ha saputo stimolare grazie alla sua proprietà di rispondere a dei bisogni di esplorazione, di creatività e di costruzione attiva e sociale delle conoscenza: strategie cognitive, metacognitive e sociali.

Per tal motivo è anche compito dell'insegnante fare della comunicazione mediata dal computer un utile strumento di potenziamento della glottodidattica tradizionale, la quale non deve pertanto essere rimpiazzata dalle nuove tecnologie, ma accompagnata da queste ultime.

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The Double in the Limelight

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ABSTRACT

The present article aims at defining and analysing the concept of *double* and *Doppelgänger* in a variety of literary instances belonging to the world heritage. Particular attention is paid to the uncanny, painted face on the canvas in *The Picture of Dorian Gray*, which is supernaturally transformed into a secret consciousness and a magical mirror revealing a corrupt soul. Symbols such as shadows, twins, echoes and mirrors are discussed at large and connections to the theme proper established. For coherence and in order to strengthen and prove the importance of the double, further examples and nuances are provided. The psychological aspect and the sexual one, implying gender criticism are also of great prominence.

KEYWORDS: *mirror, self, Doppelgänger, split personality*

The theme of the double has been very thoroughly treated by Otto Rank. In a 1914 essay, Rank (a colleague of Freud's) explores the connections which the double has with reflections in mirrors, with shadows, with guardian spirits, with the belief in the soul and with the fear of death; but he also lets in a flood of light on the surprising evolution of the idea, for the double was originally an insurance against the destruction of the ego, an energetic denial of the power of death, and probably the immortal soul was the first double of the body. Such ideas have sprung from the soil of unbounded self-love, from the primary narcissism which dominates the mind of the child and of primitive man. But when this stage has been surmounted, the double reverses its aspect. From having been an assurance of immortality, it becomes the uncanny harbinger of death. The double has become a thing of terror, just as, after the collapse of their religion the gods turned into demons.

The German word *unheimlich* is considered untranslatable; its rough English equivalent, *uncanny*, is itself difficult to define. Literally, it means *un-home-like*, or unfamiliar; significantly, though, this word also contains the idea of *home-like* within it. Significant, because the uncanny is an experience whereby that which has been familiar suddenly and inexplicably becomes strange and alien. This indescribable quality is actually an integral part in understanding the uncanny experience, which is terrifying precisely because it can not be adequately explained. Rather than attempting a definition, most critics resort to describing the uncanny experience, usually by way of the dream-like visions of doubling and

death that invariably seem to accompany it. These recurrent themes, which trigger peoples' most primitive desires and fears, are the very hallmarks of Gothic fiction.

According to Freud's description, the uncanny derives its terror not from something externally alien or unknown but – on the contrary – from something strangely familiar which defeats our efforts to separate ourselves from it. Freud discusses how an author can evoke an uncanny response on the part of the reader by straddling the line between reality and unreality within the fiction itself. Todorov[1] shares many of Freud's conclusions, especially in attributing literary terror to the collapsing of the psychic boundaries of self and other, life and death, reality and unreality. The contrast between what has been repressed and what has been surmounted cannot be transposed on to the uncanny in fiction without profound modification; for the realm of fantasy depends for its effect on the fact that its content is not submitted to reality-testing.

The theme of the double, as most of the major themes in literature, isn't new. In his collection of essays, *The Double. Don Juan*, Otto Rank[2] discusses the theme's first manifestations, dating from the beginnings of the folklore, superstition, and man's belief in a supreme force guiding his life. Towards the end of the eighteenth century people began to feel as if they didn't belong to the society they were once part of; the alienation they felt was unavoidable. This kind of social alienation is present as the leitmotif of many pre-Romantic works. For example the protagonist of *Young Werther's Sufferings* by Goethe is not able to find a suitable place in his society and is compelled to live the life of a wanderer, without a home, be it a real or a metaphorical one.

Later, in the first part of the eighteenth century, Marx's theories put forward another cause for the process of alienation, and that was the unavoidable effect of the economic system upon the individual. In literature, another figure joined that of the alienated wanderer, the figure of the double. This new literary product was often visible in Gothic novels, but reached its highest popularity during the Victorian Age. The philosophical thinking of the time was deeply influenced by the revolutionary discoveries of Darwin. Victorians were brought to think that the "bestial" side of the human beings still lived in man's soul and this ancestral fear was projected onto literature. Hoffmann, Chamisso, Anderson, Goethe, Moerike, Dehmel, Jean Paul, Ferdinand Raimund, and Heinrich Heine, in Germany, Maupassant and Musset in France, the great Dostoevsky and also a few important English writers, such as Edgar Allan Poe, Mary Shelley and Oscar Wilde often brought into discussion the theme of the double.

Another English author who debates upon the problem of the double is Robert Louis Stevenson, in his work *The Strange Case of Dr. Jekyll and Mr. Hyde*. The Puritan façade of respectability and moral integrity is represented by Dr. Jekyll, an innovative scientist, while his evil alter-ego is embodied by Mr. Hyde. The book focuses on the main character's split personality and underlying suggestion that evil is potentially more powerful than good. One of the most famous double figures in the English Romantic literature is that of Frankenstein. The monster functions as the scientist's baser self; Dr. Frankenstein is haunted by the double's presence.

Jekyll has got to die; Frankenstein's creature seeks and murders his father before disappearing amidst the ice, toward a sad and remorseful death. So the conflict between the two egos, the war between the two souls cannot be quenched but with a blood shed; the contrast is so strong and marring that it leads to death.

William Blake explained how two different facets are present in man's psychology being inclined to struggle against each other. One of them is the super-ego that tends to be highly moral and constrictive the other one is the wild, passionate, Dionysus-like facet. The former represents those mind forged manacles, while the latter stands for man's instinctual impulses. In his short story *William Wilson* Edgar Allan Poe gives the theme of the double a different approach, which becomes a model for many writers to come. The hero, William Wilson, tells his own story. When he goes to school for the first time, he meets a boy who looks exactly like him. He has the same name, same age, walks in a similar manner and speaks using the same voice modulations as William Wilson himself. Soon this double becomes his inseparable companion, but at the same time his most fierce enemy. Still the hero can't hate his double. He runs away, leading a depraved life at Eton and later on Oxford, but in the end he comes to realize that he can't escape his double. His identical twin shows up at a ball and exposes William Wilson's crooked deeds. In a fit of anger the hero provokes his double to a duel and the latter is killed. The death of his double actually signifies the main character's suicide.

The Picture of Dorian Gray is a rich story which can be viewed through many literary lenses. Curiously enough the ending of the novel, when Dorian stabs the portrait in a desperate effort to destroy it, is very much like Poe's *William Wilson*, which similarly ends with the protagonist trying to kill his Doppelgänger, which causes his own death. So Dorian, Faust, William Wilson, Peter Schlemihl and Narcissus are all rolled into one, meeting the horrible end they richly deserve.

But Dorian is not entirely a Faust: he doesn't aspire either to the highest spiritual spheres or to the infinite knowledge; he only yearns for eternal youth in order to enjoy ephemeral physical pleasures. A violent inner struggle also takes place in Goethe's hero; the opposition between the earth-bound soul and the spiritual soul is striking, the conflict is one of cosmic dimensions. The Faustian man bears within himself the motifs of his own drama, of his collapse into darkness but also of his enlightened consciousness, leading to his redemption. The fight between Wilde's two characters is one of appearances: the real man seems to be untouched by the passing of time, sheltered from the signs which reveal the consequences of vice, and generally, of life's tragedies, and the portrait which seems to age instead of its model, thus being proof of Dorian's hidden sins. The Faustian magic overwhelms the whole universe, while that which Dorian Gray obeys is quite powerless, influencing only his existence and the deceiving marks left by it.

The theme of aging and beauty loss is very common in the Swedish folklore and it constitutes the main issue in Oscar Wilde's novel *The Picture of Dorian Gray*. While admiring his own portrait, young, handsome Dorian, expresses his mad wish

to remain for ever young and handsome. The signs of his sins, ardent passions, and old age should pass to the cheek of the portrait. His wish tragically comes true. Dorian notices the first changes in the portrait when he cruelly rejects Sibyl, who loves him above all, for he, just like other people of his temperament doubts his own self when facing true love. From this moment on, the portrait becomes Dorian's visible consciousness, constantly aging and betraying his moral errors. By means of this portrait Dorian learns to detest his own soul. He hides it because he can't stand watching the new terrible changes that occur in it. The portrait provokes fear, even terror in Dorian. From time to time he looks at it, comparing his own unchanged facial features to those of the portrait. The former delight at the sight of its beauty little by little leaves place for disgust. Eventually he curses his beauty, throws the mirror to the ground and crushes it with his heel. Because of Wilde's fortunate artistic tour, the phobia about mirrors constitutes itself into the topic of a novel that Dorian adores and in which the hero, the exact opposite of Dorian, has lost his rare beauty in his youth. Since then he has developed a terrible fear of mirrors, smooth, polished surfaces, and still, clear waters. After killing Basil and pushing Sibyl to commit suicide, Dorian can no longer find his inner peace. In order to end his life and rid himself of the unbearable burden of the past, Dorian decides to destroy the portrait. The moment he stabs the painting he falls to the ground, dead, disfigured and old, with the knife in his heart, while the portrait once again shows his beautiful, young, spotless face.

The harmful effect of seeing one's double was clearly mentioned in the myth of Narcissus which at the beginning must have been nothing more than the poetic expression of the superstition according to which a young man died because he saw his image in the water (his double) and because he fell in love with his own reflection. It definitely wasn't at random that the deadly symbolism of the double occurred in Greek mythology, and also in close connection to the notion of Narcissism. If we are to rely on Frazer's version of the myth, we come to ask ourselves why the deadly significance, connected to seeing one's double, has been replaced by the theme of love for one's own body. It is compulsory to think of man's natural need of excluding the idea of death from his consciousness, which is even more disagreeable when one loves oneself so much.

The theme of the double mainly refers to the soul and to death. The before mentioned myth of Narcissus presents the world as the creation of a self-enamoured god, looking at himself in the mirror. Many literary works of art show the death theme and that of love for one's self in parallel, either in a brutal context or indirectly in blurry pathological states of mind or weird, inadaptable individuals.

The parallelism between the fear and hatred towards the double, and the Narcissus-like love for one's image is obvious in Oscar Wilde's *The Picture of Dorian Gray*. Dorian becomes aware of his own striking beauty when he lays eyes on his portrait for the first time and at that exact moment a desperate fear seizes him. He is afraid of growing old, of becoming another man and implicitly of death.[4] Dorian (directly compared to Narcissus[5] in the novel) loves his portrait and with it his own body.

> Once, in boyish mockery of Narcissus, he had kissed, or feigned to kiss, those painted lips that now smiled so cruelly at him. Morning after morning he had sat before the portrait wondering at its beauty, almost enamoured of it, as it seemed to him at times. … For there would be a real pleasure in watching it. He would be able to follow his mind into its secret places. The portrait would be to him the most magical of mirrors. As it had revealed to him his own body, so it would reveal to him his own soul.[6]

Dorian often visits the locked room in the attic where the great secret of his life lies hidden. He looks at the depraved face on the canvas, comparing it to the angelic reflection of himself in the mirror. Dorian is a modern Narcissus, selfish, incapable to love and leading an abnormal sexual life. He tries to feel the strong erotic desire he has for his own adolescent image by means of intimate relationships[7] with young men. He is incapable of any elevating feelings towards women. All the services that he asks of them are of a coarse and vulgar nature. Dorian Gray shares this incapacity to love with most of the characters who have a double. Dorian openly admits that this weakness is the result of his ego-centrical love for himself. With a quivering voice he asserts:

> I wish I could love, but it seems to me that I have lost my passion and forgotten my desire. I lingered too much upon my own self. My own person has become a burden to me. I wish I could run, escape and forget.[8]

The psychological coordinate is very obvious here. The hero's misfortune derives from his ego-centrical nature, from his propensity to Narcissism. In other presentations of the same theme the psychological coordinate is rather blurry. It undergoes certain changes. In psychoanalysis these transformations are considered to be a kind of defense mechanism, which helps the individual separate from his own ego and find shelter or escape its evil power. This love for one's self can only be possible if the instinct of self-preservation finds its expression in the hatred and fear towards the double at the same time. Narcissus confronts himself with an equivocal situation. He loves himself but at the same time revolts against this exclusive love. This inner indignation manifests itself in two different ways: firstly through fear and disgust towards one's reflection, as we can see in the fictitious hero, in the novel that Dorian Gray so hungrily reads or in most of Jean Paul's characters; secondly by losing one's reflection or shadow. In these cases, as stories about numerous persecutions show, the reflection or the image is not lost, on the contrary it becomes stronger, clearer, more personal which fact proves the exaggerated interest in one's self.

The same defense mechanism can be observed when the double's persecution upon the main character ends up in madness, which almost always leads to suicide. Even if the literary presentation doesn't reach the clinical-like preciseness we admire in Dostoevsky's works, it is still clear enough that the literary work deals with paranoiac ideas of persecution and unease, produced by the double's deeds and reported by the disdained main character. According to Freud's psychoanalytic

explanation, paranoia has the propensity for Narcissism as a starting point. Typical ideas of megalomania and exaggeration of the self can be detected in this propensity for Narcissism from the sexual point of view. The literary representations of the theme of the double, in which the maddening feeling of persecution is described, confirm not only Freud's psychoanalytical conception with regard to this propensity for paranoia but also reveal the identity of the main persecutor. It is the formerly beloved inner self, against whom protection is now needed.

The origins of the fear of death lie deep in the individual forms and manifestations of Narcissism. The most shocking characteristic of these forms shows up in the strong feeling of culpability, which determines the hero not to take responsibility for any of his actions and to give this task to his other self, who is the personification of the Devil himself. Evil tendencies and inclinations are separated from the self and attributed to the double. By this subterfuge the hero can devote himself to his bad habits, thinking that he has no responsibilities whatsoever. In *The Picture of Dorian Gray*, for instance, the double becomes the hero's "consciousness". The obsessive fear of death can be better understood with the help of Dorian's ravishing confession: "It is the coming of Death that terrifies me. Its monstrous wings seem to wheel in the leaden air around me."[9]

A theme that discloses the tight link between the fear of death and the propensity for Narcissism is the wish to stay for ever young. It manifests itself; on the one hand, in the individual's desire to remain at a certain stage of his evolution, on the other hand, in the theme of aging which is in the end nothing else but the ancient fear of death. With Dorian Gray's assertion: "If I realize that I'm growing old, I'll kill myself"[10] we finally touch upon the very important topic of suicide, by which so many heroes haunted by their doubles end their lives. At first sight there is only an apparent contradiction between suicide and the fear of death that rules the characters' lives. When taking a closer look, we realize that the suicide is a manifestation of their fear of death and of their propensity for Narcissism; for these heroes and their authors are not afraid of death: what seems unbearable to them is the prospect of an unavoidable fate, culminating in death. The unconscious thought of their self's future destruction torments these miserable beings, making them think of their total annihilation rather then of eternity. Only death can rid them of this martyrdom. This explains the paradox, that in order to escape the terrible fear of death, the characters willingly commit suicide.

The frequent assassination of the double by which the hero tries to escape the persecutions of his own self, is nothing else than a suicide under the less painful form of the death of another self. This act gives its author the unconscious illusion that he has separated from an evil, malevolent self, illusion which in fact seems to be an obligatory condition for any suicide. The character who wants to commit suicide can't remove his fear of death by a direct suicide. He resorts to the only possible way of liberation (suicide), but he is incapable of doing it unless it is the so much feared and hated phantom of the double that he kills. He loves and

respects his own self too much to actually harm it or carry out the idea of its destruction.

NOTES

[1] In *The Fantastic*, Todorov goes to some length to distinguish his structuralist approach to this genre from a Freudian psychoanalytic approach.
[2] Otto Rank (1997). *The Double. Don Juan*. Iaşi: Institutul European.
[3] Wieseler, *Narkissos*, 1856; he says that Narcissus is a daemon of death (p. 76) and that the myth makes clear reference to man's selfishness in general.
[4] "When he saw it [the portrait] he drew back, and his cheeks flushed for a moment with pleasure. A look of joy came into his eyes, as if he had recognized himself for the first time. …The sense of his own beauty came on him like a revelation. …Yes, there would be a day when his face would be wrinkled and wizen, his eyes dim and colourless, the grace of his figure broken and deformed. The scarlet would pass away from his lips and the gold steal from his hair. The life that was to make his soul would mar his body. He would become dreadful, hideous and uncouth." (23-24)
[5] Lord Henry calls Dorian a "young Adonis, who looks as if he was made out of ivory and rose-leaves" but he also compares him to "a Narcissus". (p. 6)
[6] Oscar Wilde. *The Picture of Dorian Gray,* 85-86.
[7] There is a strong connection between Narcissism and homosexuality according to Otto Rank's *Ein Beitrag zum Narcissismus* and also some of Freud's and Sadger's works.
[8] Oscar Wilde, cited work, 161-162.
[9] *Ibidem*, 161.
[10] *Ibidem*, 24.

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A Tragic Event and its Alternative 'Stories': *The 1930 Costeşti Fire*

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ABSTRACT

Gathering all the discursive reflections of the tragedy that occurred eighty years ago is a method of interrogation about and an answer to its belonging to a mentality paradigm based on explaining/justifying the development of the events through the implication of the Divine (or its representatives), as a punishment for a capital sin (in other cases, as a devotion/sanction act for virtue). Interdisciplinary investigation (ethnological, sociological, narrative, semiotics, pragmatics) of the relation between the **genetic context** and **the text** (event – discourse), having as basis the stories about the "Costeşti Fire" (1930). Our approach aims at identifying a **mentality algorithm** and a **discursive pattern** through which a community can justify its status by connecting it to a significant gesture/event/character.

KEYWORDS: *event, memory, anamnesis, discourse*

The fire having burnt up the wooden church in Costeşti – Argeş District (on Good Friday, April 18, 1930; over 100 victims, most of them being children) has entered the collective consciousness as a tragic event and prolonged its existence discursively. The categorical richness of the subject lies in its multiple folkloric variants: ballads, oral journals, lyrical songs, dirges, stories, legends, which are strongly competed with by the articles/the reports in the written media of that time and are mostly focused upon the spectacular aspects of the event.

Our project is aimed at identifying the mentality mechanisms that have engendered "The Costeşti Fire," by analysing the alternative stories of the event. Therefore, it is of uttermost importance for us to set up a text corpus, which will include both the already acknowledged folkloric versions (records in the archives of specialized institutions, texts published in anthologies or monographs), and memories/tales brought about through the technique of the anamnestic interview. A selection will be made of the most adequate narrative agents by means of a questionnaire which will be applied in the region of psychological impact and which will focus on the position/quality/role held by the respective hypothetical narrative agents as referred to the narrated story.

As it is rather difficult to identify direct witnesses of the 1930 disaster, we will record second level stories, which mean that our approach to the memory of the event will be an indirect one.

Our narratological research will lead to:

1) the draft of a typology of the story tellers;

2) the identification of the functions of the narrative act and of the background in which it is performed;

3) the individuation of the structural elements related to the collective imaginary – the drought, the event of bringing the holy relics, the robbery of the ecclesiastical objects and sacerdotal attire, the curse, the devastating fire, the wandering of the firemen, the survival of the Holy Bible.

The epistemological direction of the present project is given by the pair Genetic Context [Event] – Text [Discourse]. Theoretical studies have been issued by the representatives of the Formalist School, thus Tzvetan Todorov's studies have rendered the subject classical. New directions in narrative research have revealed new series of textual marks recalling the event; furthermore, ethnopsychology and psychoanalysis offer a large number of examples of happenings/events with narrative potential, which are brought to light from latent memory by anamnestic generators. Assertorically, an uncommon event (which violates the community's conscience) is given a narrative support, thus it perpetuates itself through verbalizing, just like the mere act of telling the story recalls the genetic context.

First, the text represents the "exteriorization of the memory" (*exteriorizarea memoriei*) (Roland Barthes). The discourse stocks dates of events which it then manages according to the rules of a so-called "narrative management" (*management narativ*). The absorption of the contextual data implies the selection, the combination, the processing, the reconfiguration of the initial event and its transformation into a generic story (*poveste generică*). Thus, not only does the text disambiguate the context, but it also gives it semantic substance, as it covers it by a semantic halo which can be registered into the *forma mentis* of the community, its mentality DNA.

In what concerns Romanian folkloric works, the dialectics 'History – Poetry' (*istoricitate – poeticitate*) has nourished (has kept alive) the controversy Caraman vs. Caracostea, the former focusing on the importance of the genetic context, the latter on the aesthetic autonomy of the text. The mimetic concentration, the degree of fictionalization, respectively, evolve on a large scale, thus rarely does it occur for one of the components to be neutralized.

The relation between Imagination and Memory (*imaginaţie – memorie*) enters the same epistemical system, with a specific dynamics at the level of oral poetics. Vasile Tudor Creţu showed that

> la temelia culturii folclorice acţionează complementar, subordonate psihicului şi mentalului, două procese cu virtuţi structuratoare. Procesul imaginării şi, simultan, procesul memorării. Între cele două modalităţi de prospectare, receptare şi omologare a datelor realului nu se află un raport antinomic ci, dimpotrivă, ele se

> determină reciproc, iar în practica cunoaşterii se completează continuu, adesea joncționând. (Creţu, 1980: 15).

Arnold Van Gennep fixed the life of the event/character registered by the collective memory at about five or six generations; over this lap of time, history begins to dissolve its outlines for the sake of its transformation into a legend. Mircea Eliade analyzes the relation between 'folkloric memory' and 'historical event' (*memorie folclorică – eveniment istoric*) by operating a focus shifting: event → category (*eveniment → categorie*), respectively historical figure → archetype (*personaj istoric → arhetip*). Toma Pavel focuses on the mechanisms of the mythification of everyday reality (1992: 125-126), whereas Ovidiu Pecican proposes the syntagma 'memory topoi' (*locurile memoriei*), as a topos for the imaginary of a community (2007: 250).

Reserving a topos in the memory depends on the fame/importance/echo of a historical event endowed with spreading force (*forță iradiantă*). Collective reconstruction of the past – *assembling the vision about the past* – as it is referred to by Pecican – is done on the basis of a generic pattern, implicitly acknowledged by the tradition, which has the value of an institution. Sanda Golopenția launches the concept of 'dialogism' (*dialogism*) in order to define collective memory (*intermemoria*), as it is not an immutable depositary, but a starting point for indefinitely negotiable reconstructions (2001: 41).

Other valuable studies about the collective imaginary can be found in the works of Gilbert Durand (who builds a syntax of the imaginary), of Henry Corbin (who identifies the 'iconosphere' – *iconosfera*), Jean-Jacques Wunenburger (who insists on the existence of a fictional logics). We should also remind the contribution of the Research Centre in Cluj, which has as main objective the elaboration of an encyclopaedia of the European Imaginary (the collection *Mundus Imaginalis*, Dacia Publishing House, Cluj-Napoca).

The case study focused on the subject 'Costeşti Fire' (*Focul de la Costeşti*) has the advantage of quantifying the chronological gap between the event and its transforming into a folkloric product, thus the distortions 'truth' – 'etymon' are easily noticeable. We shall be interested not only in the degree of reality deforming/hypertrophy, but also (or above all) in the instruments and causes of this gap.

Popular mentality does not perceive the devastating fire as a mere accident; therefore, different stories about the fire are engendered, being organized according to two registers: the journalistic discourse (reflections of the event in the media, but also on other commemorative occasions) and the poetical discourse (developing the binominal thematic of the robbery and the curse, the absurd/unexplainable being explained through legendary motivations, thus one leaves the absurd and enters the legendary).

We should mention that the performing occasions – both rare, from a temporal point of view, and concentrated/local, from a spatial point of view – did not allow the text to be artistically polished. This is the reason why *Focul de la Costeşti* is mostly registered as an oral journal.

Ovidiu Bîrlea analyses two versions of the versified oral journal that have been created upon the 1930 event (1941: 558-598). The first version was collected during a wedding in Suseni, a village in the surroundings of the place where the tragedy occurred. The care – almost argumentative – for the authenticity of the narrated facts is to be explained by the position of the two agents of communication (the interpreter and the audience/addressee) as they share a series of onomastic references; during the performance, Bîrlea notices that the table companions make comments about each victim mentioned in the ballad. On the other hand, the second version, collected in Rociu, which is not close to the epicentre of the event, is greatly simplified; there is no mention of the victims' names but the priest's, a figure whose sacrifice is perceived as an example.

How is it then possible that other versions present the priest in a totally different hypostasis, as the one who has stolen the holy ecclesiastical objects, drawing upon himself the monks' curse? Why does the wish '*Să trăieşti ca popa de la Costeşti!' (May you live as the Priest from Costesti lived)* represent a negative wish? Why is there always a scapegoat? How is there possible for the members of the target ethnogroup to accept different versions – sometimes competitive versions-of one and the same event? The answers to these questions will represent the substance of an interdisciplinary analysis, aiming at:

1) elaborating a representative text corpus, made up of different types of folkloric categories – oral journal, dirge, lyrical song, story, legend, conversational texts, memories;

2) identifying a series of *discursive topoi*, inventorying their frequency and finding their mentality /symbolical justification;

3) drafting a typology of the performers and of the performance occurrences, establishing, for each case, the narrator's different functions and the role of the narrative agent (assuming his role/involving himself/distant/ vehement denial).

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Comment enseigner l'accord du participe passé aux étudiants économistes

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ABSTRACT: ***How to Teach Concord of the French Past Participle to Romanian Students in Economics?***

Most errors that we observed in texts written by students are on agreements. The past participle conjugated with the auxiliary *be* is less problematic than the past participle conjugated with the auxiliary *have*. We will emphasize in our article on the past participle of verbs conjugated with the auxiliary *have* in the following situations: if the direct object precedes the verb, if the direct object is expressed after the verb, if the past participle is followed by an infinitive, in the case of impersonal verbs, if the past participle is preceded by that. We will also propose some activities used in class to help students acquire the concepts learned and to use them correctly in their written productions.

KEYWORDS: *agreement, past participle, teaching, verb, object*

La plupart des erreurs que nous avons observées dans les textes écrits par les étudiants portent sur les accords. Le participe passé conjugué avec l'auxiliaire *être* pose moins de problèmes que le participe passé conjugué avec l'auxiliaire *avoir*. Nous allons insister dans notre article sur le participe passé des verbes conjugués avec l'auxiliaire *avoir* dans les situations suivantes : si le complément direct précède le verbe, si le complément direct est exprimé après le verbe, si le participe passé est suivi par un infinitif, s'il s'agit du participe passé des verbes impersonnels, si le participe passé est précédé du relatif que. Nous allons proposer aussi quelques activités utilisées en classe de FLE pour aider les étudiants à acquérir les notions apprises et à les employer correctement dans leurs productions écrites.

En règle générale, le participe passé des verbes conjugués avec l'auxiliaire *avoir* s'accorde en genre et en nombre avec le complément d'objet direct qui précède le verbe. Le complément d'objet direct peut être un pronom personnel : *me, te, le, la, nous, vous, les*. L'accord se fait en genre et en nombre avec le pronom.

(1) Son projet d'investissements *les* a impressionné*s*.

Le complément d'objet direct peut être un pronom relatif. Dans ce cas l'accord se fait avec l'antécédent du pronom relatif.

(2) L'offre d'achat *qu*'il a acceptée nous a surpris.

Le complément d'objet direct peut être précédé d'un adjectif interrogatif, ou exclamatif. L'accord se fait en genre et en nombre avec le complément d'objet direct.

(3) *Quelle belle propriété* vous avez achetée !

Si le complément d'objet direct est exprimé après le verbe, l'accord du participe passé ne se fait plus.

(4) Tu as reçu une invitation à un déjeuner d'affaires.

La difficulté principale que les étudiants doivent surmonter consiste à ne pas confondre le complément d'objet direct avec un autre complément.

(5) Les distributeurs ne *nous* ont pas *obéi*. (*nous* est ici complément d'objet indirect)

Cas particuliers

Si le verbe se trouve à un temps surcomposé, l'accord se fait seulement avec le deuxième participe.

(6) On les a eu vite distancés.

Les participes passés des verbes *courir, coûter, peser, valoir, vivre, mesurer, marcher, dormir* sont invariables lorsque ces verbes sont utilisés avec leur sens propre. Le participe passé de ces verbes peut être accompagné d'un complément circonstanciel *que* que les étudiants ne doivent pas confondre avec un complément d'objet direct. Ces verbes sont intransitifs et le participe passé est invariable.

(7) Les trois mille euros *que* ces travaux ont *coûté*. (*que* est complément circonstanciel, il répond à la question : combien ont coûté les travaux ?)

Les deux heures *qu*'il a couru l'ont *épuisé*. (*que* est complément circonstanciel, il répond à la question : pendant combien de temps ?)

Si ces verbes sont utilisés avec un sens figuré, le participe passé s'accorde avec le complément d'objet direct qui précède, étant donné le fait que dans ce cas les verbes deviennent transitifs directs.

(8) Les dangers *que* j'ai *courus*. (affrontés)

(9) Les peines *que* ce travail m'a *coûtées*. (causées)

Le participe passé conjugué avec avoir et *suivi d'un* infinitif, s'accorde si l'objet direct qui précède *se rapporte au participe***.**

(10) Je *les* ai *vus* manger.

Si l'objet direct se rapporte à l'infinitif le participe passé reste *invariable*.

(11) Les étudiants *que* j'ai *envoyé* chercher.

Il n'est pas toujours facile pour les étudiants de savoir si l'objet direct se rapporte au participe ou à l'infinitif. Voici quelques procédés pratiques qui peuvent leur permettre de prendre la décision correcte.

- ils peuvent intercaler l'objet direct entre le participe et l'infinitif (*j'ai vus les manger*) puis remplacer l'infinitif par l'expression en train de + infinitif (*j'ai vus les en train de manger*). Comme la phrase garde son sens, les étudiants peuvent faire l'accord. Que donnerait le second exemple ? (*Les étudiants que j'ai envoyé chercher. J'ai envoyé les étudiants chercher. = J'ai envoyé les étudiants en train de chercher* : la phrase ne garde pas son sens, alors les étudiants ne font pas d'accord).
- si l'infinitif peut être (ou est) suivi d'un complément introduit par la préposition par, il est invariable (Les portes *que* j'ai *vu* repeindre. Suite possible *...par les ouvriers*.
- si l'objet direct est l'être qui fait l'action exprimée par l'infinitif, il faut accorder *le participe*. Comparer: *Les hommes que j'ai vus déménager* et *Les meubles que j'ai vu déménager*.
- si l'infinitif a lui-même un complément d'objet direct, il faut *accorder le participe. Ex : Ces soldats, je les ai entendus fredonner des chansons*.

Le participe passé du verbe *faire* suivi d'un infinitif est toujours invariable.

(12) La robe que j'ai fait faire.

(13) Je les ai fait changer d'avis.

Il y a la tendance de n'accorder ni le participe passé du verbe *laisser* suivi d'un infinitif :

(14) Je les ai laissé s'enfuir.

Le participe passé des verbes *devoir, pouvoir, vouloir, dire, croire, savoir* demeure invariable parce que le complément d'objet direct qui les précède appartient à un infinitif sous-entendu.

(15) J'ai fait tous les efforts que j'ai *pu* (faire).

(16) Elle a lu les documents qu'elle a *voulu* (lire).

Parfois la préposition *à* ou *de* est intercalée entre le participe et l'infinitif ; dans ce cas, l'accord du participe avec le complément direct qui précède est obligatoire.

(17) Les couteaux que j'ai portés à repasser.

Ces situations particulières donnent au langage écrit plus de précision. Pourtant, excepté le cas où l'infinitif est précédé d'une préposition, il y a la tendance de ne pas accorder le participe suivi d'un infinitif.

Le participe passé des verbes impersonnels est toujours invariable.

(18) Les grands froids qu'il a fait cette année.

(19) Les vents qu'il y a eu.

(20) Les soins qu'il a fallu.

Généralement, le participe passé dont le complément est le pronom neutre *le* ou le pronom adverbial *en* demeurent invariables. Si *le* remplace toute une proposition, il reste invariable. Autrement, il suit la règle des participes passés employés avec *avoir*. *En* demeure invariable s'il est complément d'objet direct. On considère que *en* est un pronom neutre.

(21) Cette voiture est plus rapide que je ne *l'*aurais *cru*. (je n'aurais cru quoi ? *l'* est mis pour *que cette voiture est plus rapide*. Cru est donc invariable)

(22) Cette excursion nous *l'*avons *attendue* longtemps. (nous avons attendu quoi ? *l'* est mis pour excursion. Attendue s'accorde avec *l'* mis pour excursion)

(23) De bons livres, j'*en* ai *lu* beaucoup. (J'ai lu quoi ? En est mis pour livres. Donc, lu est invariable)

Voici sa composition est voici les exemples qu'il *en* a *tirés*. (Il a tiré quoi ? Des exemples. D'où ? De *en* mis pour composition. Donc, ici le sens n'est pas complément d'objet direct et tirés s'accorde avec son complément d'objet direct exemples).

Le participe passé précédé d'un substantif collectif accompagné d'un complément s'accorde soit avec le substantif collectif, soit avec le complément de celui-ci, selon le sens :

(24) La foule d'hommes que j'ai vue.

(25) Une foule d'hommes que j'ai vus.

Si le participe est précédé du relatif *que* ayant comme antécédent un *des* suivi d'un superlatif, il s'accorde facultativement :

(26) C'est un des plus beaux livres que j'aie lu(s).

Exercices d'application en classe de FLE

1) Transformez les phrases en mettant les verbes soulignés au passé composé. Attention à l'accord du participe passé.

Les efforts que j'ai *faire* n'ont servi à rien.
Les dangers qu'ils ont *courir* étaient grands.
Quelles solutions avez-vous *proposer* ?
Il nous a apporté de délicieuses oranges, nous en avons *manger*.

2) Justifiez l'orthographe des participes passés :

Des partenaires d'affaires honnêtes !
Nous en avons *connu*.
La réunion fut plus longue qu'on ne l'avait *pensé*.
Les tâches qu'il aurait fallu accomplir étaient trop difficiles pour eux.
Les conseils qu'elles auraient *dû* suivre étaient pourtant simples.

3) Dans les phrases suivantes, soulignez les verbes transitifs :

Ces comportements potentiels n'échappent pas aux créanciers.
Le financier doit articuler ses choix en fonction de la stratégie de l'entreprise.
L'entreprise recourra finalement à ses actionnaires.
Il n'obéit à aucune règle certaine.
La dette constituerait une discipline créatrice.

4) Les phrases suivantes sont-elles correctes ou non ? Corrigez, le cas échéant :

La journée fut plus longue qu'on l'aurait voulue.
Ce sont de vrais amis, je n'oublierai jamais les services que j'en ai reçus.
Cette voiture, je l'ai longuement regardé avant de l'acheter.
Les dépenses étaient excessives, on les a réduites.
Tu as envoyé des lettres et tu en a reçu.

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Personnages féminins dans la comédie de Plaute, *Le Soldat fanfaron*

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ABSTRACT: ***Feminine Characters in Plautus' Comedy*** **Miles Gloriousus**

The woman represents the plot of the plautine comedy 'The Bragging Soldier', around it developing the action of the other characters. Plautus describes us the woman of Roman society, although the action takes place in Ephesus, and his female characters bear Greek names. The three female characters are from different social categories, specific to Roman society, so we have a woman of free condition, a courtesan and a slave. In addition, the author makes references to other Roman female categories, such as matrons, free women or Roman goddess. The plautine female characters do not meet only the social pattern of Ancient Rome, but also the spiritual one, they are intelligent, sociable, coquettish, sensual, emancipated, and so on. Plautus's comedy 'The Bragging Soldier' represents a good source of documentation in Roman feminism, by the variety of the presented female hypostases.

KEYWORDS: *women, comedy, Plautus, categories, Ancient Rome*

La comédie plautinienne *Le Soldat Fanfaron* est très favorable pour l'analyse de personnages féminins ; celles-ci sont, comme d'habitude, dans les comédies plautiniennes « courtisane, raffinée et élégante, avide, habile, ...une jeune fille modeste et sympathique... », comme dit Jean Bayet (1972 : 75) et en plus nous ajoutons, des esclaves. Dans cette pièce sont présentées trois personnages féminins, mais représentatives pour les catégories sociales mentionnées ci-dessus : Philocomasie, femme libre, la petite amie de Pleuside, Acrotéleutie, courtisane et cliente, et Milphidippe, esclave.

Bien que l'action de cette comédie se déroule dans la ville grecque d'Ephèse, ses personnages féminins sont du monde romain, ils portent des noms grecs, mais représentent des femmes de la société romaine.

La condition sociale des trois personnages féminins est aussi typiquement romaine, les femmes romaines servaient de modèle pour Plaute et pas le modèle grec, parce que dans la société romaine la femme avait des libertés présentées par la pièce plautinienne et non par la pièce grecque, où la femme ne se manifeste ni dans la vie sociale, ni même dans celle domestique. Nous soutenons cette affirmation sur le romanisme des personnages féminins et du point de vue des latinistes renommés comme Eugen Cizek, qui disait que « Plaute dépasse ses

modèles (grecs – n.n, MS) et construit des personnages originaux, ...il traduit des origines profondes de l'univers mental romaine. » (2003 : 73)

Le même point de vue a aussi Pierre Grimal qui considère que Plaute, à travers sa comédie « semblait offrir à la société contemporaine (romaine – n.n, MS), un miroir dans lequel pouvait se reconnaître avec une précision suffisante. » (1997 : 78)

Autour de ces trois femmes, décrites ci-dessus, Plaute tisse sa comédie Le Soldat fanfaron, la femme étant, en fait celle qui génère et conduit les actions des autres personnages. En plus des trois personnages féminins, Plaute rappelle aussi d'autres femmes, typiques romaines, comme des matrones, clientes, le personnage féminin de Plaute ayant une caractéristique générale bonne à tout faire, malicieuse et rusée.

L'intrigue de cette pièce et son déroulement sont générés par les trois personnages féminins à la fois directement mais aussi indirectement (s'ils n'agissent pas eux-mêmes, agissent d'autres personnages pour eux ou à cause d'eux). La pièce commence avec l'histoire de l'enlèvement d'une femme et des faits que ce fait génère : « Un militaire enlève d'Athène une courtisane et l'emmène à Éphèse... »[1]

Mais celle-ci, était devenue courtisane par enlèvement, elle était une femme libre qui était transformée en courtisane, cela étant un phénomène courant dans la société romaine, de nombreuses femmes libres était devenus a cause de la pauvreté, les dettes ou les enlèvements les victimes de la marché romaine de prostitution. Bien-sur, beaucoup entre elles étaient nées esclaves, elles provenaient des trophées des Romains ou elles étaient des Pérégrines. Les courtisanes étaient une catégorie de semi-esclaves, si on peut l'appeler de cette manière, parce que par rapport aux autres esclaves elles avaient une certaine liberté, elles pourraient avoir certaines propriétés et des biens donnés par leurs clients.[2]

Plaute décrit dans cette comédie la nouvelle condition de courtisane de la jeune fille enlevée par le militaire fanfaron, l'auteur en indiquant qu'elle était une femme libre par sa naissance et par sa condition. De même, le personnage militaire aurait été, peut-être inspiré à Plaute par certains représentants de l'Ordre équestre, la classe sociale romaine qui détenait le contrôle de l'économie et du commerce de toute nature, y compris le commerce des esclaves:

> Une courtisane, libre par sa naissance, et un jeune Athènien, s'aiment éperdument. Le jeune homme s'en alla en ambassade à Naupacte. Un militaire fait connaissance de la belle, et la transporte à Éphèse, malgré elle...

La psychologie féminine est analysée du début des scènes de la comédie. Les femmes sont d'abord présentées comme étant faibles, qui sont facilement opprimés par le soldat fanfaron, Pyrgopolinice et d'autre part elles peuvent être aussi des caractères forts, honnêtes en amour, peuvent être méprisantes ou maîtres de la dissimulation. Les femmes sont considérées comme une cible facile, en particulier celles qui sont opprimées par la beauté physique: « Toutes les femmes t'adorent, et elles n'ont pas tort, vraiment; tu es si magnifique... »

En fait, les sujets de Plaute étaient les femmes romaines, faciles, libertines et sans préjugés, qui souvent faisaient des passions pour les militaires ou les célébrités du peuple, comme les gladiateurs. Mais, en même temps les femmes que nous présente l'auteur latin des comédies sont très audacieuses et ont une certaine influence sociale : « ...Elles m'assomment ; se sont toujours des prières, des sollicitations, des instances pour que je leur procure le bonheur de te voir... »

La dissimulation féminine est, comme nous avons dit plus haut, une arme par laquelle les femmes excellent, en particulier les courtisanes

Par l'intermède de la comédie plautinienne nous apprenons plus de détails sur la vie des courtisanes, une réalité sociale romaine, Plaute n'étant pas le seul écrivain latin qui mentionne dans ses œuvres cette catégorie féminine. La description plautinienne des courtisanes est plutôt biaisée, en vantent leurs sentiments sincères d'amour, des sentiments considérés nobles pour toutes les catégories de femmes, surtout quand ils sont partagés, en leur reconnaissant leur l'intelligence et l'instinct de survie:

> J'étais serviteur dans Athènes d'un honnête et digne jeune homme, qui aimait une courtisane née d'une mère athénienne ; elle lui rendait tendresse pour tendresse, ce qu'il y a de mieux en amour...

La pièce plautinienne nous donne de nombreux détails sur les questions de la vie des femmes courtisanes et des esclaves, en nous montrant une fois de plus la condition précaire de ces femmes dans la société romaine. Ce que leur manquait absolument, étaient les droits juridiques, en étant dépendants de leur patron, leno, un personnage fréquent dans les comédies plautiniennes, les proxénètes étant engagés dans une véritable industrie du plaisir, une affaire très douteuse, mais couronnée de succès et permise par l'état Romain. Plaute nous décrit aussi quelques sources de cette industrie (imposées par les Romains, en particulier dans la période impériale), l'enlèvement et le butin:

> ...il gagne les bonnes grâces de la mère par le vin, les cadeaux, les mets friands, et devient ainsi intime chez la vieille courtisane. Le traître n'attendait que l'ocassion de faire pièce à cette femme. Un beau jour il lui dérobe la jeune fille aimée par mon maître, la jette en secret sur un bateau, et la transporte malgré elle à Éphèse...

Bien qu'elles avaient une vie très dure, les femmes décrits par Plaute ne perdent pas l'espoir de liberté, plus elles mettent en œuvre tous leur arsenal pour atteindre leurs plans: « ...Ensuite, à la première occasion, elle me conte son aventure. Elle désire, dit-elle, s'enfuir de cette maison et revoir Athènes: elle aime toujours mon maître... »

Les armes de la séduction sont les plus puissantes de leur arsenal, ensemble avec la vivacité d'esprit exprimée par la ruse, la duplicité et le complot: « ...notre amoureuse fera un double rôle; elle se montrera en personne et ici et là; ce cera toujours la même; mais elle se donnera pour une autre... »

La caractérisation psychologique des femmes continue dans la comédie Le Soldat fanfaron, Plaute en rivalisent avec les célèbres descriptions de la nature féminine de la Renaissance ou du Romantisme:

> ...Elle a un front, une langue, un esprit perfide, de la malice, de l'audace, de l'assurance, de l'aplomb, de la fourberie. Quand on l'accusera, qu'elle repousse l'accusation par ses parjoures. Elle est un fonds de mensonges, d'impostures, de faux serments ; en fonds de ruses, en fonds de prestiges, de tromperies. Une femme, si peu qu'elle soit pourvue de malice, n'a pas besoin qu'on lui en revende ; elle a le magasin chez elle...

Par conséquent, dans la vison plautinienne, la femme est prédisposée génétiquement vers la « méchanceté » et d'autres traits négatifs, mais ce sont son intelligence. Sa « méchanceté » est encore plus grande et avec des effets heureux pour elle, quand le possesseur sait comment l'utiliser dans son intérêt. En même temps la « méchanceté » est une façon de survivre de la femme romaine dans le cadre social où elle vivait. L'intelligence féminine est suggérée par Plaute en termes comme « habile », « ruse », « perfide », « équilibrée », « dextérité ». Cette intelligence atteint son but dans une manière magistrale quand est combinée avec plusieurs caractéristiques « avec tous les assaisonnements malignes pratiques... »

Comme la plupart des personnages plautiniennes, les femmes du Soldat Fanfaron sont des personnages intelligents, en les trahissant encore une fois le modèle de la femme romaine, que Plaute a utilisé pour dessiner ceux-ci. Dans la société romaine, les femmes étaient les acteurs de la vie sociale même si la plupart de fois dans l'ombre, les femmes romaines étaient éduquées, ce qui leur a permis l'entretien des conventions, ourdir des plans politiques, des alliances ou des intrigues.

La similitude de la méchanceté et de la malice avec l'intelligence dans le cas des femmes est vraiment le message de Plaute dans la comédie que nous passons en revue, parce que, quand l'auteur décrit Philocomasie, il met l'accent sur son intelligence et non sur la méchanceté dont elle dispose, l'intelligence que l'auteur apprécie beaucoup.

La religion joue une place très importante dans la vie de la femme romaine, chose que nous pouvons voir dans la comédie de Plaute, Le Soldat fanfaron. Bien que l'action se situe à Ephèse, les personnages féminins, avec des noms grecs honorent les dieux de la Rome, la déesse de la chasse, Diane, mais aussi rappelle d'un autre dieu romain, le dieu de la mer, Neptune :

> Porte le feu sur l'autel, pour qu'après le bain j'offre à Diane Éphésienne des louanges et des actions de grâces; que les suaves parfums d'Arabie fument pour la déesse qui m'a sauvée de l'empire de Neptune, régions orageuses où je fus longtemps assaillié par la fureur des vagues...

Plaute était un bon connaisseur de la nature féminine, étant carrément prophétique avec la conclusion tirée sur la psychologie des femmes (exprimée par

la voix d'un de ses personnages) : « voilà bien la bonne foi féminine », une maxime que nous pouvons assimiler à la fameuse la donna e mobile.

Dans la comédie, Le Soldat fanfaron, les femmes sont aussi coquettes, gaspilleurs et à la mode. Il est connu que les femmes romaines étaient très attentives à la tendance de la mode de leur temps, il y a beaucoup d'histoires sur les dépenses d'énormes sommes d'argents pour des bijoux, des tissus chers (soie) ou divers accessoires. Les premiers qui imposaient la mode de la société romaine étaient les courtisanes. La maintenance d'une femme en Rome exigeait une certaine fortune. Toutefois, la femme romaine pourrait assurer à son mari par l'intermède de sa dot, sa richesse et son statut social, une position supérieure dans la hiérarchie sociale. Plaute connaissait certainement ces alliances matrimoniales qui avaient lieu à Rome, ce pourquoi il a dit : « Car ma fortune, grâce aux dieux, me permettait, je l'avoue, d'épouser une femme richement dotée et de grande famille... »

L'exemple le plus convaincant que nous considérons, c'est le mariage conclu entre certains membres de l'Ordre Équestre avec des femmes de l'ordre sénatorial, connues sous le nom clarissimae feminae. Des inscriptions en latin, il semble que les épouses chevaliers de ces femmes, dans une majorité massive ont une double carrière, une équestre et une sénatoriale, en d'autres termes ils sont inclus dans l'ordre sénatorial, la classe sociale supérieure de la Rome Antique.[3]

Le dramaturge latin fait des reproches à ses personnages féminins dans la pièce que nous passons en revue, pour le gaspillage financière dont ils font pour différents accessoires, estimant qu'ils sont «préjudiciables», «méchantes» et ils font des véritables « désastres » dans les fortunes de ceux qui les entretiennent: « ...exigences des femmes, et mille autres ruines semblables... »

S'il critique certains d'eux, d'autres il les vante, les femmes qui apportent le bonheur dans la vie des leurs maris sont vantées (« Car pour ce qui est d'une bonne épouse, ce bonheur ! »), ces femmes sont considérées comme de véritables trésors, classées par Plaute comme « coûteuses ».

Bien que Plaute est un défenseur de la femme, Le soldat fanfaron contient des accents misogynes, exprimés à travers les personnages masculins: « ...et qu'elle ait de l'esprit dans tout son corps, je ne dis pas dans sa cervelle, car les femmes n'en ont jamais... » ou leur misogynie est exprimée par un surnom péjoratif comme « une fine mouche » ou « femelle ».

Une autre preuve du romanisme des personnages féminins du Plaute, peut-être la plus décisive de tous ceux qui sont présentés dans cette comédie sont les références de l'auteur aux «matrones», une catégorie typique romaine. Ainsi, Plaute décrit la mode de ces femmes romaines, en les considérant des modèles sociaux et moraux de toutes les femmes de la Rome. De même, nous avons des détails sur leur garde-robe : « ...tu la feras s'habiller à la manière des femmes honnêtes; coiffure soignée, cheveux longs et bandelettes... » En plus de la matrone, Plaute se réfère aussi aux « clientes », « jeunes courtisanes ».

Toutes les catégories sociales féminines ont une qualité essentielle commune, l'intelligence. Ainsi, Acroteleutie est une courtisane avec « l'esprit vif » qui

« réconcilie des hommes encore plus mauvais », et armée de « prévoyance et tendresse » peut changer un contexte en faveur de son intérêts. Cette courtisane n'a pas peur ni de « l'homme le plus habile ».

Le Soldat Fanfaron contient quelques maximes pertinentes, valables encore aujourd'hui sur la vie des femmes, la plus impressionnante, et reprise dans certaines œuvres littéraires romantiques, et pas seulement, c'est la suivante:

> C'est la Lenteur même, assurément, qui a donné naissance aux femmes ; car de toutes les lenteurs imaginables, il n'y en a pas qui semblent égales aux les lenteurs que les femmes...

La femme représentée par Plaute dans Le Soldat Fanfaron est un acteur social. Comme toute femme, elle peut avoir une pauvre cœur baignée de larmes d'amour, elle peut être même un être agréable, souvent elle est fragile, sensible et enamourée, de même elle peut aussi verser des larmes, elle est passionnelle, aime, déteste, espère, survit, manipule, peut caresser et câliner, mais elle peut s'effondrer dans le désespoir.

Les trois personnages féminins du Soldat Fanfaron manifestent de la solidarité féminine, parce qu'elles s'aident réciproquement pour gagner le plus cher de tout être humain: la liberté et l'amour. La femme de cette comédie plautinienne est très intelligente, pugnace, optimiste, opportuniste, rusée, une vraie survivante.

Plaute, « lui même s'est identifié très bien avec le peuple latin, pour ne pas lui apporter sur la scène ses actes, ses gestes, ses préoccupations et les plus importantes caractéristiques psychologiques » (Bayet, 1972 : 79), inclusivement celles de la femme romaine, c'est pourquoi les personnages féminins apportent beaucoup de saveur dans ses comédies. C'est pourquoi, l'œuvre plautinienne est une source précieuse sur le féminisme romain, en particulier sur les catégories de courtisanes et esclaves.

NOTES

[1] Toutes les citations sont extraites de la traduction française réalisée par Henri Clouard. URL : <http://remacle.org/bloodwolf/comediens/Plaute/milesfra.htm>.

[2] Voir plusieurs détails sur cette catégorie dans le sous-chapitre „Femeile curtezane" ('Les femmes courtisanes'), In : Mădălina Strechie (2008). *Condiţia femeii în cadrul familiei romane de origine ecvestră în perioada Principatului*. Craiova: Universitaria, 79-84.

[3] Cf. Mădălina Strechie, *op.cit*.

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Le *Curriculum vitae* en français : étude de cas à la Faculté d'Éducation physique et de sport, Section Kinésithérapie, Université de Craiova

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ABSTRACT: ***The* Curriculum vitae *in French: Case Study to the Faculty of Physical Education and Sport, Physiotherapy Section, University of Craiova***

Increasingly more students of the Faculty of Physical Education and Sport from Craiova leaves in the Francophone countries (France and Belgium in particular) for study or work during the summer holidays. In our paper we present a case study applied to a group of students from this faculty, the Kinetotherapy department, second year. We wanted to find out how much they know to prepare a CV in French and if Europass CV model is among their preferences. The purpose of the investigation was a didactical one: according to expressed opinions we try to fold the needs of students to increase their chances on the labor market.

KEYWORDS: *educational situation, Curriculum vitae, CV Europass*

Historique du *Curriculum vitae Europass*

L'Europe communautaire est principalement une construction économique, non sociale. La mobilité des étudiants s'inscrit dans le contexte le plus large de la déclaration de Bologne du 19 juin 1990. L'objectif de ce processus est de faire converger le système d'enseignement supérieur en Europe vers un système plus transparent qui place les systèmes nationaux diversifiés dans un cadre commun.

Dans la perspective de faciliter la mobilité et l'embauche transfrontalière, la Commission européenne lance le 11 mars 2002 le premier CV européen, élaboré par les gouvernements en collaboration avec les employeurs et les syndicats européens. Le 15 décembre 2004, le Parlement européen et le Conseil instaure un cadre communautaire unique pour la transparence des qualifications et des compétences, appelé *Europass* (il contient cinq documents : *l'Europass – Curriculum vitae* ; *l'Europass – Mobilité* : consigne les périodes d'apprentissage accomplies par les titulaires dans les pays autres que le leur ; *Europass – Supplément au diplôme* : fournit des informations concernant les niveaux d'éducation que l'individu a atteints dans l'enseignement supérieur ; *Europass – Portofolio des langues* : le passeport linguistique Europass offre la possibilité de l'individu de présenter ses aptitudes linguistiques ; *Europass – Supplément au*

certificat : décrit les compétences et les qualifications qui correspondent à un certificat de formation personnelle) (*Journal officiel de l'UE*, 2004). Grâce à l'Europass les employeurs « identifieront plus aisément les qualifications et les compétences des demandeurs d'emploi originaires d'autres États membres d'UE » et en outre « les responsables de l'enseignement supérieur et de la formation pourront mieux conseiller les personnes intéressées sur les filières et les possibilités d'apprentissage » (*Europass*).

Problématique

Un premier objectif de notre étude est de rendre raison d'une enquête après les étudiants de français au Faculté d'Education Physique et de Sport, de l'Université de Craiova. Plus particulièrement nous tenterons de porter des éléments de réponse aux questions suivantes :

Les étudiants perçoivent-ils la rédaction d'un CV en français comme un exercice utile et pour quel modèle de CV les étudiants optent-ils ?

Quelle place occupe le modèle de CV Europass parmi les modèles choisis et pourrait-il leur être utile ?

Nous nous pencherons plus en détail sur le CV Europass en tentant de dégager ce que les étudiants conçoivent comme des avantages et des désavantages de ce modèle de CV.

Le deuxième objectif est d'ordre didactique : nous proposons une série d'exercices pratiques de difficulté croissante ayant le but d'apprendre les techniques de préparer adéquatement un CV et de savoir se présenter d'une manière convaincante pour mettre en valeur leurs motivations et compétences.

En 2010 plusieurs étudiants de la Faculté d'Education Physique ont profité des possibilités offertes par la directive pour aller étudier à l'étranger. Les étudiants se répartissent selon leurs options : 5 étudient en France et 2 en Belgique[1]. Mais au bureau de la Faculté viennent beaucoup d'offres de travail en France, pour les étudiants de la section Kinésithérapie. Par conséquent, que ce soit dans le but de trouver un emploi ou d'effectuer un séjour à une autre université, les étudiants rédigent un CV dans le cadre d'un cours de français avancé, qui est un cours spécialisé, axé sur les expressions et les termes du vocabulaire sportif. Le cours du français a un double objectif – linguistique et pédagogique : il s'agit de renforcer la maîtrise personnelle de la langue en traitant des sujets relatifs à la diversité des sports et d'améliorer les compétences en matière de communication et des habitudes de travail en équipes des étudiants.

Le cours est suivi par 33 des étudiants en deuxième année de la Faculté d'Education Physique et de Sport, la section Kinésithérapie. Le cours englobe 14 heures de travail en classe et 14 heures de travail à la maison. La mixité du groupe se solde par 14 femmes et 19 hommes.

La rédaction d'un CV a été proposée comme tâche dans les deux groupes de français avancé comptant 33 étudiants. Un questionnaire a été présenté avec trois modèles de CV. Le premier modèle de CV chronologique (Şendrescu, 2010 : 132)

comporte une rubrique *Formation* avec deux informations 2000 (baccalauréat) et 2004 (Faculté d'Education Physique). Dans la section *Expériences Professionnelles* sont énuméré deux postes occupés. Le modèle comporte également une section *Langues* et une autre intitulé intitulée *Activités extra-professionnelles*. Le modèle standard (*Idem* : 131) de CV comporte les sections suivantes : *Informations générales, Formation, Expériences Professionnelles, Connaissances linguistiques et informatiques, Autres activités*. En général, les modèles sont assez courts et d'une disposition très claire et bien espacée en page. Le modèle Europass est divisé par une ligne verticale : à gauche les rubriques des sections et à droite de la ligne les données du candidat. Ce type de CV comporte en total deux pages. La tâche des étudiants a été précédée d'une discussion en groupes de trois ou quatre et avec tous. Une fois la tâche accomplie, le deuxième questionnaire a été distribué.

Les questions ont été posées aux étudiants dans un premier questionnaire « La répartition linguistique des CV existant parmi les étudiants antérieurement à l'exercice ». La majorité des étudiants n'ont pas des CV et seulement deux ont un CV en roumain. Comme le questionnaire le démontre, un seul étudiant sait rédiger un CV en français.

Nous avons également voulu prendre connaissance du savoir préalable de la technique des étudiants de la rédaction du CV. Si 30% des étudiants ont appris comment rédiger un CV a l'école (probablement au lycée, même si nous avons évité de préciser le niveau), 12% considèrent important de se renseigner eux-mêmes sur la rédaction d'un CV et tous (100%) ont jugé utile cet exercice pour l'avenir.

Les trois modèles de CV discutés en petits groupes ont été choisis pour correspondre à la situation d'étudiants demandeur d'emploi, autrement dit, des modèles proposés sont pour des jeunes gens (de sexes féminin ou masculin) avec peu d'expérience professionnelle dans le monde du travail.

La troisième tâche des étudiants a été de rédiger leur CV en français en réponse à une annonce réel d'une entreprise française qui sollicite des kinésithérapeutes pour une période de 1-3 mois. Ils doivent trouver et utiliser un modèle à leur gré. Il a été souligné qu'ils pouvaient choisir un autre modèle que ceux présentés et discutés en classe.

Des 33 étudiants 31 (94%) ont rendu un CV : 5 sur 31 (16%) ont opté pour le modèle européen, 10 étudiants (32%) ont opté pour le modèle chronologique de CV et 16 (52%) pour le modèle standard. Seulement deux étudiants ont attaché leur photo sur le CV. Le nombre des étudiants ayant un CV en français, après cette tâche, a augmenté de 1 à 31 et ceux qui ont entendu parler du CV Europass a augmenté de 1 à 33 et 5 étudiants ont rédigé ce modèle de CV.

Deux autres questionnaires ont été proposés aux étudiants avec le but d'éclairer leur opinion sur le modèle européen. En analysant les deux questionnaires avec les avantages et les désavantages du CV Europass nous observons une opinion duelle, même contradictoire. Par exemple, au premier questionnaire, au premier point, des 33 étudiants, 30 (91%) considèrent que « Le CV Europass est clair et bien présenté », mais au deuxième questionnaire, au premier point, tous les étudiants 33

(100%) sont d'accord avec l'affirmation que « Le CV Europass est très long ». Une autre contradiction : au point trois du premier questionnaire, 20 étudiants (60%) considèrent que « Le CV Europass est un modèle compris par tous » mais au deuxième questionnaire 30 étudiants (91%) sont d'accord avec l'affirmation que « Le CV Europass est difficile à comprendre ».

Parce que les deux questionnaires n'ont pas éclairé les opinions des étudiants en ce qui regarde les avantages et les désavantages du CV Europass, nous proposons un autre et le dernier. L'un des objectifs de l'enquête a été d'analyser les réponses des étudiants au regard de l'utilité de CV Europass dans leur avenir.

Les données cumulées nous montrent que seulement 2 étudiants, donc une proportion de 6% ne trouvent pas le CV Europass important pour leur avenir et 8 (24%) n'ont pas une opinion ferme, mais la majorité des étudiants 23 (70%) ont une attitude positive et sont d'accord avec l'utilisation de modèle de CV dans leurs demandes de travail futures.

Démarche pédagogique

L'objectif principal de notre recherche est d'enseigner les étudiants à rédiger un CV à l'aide d'une série d'exercices qui permettra de construire un CV personnalisé. Ce qu'il faut faire, à notre avis, c'est développer les capacités cognitives et la compétence communicative des étudiants en utilisant des stratégies qui soient intéressantes pour eux. Ce travail du groupe est mené systématiquement pour chaque étape du parcours. Chaque exercice est discuté par tous ouvertement ce qui oblige chacun à apprendre à s'exprimer avec modération sans jamais disqualifier le travail d'autrui, mais au contraire l'encourageant. Cette dynamique ne fonctionne que si elle est régulée. Ce là le rôle de l'enseignant, qui n'intervient pas ici pout transmettre des connaissances, mais pour organiser le travail du groupe et faciliter les échanges. C'est lui qui propose les exercices et les étudiants doivent participer. Par cette démarche pédagogique nous aidons l'étudiant à se motiver, à se projeter et ainsi pousser sa réflexion sur sa propre démarche à construire son propre projet de curriculum vitae.

Le dernier exercice, la réalisation d'un CV, permet aux étudiants de mettre en œuvre les techniques et les stratégies apprises dans les autres exercices. L'objectif final de notre cours est que l'étudiant prenne conscience de ses potentialités.

Exercices :

1. Lisez le texte ci-dessous et sélectionnez des informations pour le CV de Maria Popescu :

Je suis née le 6 mai 1981 à Leu. De 1995 à 1999, j'ai étudié au lycée « Carol I » de Craiova. J'ai obtenu le diplôme de Baccalauréat en 2000. Après, j'ai fait quatre ans d'études à l'Université de Craiova, Faculté d'Education Physique et du Sport, et j'ai obtenu une licence en sport en 2004. Puis, j'ai étudié un an à L'Institut

« Vatel » de Paris et j'ai obtenu un diplôme de professeur de danse international. Après, en 2005, j'ai visité une amie à Rome. J'ai étudié l'italien et j'ai travaillé comme instructeur de danse. Je suis célibataire. J'aime la musique, le sport.

2. Indiquez le niveau de connaissance pour chaque langue :

langue anglaise	*zéro*
langue chinoise	*débutant 1*
langue allemande	*débutant 2*
langue hongroise	*intermédiaire 1*
langue roumaine	*intermédiaire 2*
langue russe	*avancé 1*

3. Nommez les 5 parties d'un CV et indiquez les informations qu'elles contiennent.

1. ……
2. ……
3. ……
4. ……
5. ……..……...

4. Indiquez, pour chacune de ces phrases d'un C.V., la section à laquelle elle appartient :

- état civil
- expériences professionnelles
- études
- langues étrangères
- loisirs

1. Espagnol lu et parlé.
……
2. Plusieurs voyages en France au cours de ces dernières années.
……
3. Née à Craiova, le 11 juin 1972.
……
4. Théâtre, cinéma, lecture.
……
5. Mariée, un enfant.
……
6. 1991-1992 : Licence en sport, Faculté d'Éducation Physique et de Sport, Craiova.
……

7. 1993-1996 : collaboration avec le club « Universitatea din Craiova ».

……

8. Bonne connaissance de la langue italienne.

……

5. Complétez un CV, *à votre choix*, par des références propres.

Après le dernier exercice, la réalité montre que les étudiants ont commis non seulement des erreurs de langue, mais également erreurs d'ordre discursif dans leur rédaction du Curriculum Vitae Chronologique. Dans le cas de CV Europass les erreurs grammaticales *sont* moins *répandues***.**

Conclusions

Les résultats de l'analyse nous permettent de formuler quelques observations sur les difficultés rencontrées dans la rédaction d'un CV. Dans la perspective didactique de la recherche, nous avons effectué une étude du contexte général afin de formuler les besoins langagiers d'un public spécifique pour une situation spécifique, le cas de la rédaction en français d'un CV. Nous avons formulé quelques propositions d'ordre didactique dans l'espoir d'apporter des éléments facilitant la réalisation d'un CV pour le domaine sportif. Alors, comment améliorer et perfectionner la rédaction du CV chez les étudiants de la Faculté d'Education Physique et de Sport ? Parmi nos propositions, nous voudrions nous attarder particulièrement sur l'utilisation du CV Europass comme support pédagogique en raison de ses avantages. Comme une conséquence du fait que de plus en plus d'étudiants de la Faculté d'Education Physique et de Sport, la Section Kinésithérapie, de l'Université de Craiova vont partir pour étudier ou travailler dans un pays francophone, ils perçoivent la rédaction d'un CV en français comme un exercice utile. Étant donne la multitude de modèle de CV et le grand nombre de rubriques utilisées dans différents types de CV, il est important d'attirer l'attention des étudiants pour le modèle européen comme un CV standardisé qui éliminerait les fautes d'orthographe les plus répandues dans le CV d'adaptation libre.

NOTE

[1] Statistique fournie par le Secrétariat de la Faculté d'Education Physique et de Sport, le 30 janvier 2010.

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The Picturesque between the Sublime and the Beautiful. The Birth of Romantic Sensibility

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ABSTRACT

When the Grand (European) Tour was no longer available to young British aristocrats because of the Napoleonic wars, the English turned their attention to the landscape their own island offered to them. A new term, *the picturesque*, entered the field of eighteenth century aestheticism and emerged as a category in-between *the sublime* and *the beautiful*, that had been previously described by Edmund Burke in his seminal *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful.* The paper analyzes the way *the picturesque* was expressed in landscape gardening and turned into a major cultural ideal with lasting implications in the development of Romanticism.

KEYWORDS: *the picturesque, the sublime, landscape garden*

The aesthetic theories about the faculty of taste, the beautiful and its various forms of manifestation in art and nature emerged with renewed vigour in 18th century Britain.

In his *Analysis of Beauty*, published in 1753, William Hogarth discussed six principles that a proper analysis of beauty must take into account: *fitness* (of parts which identifies a particular object and defines its beauty), *variety* (contrasted to sameness), *regularity* (as 'composed variety'), *simplicity* ('moderating variety'), *intricacy* (linked to the pleasure that the gradual discovery of the beauty of an object offers) and finally *quantity* (the greatness beauty always evokes, later called **the sublime**). Another important issue his treatise brought forth is the actual manifestation of beauty in our world which he defined under the phrase of *the line of beauty.* Hogarth found it embodied in *the serpentine line*, which, he claimed, both enthrals and beguiles. The type of beauty he therefore supported is one that transgresses the strict laws of order and symmetry of ancient norms and promotes dissimilarity, asymmetry and controlled diversity. By his truly seminal book on the perception of beauty Hogarth unknowingly paved the way for what will be later termed **the picturesque.**

Only three years later, in 1756, Edmund Burke focused his attention on a different category, that of *the sublime*. He was to define it in his *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* as follows:

"whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime, that is, it is productive of the strongest emotion which the mind is capable of feeling." (De Luca, 1995: 49). By comparison with the beautiful which is "smooth," "delicate" and "pleasing," the sublime involves "fear," "pain," "difficulty" and "astonishment." In this respect he follows Longinus' theory of *the sublime* applied to writing styles whose aim is to arouse bewilderment, surprise and fear. On the other hand the terror that Burke's sublime implies is a non-aggressive, aesthetic, delightful type of terror, the observer never quits his passive position and always feels safe from anything he may observe. Terror appeals only to man's intellectual faculties

With the distinction made between *the beautiful* which is only pleasing and *the sublime* that can be overwhelming but never crashing, further speculations between the two were possible and a new intermediary category emerged, **the picturesque**. In his *Pitoresc şi melancolie* ('The Picturesque and Melancholy') Andrei Pleşu gives interesting details about the history of the concept. He quotes Richard Payne Knight who claimed that the first to use the term was Redi, a member of the Academy of the Cross, in 16th century Italy, when he referred to a style in painting that only the educated could justly appreciate. In 1685 William Aglionby used the term with reference to a certain liberty in execution that the Italians called "a la pittoresck" and understood to be "daring." Richard Steele used the term in his play *The Tender Husband* with its "graphic" meaning. Alexander Pope understood the term as being only pictorial, therefore applicable only to images. Samuel Johnson also used the term in his definitions of *graphically*, *love* and *prospect*, although he did not consider it worthy of a proper definition itself. (Pleşu, 2009: 146-147)

A Review of the Landscape published in London in 1795 described the picturesque in terms of "defaced beauty," "adorned ugliness," "ragged ugliness." A few years later, in 1801, in an appendix to Johnson's dictionary, George Mason recorded several meanings for the picturesque: the thing that pleases the eye, that is "remarkable for singularity," that strikes imagination by using the tools of painting, that is to be represented in painting, that is fit to apply to landscape. (*Ibidem:* 148) The history of the picturesque in Britain will therefore aptly combine concepts relating to painting and those applying to the particular view of nature in the 18th century. The Enlightenment may have resorted to reason and clarity but in the domain of landscape it turned towards the natural spirit of nature. Nature was considered fit to nurture the human spirit only if it obeyed its natural laws even under the strain of being "civilised" and "humanised" into gardens. Especially French gardens, so geometrically built as not to leave any trace of the inherent wilderness of nature, were met with opposition by the English landscape designers and philosophers. David Hume drew attention to the primitive laws of nature when he stated that nature is far too powerful to be subdued "Nature is always too strong for principle." (Hume, quoted in Brown, 1824: 357)

But the English could not actually bring nature into their homes so they tried to reconstruct it by using nature's very laws. Alexander Pope, whose name is linked to the Gardens of Stowe, his friend, Lord Cobham's property, which he considered

to be the epitome of British landscape design, advised designers to first "Consult the Genius of the Place" (Tatter, 1997) and pay attention to the natural setting so that nature "Paints as you plant, and as you work, designs" (*Ibidem*). He definitely sees nature not as a passive object on which man can exercise his skill and imagination but as an active collaborator of designers who often does their job if properly controlled. Moreover he uses the art-connected terms "paint" and "design" to refer to nature and not to human intervention which obviously points at his acceptance of the artificial naturalness of gardens.

The garden in this context tries to supply the rigidity of buildings with a touch of playfulness, of freedom of imagination and as, Andrei Pleşu writes in his afore mentioned book, it becomes a sort of ideal recipient for man's nostalgia for freedom and change in an age of uncompromising neo-classical rules.

The landscape designers' empathy with nature will lead to excesses, to efforts of improving it, and they start offending by trying to overdo "the natural thing." Soon nature will no longer look natural enough to be copied and landscape designers turn their faces to the art of painting they think they have found reliable principles for their endeavour. If French gardens can be blamed for too many architecture elements in their conception, British gardens will turn too pictorial. And the visual laws of painting gain prominence in the art of designing and assessing landscape.

The Reverend William Gilpin is now chiefly remembered for his contribution to the development of the picturesque which he defines in the introduction to his *Essay on Prints* published in 1768 and entitled "Explanation of terms." Here he establishes the distinction between *the picturesque* seen as "that kind of beauty which is agreeable in a painting" and the *picturesque grace* which is "an agreeable form which may be given even to a clownish figure." (Pleşu, *op.cit.*: 153). It was him who actually applied his knowledge of painting to natural scenery and turned it into a seminal practice with landscape designers and consumers.

After extensive travels during his summer holidays he decided to collect his notes and sketches in volumes that first circulated among a small circle of friends which included King George III. In 1782, Gilpin decided to publish *Observations on the River Wye and several parts of South Wales, etc. relative chiefly to Picturesque Beauty; made in the summer of the year 1770*. The volume also contained illustrations based on Gilpin's sketches.

To Gilpin, a "correctly picturesque" scene contained "rough," "intricate," "varied," or "broken" texture while the composition had to comprise a dark "foreground" with a "front screen," a brighter middle "distance," and one farther, rather indistinct "distance." The ruins of some old building were necessary to give "consequence" or history to the scene. Of course, Gilpin also claimed that nature provided the right textures and colours but often proved clumsy at creating a perfect composition, therefore the artist's trained hand was to supply an extra tree here and a bush there to give balance to the scenery just as painters arranged lakes and meadows in their works.

The picturesque therefore is a category that is agreeable and comfortable to the eye even when discontinuous, full of asperities, dark spots and uncertain formulas. As a criterion for judging painting it definitely covers a large array of attributes, since the agreeable is rather difficult to pinpoint or conceptualise. It is beautiful in the sense that it attracts the observer's eye but it is very far from being sublime as it triggers no "ultimate feelings" so to say. It has nothing fabulous, bizarre or frightful. Wylie Sypher, quoted by the same Pleşu, writes that the picturesque has "the excitement of the sublime without its abandon" (*Ibidem*: 155).

The whole 18th century landscape design will be under the spell of Giplin's discourse on the picturesque and will try to tame nature and "correct" it if necessary. Of course, such an unnatural approach was soon to find a counter-voice and there were published pamphlets directed against Gilpin's theory. In 1812 William Combe will publish a satire entitled *Tour of Dr. Syntax in Search of the Picturesque*:

> I'll make a TOUR—and then I'll WRITE IT.
> You well know what my pen can do,
> And I'll employ my pencil too: —
> I'll ride and write, and sketch and print,
> And thus create a real mint;
> I'll prose it here, I'll verse it there,
> And picturesque it ev'ry where.
> (Combe, 1812)

In the following years great landscape designers appear, one of them, Lancelot Brown also known as Capability Brown, because he found all unattended scenery full of "capabilities," designed over 170 parks and is now regarded as *England's greatest gardener*. There were even gardens whose designers completely forgot that nature should be their primary source of inspiration. The *Scots Magazine* mentions in one of its 1767 issues that a certain Tyers in Vauxhall had transformed his garden into a garden of concepts, with all sorts of philosophical hints and illustrations. There was a Valley of the Shadow of Death agreeably embellished with coffins instead of columns and skulls ornamentally spread in the grass. (Pleşu, *op.cit.*: 157)

But a true dispute of the picturesque took place between two cultivated, Italianate connoisseurs and friends, Uvedale Price and Richard Payne Knight.

Price published in 1794 an *Essay on the Picturesque* insisting on the fact that nature is barbarian and should be corrected according to the principles that make good quality paintings such as Claude Lorrain's or Rubens's. Because natural beauty may seem flat the picturesque should add some flavour to it, under the form of variety and intricacy, so as to provide the viewer with visual surprises that should gradually accumulate into a lasting agreeable impression. Beautiful as it is, a Greek temple will be surpassed in exquisiteness by its ruins because they are more telling, more interesting, they are picturesque. Dark, derelict, menacing sights

are definitely more "artistic" than whatever is clear and looks classical. Without knowing it Price was insidiously suggesting a form of romanticism *avant la lettre*.

Knight on the other hand attacks Price by claiming that objects cannot be picturesque in themselves, only our vision of them is picturesque. Objects have to be perceived from a particular angle – the visual angle – and perceived in their dissociate form, that is torn away from any connotational or conceptual proximity. Once we integrate them into a web of associations, objects lose their picturesque quality and turn into simply beautiful items. The picturesque therefore feeds on the visual sense only and ceases there where all the other senses tend to integrate the object into a larger and more complicated web of connotations. The picturesque best illustrates the work of a painter who transforms a whole synaesthetic construct into a two dimensional image that can be consumed only visually.

The two friends will continue their dispute and write each another essay maintaining their initial points of view and enriching them with new illustrations. Price continues to view aesthetic attractiveness there where the disorderly creates novelty of perception, while Knight resorts to philosophers and quotes David Hume who stated that beauty does not lie in objects but in the eye and mind of the observer and depends on his vision of them.

The picturesque was initially considered truly British because it was the English who started the dispute over its place in the aesthetic canon. But it was soon imported by the continent both in its theoretical aspect and landscape architectural practice.

On the other hand one cannot dismiss the interconnections between the theory of the picturesque and the morals of 18th century Britons: their aristocratic sense of leisure and bias for the contemplation of nature, some sort of cosmopolitanism blended with an overt praise of their national assets – "the Italian light on English walls" as William Cowper used to say, the immense efforts they put into making things look natural. The picturesque survived its 18th century theoretical avatars and turned in one of its directions into was will be termed the Gothic. Through its appeal to individual sensibility the picturesque can also be said to have paved the way to Romantic sensibility.

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Tradition and Innovation in Present Day Romanian Legal-Administrative Language

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ABSTRACT

The purpose of our paper is to present some of the legal style characteristics and we are going to compare two texts : the first text is written in 1994, before the EU Integration and privatization of notaries, and the second text is from 2004. We have chosen this period taking into consideration the fact that the social and the political changes have many linguistic consequences. As we know, the legal style is considerated the most conservative from all styles, but it is opened to the lexical innovations. We focused our attention on the syntactic, morphological and lexical level of the texts to prove the permanent confrontation between tradition and innovation.

KEYWORDS: *tradition, innovation, conservative, legal language*

Legal-administrative terminology has been the object of quite recent investigations, both by legal specialists, and by linguists. After 1989, given the deep social and political changes undergone by Romania, the legal-administrative field suffered major transformations, which resulted in the appearance of new areas, such as Electoral Law, Customs Law, Competition Law etc. This paper aims at presenting some features of the style characteristic for this field, legal-administrative style, and compares two texts separated by 10 years, following the syntactic, lexical and morphological level. This style was given several names[1]: judiciary, formal-administrative, formal-documentary, formal, administrative, legal. We consider that, for our purposes, the best name is that of *legal-administrative style* (Romanian term coined by R. Todoran), as it refers to both types of texts (legal and administrative) and it is the most used in current Romanian language.

Many linguists[2] dealing with the investigation of literary language established a few features which may be considered criteria for the delimitation of functional styles.

Homogeneity. Language styles lack unity, as they have more or less sub-variants. If we approach this criterion in terms of the functions it fulfils, we notice that the legal-administrative style, with its two main sub-variants, the legal and administrative ones, may be considered homogeneous.[3] This is not true if referring to the formal aspect approach, which follows the nature of linguistic elements and,

from this point of view, the legal-administrative style is considered not homogeneous[4], as elements from common language combine themselves with neological elements, and popular and archaic phrases with savant wordings.

The accessibility of functional styles is established in connection to the field of circulation of the texts among speakers. With a wider area of circulation, given its functions, we may say that legal-administrative style is accessible, but its accessibility is limited by textual forms. We hereby refer to the fact that there are texts with a high degree of understanding both for literary language speakers and for ordinary speakers, irrespective of the degree of culture and age: receipts, citations, regulations, statements, etc. This is not true, however, for texts requiring a specialized intervention, both for elaboration and for interpretation: contracts, judgments, laws, decrees etc.

By *conservatism* we refer to the way how functional styles accept innovations. This is analyzed both syntactically and in terms of lexical innovations. As we know, most researchers consider that the legal-administrative style is the most conservative of all styles, as conservationism is maintained in the construction of sentences, but it is open to lexical innovations, as it permanently adjusts itself to social and political realities.

The legal-administrative style is a "functional variant of the language used in the field of official relations between the citizen and state institutions."[5] The linguist D. Irimia considers that this style appeared upon the appearance of the first legal texts in the 7th century (*The Law of Govora*; 1640, *The Law of Vasile Lupu*, 1646; *The Law of Matei Basarab*, 1652) and it is the most conservative of the styles. In the classification made in *Structura stilistică a limbii române contemporane,* the legal-administrative style is found both in the stylistic structure of written language and in that of oral language – conversational style. Following the action of the co-native and expressive functions in connection to the social, cultural and situational environment where linguistic communication takes place, the conversational style has three stylistic variants: *current conversational style* (neuter), *formal conversational style* (solemn), *familial conversational style* (familiar). According to this classification, the oral language of legal-administrative style would be the *formal conversational style*. Even though D. Irimia sees this aspect as a deviation, from our point of view it could also be considered a style of current conversation, given the situational framework: legal consults, hearings, request and provision of information, as this framework implies the use of terms belonging to common lexis, a case in which the relation between the emitter and the recipient, receiver can take place both in a social and cultural environment represented by persons familiarized with such field, and in a neuter environment, represented by simple citizens of society or specialists in other fields of activity.

The language used in formal conversational style is characterized by the decrease of the affective element, the reduction of spontaneity, as well as by the use of proceedings imposed by the dialogued character of oral communication, in compliance with the regulations of literary language. Hence, we may see that the

distinctive feature of solemn conversation is the inclusion of such texts in the literary variants of national language, contrary to the conditions specific to oral communication.

Regarding the morphological and lexical level, D. Irimia states that

> stylistic marks are involved in the position occupied by linguistic signs in the series of synonyms in the paradigmatic level of language. Courtesy pronouns such as *domnia-voastră* ('Your Highness'), *domnia-sa* ('His/Her Highness'), various terms of address regarding a certain position in the social and political hierarchy of state or church: *excelenţă* ('Excellence'), *sfinţia-voastră* ('Your Sanctity') etc. mark by themselves a maximum attitude of deference in a dialogue institutionalized and conventionalized to the highest extent. The same stylistic mark introduces vocative phrases in a text. Terms of address such as *domn* ('Mr.'), *tovarăş* ('comrade'), accompanying terms naming social and political functions: *decan* ('dean'), *director* ('director'), *inspector* ('inspector'), *general* ('general') *prim-ministru* ('prime minister'), *preşedinte* ('president'), *rector* ('rector') etc. always take a specific affix form of vocative: *Domnule Preşedinte…* ('Mr. President') etc.[6]

At the morphematic level, the legal-administrative style is characterized by an amazing number of nouns, non-personal pronouns, prepositions and conjunctions. Concerning the nouns, we notice the neutralization of the masculine-feminine opposition in Romanian, as most nouns appear in the masculine form: *inculpat, învinuit* ('defendant'), *soţ* ('spouse'), *condamnat* ('convected'), *membru* ('member') etc. or they have only feminine form: *persoană* ('person'), *parte* ('part'). This phenomenon is justified by the idea of "ambigen"[7]: "Persoana vătămată poate fi ascultată ca martor(...)"[8] ('The injured person may be heard as witness'). Analyzing verbal flexion, the same linguist underlined the fact that, "in the stylistic variant of legal texts, the development of verbal flexion reflects two essential requirements in the elaboration thereof, strictly connected: impersonal objectivity and generality."[9] The consequence of impersonal objectivity is the almost total absence of reflexive and reciprocal voice, using indeterminate passive. Thus, structures with a reflexive pronoun are more frequent or passive is used with the auxiliary *a fi* ('to be') (expressed or not expressed), in which case the Agent Object is missing, as it is implied in the situational (legal) framework or it cannot be identified, excepting individual administrative texts. The generality associated to the imperative, non-disputable legality passes to the semantic field of indicative and subjunctive, modes without a prevailing frequency in the grammatical category of time. D. Irimia situates it "in a non-determined temporality."[10]

Analyzing the lexical level, we see that it reflects the specificity of the legal-administrative perspective of the object of the communication. This paper describes the following features as characteristic for the legal-administrative style: semantic uniqueness of the word/words have only one specific lexical meaning; as we know, legal-administrative vocabulary contains both specific terms and common language terms; however, common language terms are polysemantic at the paradigmatic level of national language, but semantically univocal at the

paradigmatic level of legal-administrative style; the functional character of semantic differences within a range of synonyms, apparently perfect from the perspective of common language, but with an essential semantic difference within legal language; the constitution of lexical dominants which are used frequently in certain syntactic and semantic positions; maximum concentration of vocabulary through the use of a quite restricted number of fundamental and auxiliary terms, repeating themselves at a syntagmatic level; the relatively stable character of the vocabulary is given by the conservatism of the legal-administrative style, through the preservation of fundamental terms and non-altered wordings, in order to avoid ambiguity in the reception of the message; the specific organization of vocabulary reflected by the specificity of the communication through the legal or administrative text.

We agree to the conclusion expressed by the author of this paper and support the idea that

> both at the paradigmatic level of style and at the syntagmatic level of the legal or administrative text, there are several lexical layers, situating the legal-administrative style on the one hand in a space of superposition with the common literary language, on the other hand in a space of specific individuality.[11]

We shall argue the above-mentioned by exemplifying the final fragments in two sale and purchase contracts, from the years 1994 and 2004.

(1) Subsemnata..., declar că am cumpărat de la... şi..., terenul descris mai sus cu preţul de... pe care l-am achitat în întregime vânzătorilor, până azi, data autentificării actului.
Cunosc situaţia de fapt şi de drept a terenului pe care îl cumpăr, ştiu că acesta a fost dobândit de către vânzători în modul arătat mai sus , că nu este grevat de sarcini, nu a ieşit din circuitul civil şi nu a trecut în proprietatea statului în baza vreunui act normativ, înţelegând să-l dobândesc pe riscul meu, fără ca prin aceasta să eliberez vânzătorii de evicţiunea prev. de art. 1337 cod civil.
Eu cumpărătoarea declar că sunt văduvă.
Cheltuielile ocazionate cu perfectarea prezentului contract au fost suportate de către mine, cumpărătorul.
Redactat şi dactilografiat în 5 exemplare, astăzi 14 iulie 1994 de Notariatul de stat judeţean Dolj-Craiova.[12]

(2) Cunoaştem situaţia de fapt şi de drept a imobilului pe care îl cumpărăm, ştim că a fost dobândit de vânzători în condiţiile arătate mai sus, că nu a ieşit din circuitul civil şi nu a trecut în proprietatea statului în baza vreunui act normativ, înţelegând să-l dobândim pe riscul nostru.
Noi, părţile contractante, am citit prezentul contract şi suntem de acord cu conţinutul acestuia şi totodată declarăm că am luat cunoştinţă de prevederile art. 6 din Ordonanţa Guvernului nr. 12/1998 privind taxele pentru activitatea notarială care prevăd că e nulă vânzarea prin care părţile se înţeleg ca printr-un act ascuns să declare un preţ mai mare decât cel care se declară în actul autentic, nulitate care se

extinde atât asupra actului ascuns cât şi asupra celui autentic, precum şi de dispoziţiile legii pentru combatertea evaziunii fiscale.
Tehnoredactat şi multiplicat în 7 (şapte) exemplare, astăzi 06 octombrie 2004 la Biroul Notarului Public Sandu Cosmin, str. A.I. Cuza, nr.25A, jud. Dolj.[13]

At the level of both texts we notice the following:

- accessibility through the prevalence of words from the common lexis;
- clarity given by the resumption of details regarding the object of sale;
- need for explanation, by using appositional noun attributes: *cumpărătoarea, cumpărătorul* ('purchaser') and developed apposition: *părţile contractante* ('contracting parts');
- exactness, through the presence of cardinal numbers, either for revealing insistency on the law on basis of which the document is concluded, or for mentioning the moment when the transaction takes place;
- high presence of nouns: *situaţia* ('situation'), *teren* ('land'), *vânzători* ('sellers'), *sarcini* ('burdens'), *circuitul* ('circuit'), *proprietatea* ('property'), *statului* ('state'), *act* ('document'), *riscul* ('risk'), *cheltuieli* ('expenses'), *contract* ('contract'), *conţinutul* ('content'), *activitatea* ('activity'), *preţ* ('price'), etc.
- neutralization of the masculine-feminine opposition;
- presence of specialized terms: *autentificare* ('authentication'), *grevat* ('burdened'), *circuit civil* ('civil circuit'), *act normativ* ('regulation'), *evicţiune* ('eviction'), *părţi contractante* ('contracting parts'), *prevedere* ('provision'), *nulitate* ('nullity'), *dispoziţie* ('disposition'), *evaziune fiscală* ('tax evasion') at a lower extent than common ones;
- the content of the 2004 text is more elaborated, whereas the 1994 text alternates simple and complex sentences;
- stereotypical phrases: *situaţia de fapt şi de drept* ('the actual situation').

Conclusions

By the result of our research, we also noticed that the first document was typed, which makes us realize that during that period of time computers had not entered into the legal field, whereas the second document (elaborated after the privatization of notaries) was computer typed and multiplied, which shows the modernization of the notary system. Moreover, computer science has currently become a subject in the university curriculum of law and business administration faculties, under the name of *legal computer science*.

We consider that the analysis of legal language may help solving some problems in the area of interference between law and linguistics, considering that the basis of law and its form of expression mutually involve one another.

NOTES

[1] Manuela Saramandu (1986). *Terminologia juridic-administratvă românească în perioada 1780-1850*. Bucureşti: Editura Universităţii din Bucureşti, 13.

[2] D. Irimia, I. Gheţie, M. Saramandu.
[3] Manuela Saramandu, *op.cit.*, 8.
[4] *Ibidem*, 9.
[5] Ion Gheţie (1978). *Istoria limbii române literare*. Bucureşti: Editura Ştiinţifică şi Enciclopedică, 213.
[6] *Ibidem*, 82.
[7] *Ibidem*, 220.
[8] *Ibidem*.
[9] *Ibidem*, 222.
[10] *Ibidem*, 224.
[11] *Ibidem*, 241.
[12] *Încheiere de autentificare nr. 10333,* (1994), Notariatul de stat judeţean Dolj, Craiova. (1) *I, the undersigned..., I declare that I bought from... and..., the land described above at the price of... that I paid in full to the sellers, until today, the date of authentication of the document.*
I know the situation in fact and law of the land that I buy, I know that this was acquired by the sellers in the way we described above, that is free of any encumbrances, that did not come out from civil circulation and did not pass into the state property based on any legislative act, understanding to acquire it on my risk, without releasing the sellers from the eviction stipulated in art. 1337 civil code.
I, the buyer, declare that I am a widow.
The expenses with the perfection of the presented contract were carried by me, the buyer.
Drawn up and typed in 5 copies, today, 14 July 1994 by the County State Notary Dolj – Craiova.
[13] *Încheiere de autentificare nr. 3540,* (2004), Biroul Noterului Public Sandu Cosmin, Craiova. (2). *We know the situation in fact and law of the real estate that we buy, we know that it was acquired by the sellers in the conditions shown above, that was not removed from civil circulation and did not pass into the state property based on a legislative act, understading by this to acquire it on our risk.*
We, the contracting parts, read the present contract, we agree with its content and at the same time we declare that we were informed by the stipulations of art. 6 from the Government Ordinance no. 12/1998 concerning the taxes for notarial activity that foresee that it is void the sale through which the parties make a hidden agreement to declare a bigger price than the one declared in the authentic act, nullity that extends as well on the hidden act, but also on the authentic one, as well upon the dispositions of the law for rebuting the tax evasion.
Drawn up and multiplied in 7 (seven) copies, today, October 6th 2004 at the Office of the Public Notary Sandu Cosmin, str. A.I.Cuza, nr 25A, Dolj County.

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Dan Puric – the Therapeutic Lesson

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ABSTRACT

Dan Puric has an extremely complex discourse which is addressing to all the levels of our being: rational, spiritual, physical, emotional. His Socratic method aims at waking up our conscience as human beings as well as Romanian citizens. Through his art, his books, his interviews and his conferences he shows all those who want to become "normal" again – the path toward a new way of perceiving reality. The result of meeting him is therapeutic, has a cathartic effect but only those who speak the same language will understand him. Only those who respect the same traditions, historical modeles, cultural values and religious ideas will be able to have a real dialogue with him, as well as with themselves.

KEYWORDS: *therapeutic, cathartic effect, human being, citizen, conscience*

To understand and value Dan Puric you need to feel Romanian that is to love God and your people and their traditions, to understand life as a prayer. This means to live by experiencing the effects of history and still have the power to keep contact with God, make this continuous effort in the memory of your ancestors: heroes and martyrs. Maybe too many of us have died for the liberty and the dignity of this people and have become "heroes and martyrs" – comparable with the frescoes on the church walls. This is the specific character of our history. It is for this reason that during the Romanian orthodox liturgy we have a moment when we hear as "memory eternal": the heroes, the soldiers and the fighters (the martyrs) from all times and from everywhere, killed on the battlefield, in camps and in prisons for defending the country and its traditional faith, for unifying the people and for the liberty and the dignity (our liberty and our dignity) – God bless them (remember them in His kingdom).

The Romanian peasant has had problems with history as history has betrayed him. The Romanian peasant, the Romanian soul, has centred itself in God, has continuously transcended this reality and its history.

This is the way he, the Romanian peasant, the Romanian people has resisted and preserved the ROAD – the TRUTH and LIFE itself.

This is the people in which Dan Puric was born and for which he speaks. He knows that "the human being comes to this world with a potential which makes him/her to struggle to fulfill himself/herself and the very first way to do that is LOVE." (Bernea, 2001: 66) Dan Puric the artist, the human being and the citizen

knows that "we resist when we find our essence, our inner law. This means to conjugate or permanently combine the real with the ideal, the individual with the universal… To be a human being and live like a human being means continuous effort, means to create yourself through fulfilment and the fulfilment of the world around us." (*Idem*: 23) This is our destiny and Dan Puric is aware of this.

He also knows that" the human being is a complex being with a large variety of dimensions and meanings. Endowed with intelligence and awareness, with a warm and generous soul, the human being can offer, by spreading around, Beauty. This has the effect of confounding the ambitious commonplace of those who don't know their measure; that's why these ones are trying to dry up its springs. The devil is active when he can and succeeds where he finds out the inferiority complex." (*Ibidem*)

That's why to understand Dan Puric and his message you need to feel Romanian; you need to know and love your history, to respect the elements which make up the Romanian identity – its traditions and myths and legends and symbols, its language and its culture as a whole.

You must be able to kneel before your ancestors who left us such a precious legacy – the legacy which helps all of us preserve our identity.

Yes, we need such a lesson, a therapeutic one, now as we still feel the negative effects of the post-communist period. We need to come closer to normality.

To understand and accept Dan Puric and his message we need to become "authentic" or at least to want this, to long for such a state of authenticity. We need this as long as our identity is still alive and our civic consciousness is still active because we also know that a real human being is aware of his/her responsibility as a citizen as well as a member of a family.

To admire Dan Puric means to be a CHRISTIAN, that is to love and respect our fellow citizens, to build our existence on solid moral values, to dream and strive for a better world here on earth not only in heaven, to make this world a better place for everybody, a place where we can all live not just survive.

From this point of view Dan Puric behaves as an apostle of our romanian people. Such a person is indeed a beautiful mind endowed with a precious gift – the one of showing the others the method to purify their hearts as well as their conscience. This can be done by respecting and cherishing the Romanian language, our traditions, our religion and history – which as a whole made up our identity – made us special and gave us something unique, the continuous contact and dialogue with the superior authority represented by the christian faith. It's our most precious legacy – that is why we must respect it, cherish it and above all – live according to itsvalues. It's the only way to re-discover ourselves. The effects of such a therapy could mould up a new kind of Romanian citizens: normal ones, free and aware of their dignity, who won't ever be ashamed to recognize they are Romanian.

We need to meet Dan Puric, read his books, and listen to him – all in all to experience the "phenomenon Dan Puric "in order to remember "Who we are" and "How beautiful we could be" to remember that our soul needs the touch of beauty,

goodness and truth (the ancient ideal of harmony) and find out we need the courage to create ourselves again and again, on new grounds, made up of MORAL values in order to create a society in which the old Romanian traditions could continue to exist and support our identity.

We need all these in order to be able to live a normal live in a normal romanian society and be proud, at least accept, thatwe are at home.

Dan Puric is trying to be true to himself and to help us be true to ourselves that is to practice love as well as faith, to speak our mind assuming the risk. He is teaching the lesson about ourselves, about the sense of life, death and of suffering.

We, Romanian people, were born Christian so the Christian faith has been present here from the beginning of our life as a people: "Simion Mehedinți said that here in Romania Christianism found us immortal – due to the strong faith of the Dacians in immortality and their joy in front of death." (Puric, 2008: 34)

The Romanian peasant has been aware of the multiple illusion strata surrounding us. "*What is life?* asked the Christian philosopher Ernest Bernea a peasant during the period between the two world wars. *Life is life!* replied the peasant, but also a lot of illusion around it." (*Idem*: 35) This answer illustrates the fact that the Romanian people has been confronted with death, as a people, from the very beginning. Death has become a continuous presence. Its philosophical attitude and its perception of the world, as in Miorita, transcends life as we see it in this dimension. Our people understood long ago there is more beyond this, much more and of a bigger importance.

The Romanian funeral rituals contain "earthly regrets but also Christian joy." (*Idem*: 36) The history of our people is seen by Dan Puric as a continuous spring of tears on the face of a child.

Death and sacrifice, which have always accompanied our history, are not the worst things we have to face. As in the fairy-tale entitled *Youth without end and life eternal*, the child who can represent the soul does not want to be born in this world without being promised a superior sense, the sense of immortality which denies all the temptations of the material level. This fairy-tale, this dream can be seen as "the strongest popular Christian expression of a people, it is the sharpest cry for the superior level, for its essential purity." (*Idem*: 37)

> In this longing for primary innocence we find one special feature of the soul, characteristic for the Romanian people. Prince Charming (the new born soul) asks his father, the Emperor, to change the sense of life and death, to go back in time to the Adamic condition, to take everything back to the moment before the Fall. It's Christian courage not just a piece of impudence, it's an acute need for life quality and not for its quantity as the essence of Christianity means the quality of the being as the child of God and not in the biological, social, political quantity of the individual in society. (*Ibidem*)

This constant longing for immortality was excellently expressed by the philosopher Constantin Noica in his phrase "to be into Being," which can be translated as to live according to the essential values from above. Mihai Eminescu

used to ask Ioan Slavici "What about your entering into Being?" while Mircea Vulcănescu noticed the obsession for a life into Being and not in history as he said that the Romanian people lived mainly in a virtual world and only seldom came out of it, entering history. (*Ibidem*)

The big lesson of Christianity is to teach all of us how to value life and to help us prepare for the leaving, which is called death. Mihai Eminescu expressed this idea in a line: "I have never thought I would learn to die." "The Christian matrix which touched the last cell of the Romanian human being has never been in a hurry to accept history but to assure our lasting. In time this matrix hasn't lost its force." (*Idem*: 38) A lot of "enemies" of the communist regime, who were in fact fighters for liberty, lost their lives in the communist prisons. Many of them are now compared to the saints produced by extreme suffering for spiritual values. Valeriu Gafencu and Ioan Ianolide are only two of them…

It is difficult to understand and even to accept all these with a modern mentality. "The soul and mental vibrations are totally different. It's difficult if we think that the West has experienced in time the theological correctness and today the political one; while we have known only the historically incorrectness and the consolation of God. For the last two go together with this people humiliated by history but raised up by God." (*Idem*: 39) The quality of this people cannot be valued on the market of this world, which is in a hurry and lets itself be guided by other "values".

When we study our history we should also study the meaning of suffering and of sacrifice. So many people sacrificed themselves for real values such as liberty, dignity, faith. Referring only to the recent communist period we could mention with Dan Puric that so many intellectuals, so many young people were killed in prisons, so many got their souls mutilated. So many peasants and aristocrats were annihilated. For what? For foreign ideals. "Present day Romania is the dry tree which has lost its leaves. These leaves, while falling to the ground, have secretly whispered or have cried, without being heard, the secret of life, of death and that of sufferingto which they were exposed." (*Idem*: 40) The cruelty used by human beings against other human beings in Romania and the whole Eastern ghetto is fainter and fainter with the passing of time for the Western people. The attitude of the West towards the East of Europe is incredible and even astonishing when you realize that everything started because of them and with them. It's quite relevant, in fact, as you remember the French Revolution and its cruelty. A lot of virtuous and valuable people were destroyed. The communism did the same "in Romania, Poland, Russia, Bulgaria etc. Trees dried by an aberrant history. The East and the West are opposed. The sense of our life is opposed to the one of their life, we don't meet in life, in death or in suffering." (*Idem*: 41)

The common element we had was the Christian faith. We were supposed to be like brothers and have one common vision. This vision and its Christian fundament were replaced by the modern, emancipated being. Communism was presented as having the purpose of social healing. Historically it was destined to erase social problems. But in fact it caused pain to the body as well as to the soul, mutilating

the being. And all these for an idea – whose idea in fact? The atheism showed its power, its devastating effects…

Now, as many of us have lost their spiritual values after experiencing communism, we are being confronted with millions of senses or options and ignore the superior authority of God. And this is one possible result of the fact that, while in Western countries such as France there were a lot of supporters of Marxism, in Eastern Europe there were countries comparable to huge Prisons – where the real sense of life, death and suffering was lived.

> A young man, physically destroyed by torture because of the new idea, was preparing to die. He was preparing while giving sense to his death, to his suffering and to his life… 'Tomorrow I'll go away', he says to his suffering fellows (He didn't say: 'I'll die tomorrow!')." Where will you go away, you bastard, 'cause I'm your Christ now!' the voice of the warrant officer is heard. (It was the voice of the triumphant history, which had painfully arrested Eternity). 'I'll go, sir, where you, too, will come,' answered the dying man with serenity; and thus the eternity of God turned its back to the history made by man. This apparently simple conversation shows the crossroads of present day humankind." (*Idem*: 42)

The prayers and the suffering of all our ancestors – and saints, including the prisoners of the communist regime, gather together beyond the "terror of history" and "remake out of tears the immaculate face of God. Because, in order to understand the sense of life, of death and of suffering from the communist ghetto, you need not the eye of reason but the one full of tears, which transport you beyond this reality and show you the road back home." (*Idem*: 43)

Nietzsche said "God is dead." Fukuyama said "History has reached its end." And we today are leaving the consequences of the behaviour programmed by such guidelines. But, no. God is not dead. "History is not dead or finished; it has become more and more violent, more rapid, more arrogant, more merciless and more pervert." (*Idem*: 42) God is still present in the heart of the people who know what suffering is, who know the meaning of death and the one of life because they also know "suffering is 'the gate towards God,' the ladder leading to our Creator. Our people has been experiencing suffering from the very beginning. Let's imagine Romania facing God and you will see that God comes down and helps you." (*Idem*: 53)

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Sociocultural Aspects of Illocutionary Acts

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ABSTRACT

The paper discusses some of the most important and influential aspects that influence the nature of illocutionary acts. The first part of the article covers theoretical views on illocutionary acts while the second part provides an empirical study on the sociocultural elements that determine the role and function of illocutionary acts in communication. The last and summary part of the article draws some tentative conclusions on the sociocultural elements of illocutionary acts in the interactive process of communication.

KEYWORDS: *illocutionary acts, sociocultural aspects, dialogism*

Austin's binary distinction between constative and performative utterances probably is his main contribution to linguistic theory. In his recuperation of Austin's "central" ideas for constative linguistics, John Searle (1969) focused on the illocutionary act, which he was at great pains to distinguish as clearly as possible, from the locutionary act of uttering certain phonemes that carried a certain meaning. Indeed in Searle's hands this locutionary versus illocutionary distinction became a reformulation of the constative versus performative distinction.

In Lectures VII, on the distinction between the constative and the performative, Austin discovers that ultimately there is no real difference between them as acts (stating or informing is a speech act just like marrying or betting or promising) and ends up junking the whole thing and starting over, in chapter IX, on the distinction between the illocutionary act and the perlocutionary act. This paper will consider and propose a solution to this problem, which is offered by the dialogical theory of Mikhail Bakhtin.

I have selected from the vast wealth of Bakhtin's dialogical thought only those principles that best suit my argumentative needs here. The principles I have chosen are central to Bakhtin's dialogism, but they are not the only central ones. There are four principles altogether that mostly contribute to the social and cultural aspects of iloocutionary acts.

a. All being is dialogical. The part of this that interests us is specifically social being, humans interacting with each other, in particular speaking and writing to each other; but Bakhtin insists that dialogue is at the heart of *all* being, including that of inanimate objects.

Dialogism argues that all meaning is relative in the sense that it comes about only as a result of the relation between two bodies occupying *simultaneous but different* space, where bodies may be thought of as ranging from the immediacy of our physical bodies, to political bodies and to bodies of ideas and ideologies in general. Reality is always experienced, not just perceived, and further that it is experienced from a particular position (either social or cultural). Bakhtin conceives that position in kinetic terms as a situation, an event, the event of being a self. In his linguistic and philosophical work, Bakhtin endeavors to describe language so that dialogue is not a subsequent act of combination but is itself the starting point.

b. The self is constituted socially, culturally and thus dialogically. We are not born "separate" creatures; we are born undifferentiated from other people and our environment, and we gradually develop a self in dialogue with others, by internalizing parts of them and by sending our own intentions and desires and anxieties and fears to them. As a result, they are always in us and we are always in them. "Our own" voices are made up of the voices of others, which we personalize, tonalize out of different organismic needs, but which still retain a powerful charge of dialogical engagedness in culture and society.

c. Language as a medium of social and cultural exchange and transmission is constituted dialogically. Language does not exist in the abstract formal state of pure stability imagined by constative linguists-what Saussure called *la langue*. Language does not even exist in the form Saussure called *la parole*, "speech" as the excluded other of constative linguistics. Saussurean *parole* is the instantiation of the stable structures of *la langue*, or what Noam Chomsky derogated as the mere human "performance" of the beautifully abstract and formal realm of language "competence." Language *is* dialogue. It exists only in and through dialogue. Without dialogical encounters there is no language; there are only sounds and marks, abstract signs lacking all interactive human performativity, directedness, intentionality. Language is always someone's words, words uttered by someone in dialogue with someone else, intended by the speaker to have a certain kind of impact on that someone else *in* that particular dialogue constituted socially and culturally.

d. Every utterance is internally dialogized in the sense of being oriented both back to the utterance that gave rise to it and forward to the response that it will provoke in society. In "Discourse in the Novel," Bakhtin calls this an orientation toward the listener's response, a projected expectation that prestructures the utterance around what the listener may say in reply:

> The word in living conversation is directly, blatantly, oriented toward a future answer-word: it provokes an answer, anticipates it and structures itself in the answer's direction. Such is the situation in any living dialogue. (Bakhtin, 1981: 280).

In this model the speaker's interpretation of the previous utterance (the "already spoken"), the speaker's new intention, and the listener's expected interpretation (the "answer-word") coexist *within* the utterance. Every element of language

comes to us dialogically in our linguistic interactions, through actual dialogical exchanges, and remains saturated with the voices of its past users.

The article proposes a new dialogical perspective on the contribution of the commissive*I promise* in discourse by revising the essential, sincerity, preparatory and propositional content conditions, which guarantee the performance of the act of promise. Following Searle (1969), a promise is an act of undertaking an obligation and a commitment to fulfill it. However, as we shall argue, the promiser's commitment to an obligation is seriously undermined by the presence of dialogical voices and shades of doubt in discourse and appears to be a *re*-and-*in*-volution phenomenon in locutor's speech.

Illocutionary acts such as asking, requesting or promising are governed by constitutive rules, namely, rules which help speakers to establish the existence and the performance of linguistic behaviour. These are rules which constitute and/or define the verbal interaction in illocutionary acts or in promising something, since our paper discusses one specific illocutionary act, that of promising. For instance,

Uttering *X* counts as *Y* in context *C*.

which in the case of promising would be uttering "I promise I will come" counts as a promise when the speaker wishes to commit to his being at a certain place.

As interlocutors share the same linguistic code, based on grammar, when they communicate a message, so do they share the necessary and the appropriate rules for performing a certain illocutionary act. Searle (1969) has proposed a strategy how these rules can work in producing real communicative effects. First, he sets down four kinds of conditions on a given illocutionary act, otherwise known as felicity conditions, which, if met by interlocutors, guarantee the performance of the act. Second, rules are extracted from the felicity conditions for performing the desired illocutionary act.

Let us discuss in more detail how the four felicity conditions are met when speakers perform a promise. Suppose speaker *S* say to hear *H* the following sentence:

(1) *I promise* I will come back to you one day. (FPMW_fict_prose) BNC

The very first condition for the utterance to be classified or understood as a promise is the *essential condition*. The essential element in performing a promise is the fact that speakers undertake the obligation to do something. In example 1, speaker *S* undertakes the obligation to come back to her one day. This is an essential element which does distinguish the act of promising say from the act of asking or demanding. But as it is going to be discussed below this has also social and cultural interferences.

The second condition is the *sincerity* one. Thus, the speaker of utterance 1 not only is undertaking the obligation to do something but also intends to perform act *A*

(to come back to her one day). We are not suggesting that speakers do not break promises or that they do not promise insincerely, but only stating that, other things being equal, a promiser forwards consciously his goal to perform a certain action under certain social and cultural conditions, which are represented linguistically.

Although the speaker intends to perform a certain promise, he cannot do so without believing he has the ability to do that. Thus, the act of promising is also a rational performance performed in dual relation to the interlocutor(s), either present or absent in the speech act. This assumption is also reinforced by the fact that promisers promise when they believe that the undertaking is in the other interlocutors' interest or to their benefit, or at least a belief about psychological representation of this kind. The third condition is so called the *preparatory* condition.

Another crucial aspect of promising is the propositional content included in the act. There are no limits on the propositions (they can be descriptions, predictions, judgments, advice and so on and so forth) which speakers express, but it should be noted that making a promise is not the same as, say, making a request or rejecting an offer. First and foremost, a promise is an utterance which concerns a future action. It would be nonsense to promise something that was done in a certain period in the past as in the following example

(2) I promise I was asked a lot of questions.*

The propositional aspect is one of the restrictions which speakers unconsciously know when promise. It is a pure prediction on a future act and constituted socially and culturally, as well.

Moreover, there is still another restriction which occurs in promising, the referential side of it. The speaker must refer to himself as a promiser, that is, he cannot promise on behalf of someone else. Thus the two restrictions which we briefly discussed make up the fourth and last condition, that of propositional content. A promiser predicates a future act *A* of himself. The parenthetical verb *I believe* is not part of the proposition expressed and does not contribute to the meaning of the propositionin anyway. It is only anchored to it in order to show the speakers' attitude to the occurrence.

In sum, Searle proposes that a speaker *S* promises to do act *A* for hearer *H* when the following conditions are met (consider again example 1):

(1) *I promise* I will come back to you one day. (FPMW_fict_prose) BNC

a. *Essential Condition*. The utterer undertakes the obligation to come back to her one day. He is committed to perform that action.

b. *Sincerity Condition*. The utterer intends to come back to her one day. His intention is part of the obligation that the utterer sincerely undertakes.

c. *Preparatory Condition*. There are, as we mentioned, two aspects involved here. First, the speaker believes that coming back to her one day is an action which

is the hearer's interest. And second, the speaker believes that he has the capacity of performing the act of coming back one day.

d. *Propositional Content Condition*. Again the speaker predicates that what is uttered (I will come back to you one day) concerns a future action of him.

The conditions discussed so far define a promise, but we have already said that we need rules which could be followed by speakers in order to promise something. We simply convert the conditions into rules. However, it is important to clarify the weight or the nature of the rules set. We previously mentioned that illocutionary acts such as promising are governed by constitutive rules. This is correct up to some point. The essential condition tells us what an utterance counts as (for instance a promise), and it is a converted constitutive rule. The rest of the conditions, the sincerity, preparatory and propositional content regulate the utterance of an expression for promising.

Searle's theory appears to be very useful for the pragmatic analysis of the promises that speakers of a certain language make. Additionally, it helps hearers to recognize the speaker's intention in promising something and at the same time it becomes a useful principle which enables effective communication. However, we would like to propose a new perspective on the illocutionary act of promising by revising the four conditions and rules. The discussion is mainly based on the Bakhtinian theory of dialogism, and the rules for making and understanding a promise are seen in the dialogical and sociocultural view.

We would like to focus our discussion mainly on the sincerity condition, which involves the intention of the speaker to perform a certain act. We have excluded from our discussion those cases when the speaker intends to break a promise intentionally or when he promises insincerely. Whenever a promise is made it acquires some or full meaning not only by means of the information transmitted or by dint of the parenthetical verb *I promise*, but because the utterance is part of an unstated or imaginary normative situation. Now, this normative situation is greatly affected or changed by the authority which the promiser wishes to show or have rather than by the promise being conveyed.

If we come back again to our initial example (1), we can say that the speaker is in an uncomfortable situation, which he would like to overcome by showing his authority over the fact she may not believe he will come back to her one day.

The speaker may not even intend to perform the act in question, which does not necessarily mean that he is being insincere, but only trying to acquire back his authority over a situation, which is timeless; it regards a past, a present and a future state of real or imaginary interlocutors and a social and perhaps a cultural background shared by the interlocutors in question. Thus, the sincerity condition is best explained in terms of speakers who attempt to change a situation or state and convey this information rather transmitting information about a future act.

Dialogically speaking, there are voices in promises which cast doubt on the authority of the promiser. The promisee is assured not so much about the future act, as about the unfavorable position of the promiser, which is questioned by a past-

and-present dynamism of events and the sociocultural factors that influence and determine our linguistic behavior in everyday speech and communication.

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Pierre-Louis Ginguené e la difesa e illustrazione della lingua italiana

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ABSTRACT: ***Pierre-Louis Ginguené and the Defence and Illustration of the Italian Language***

Between the 18th and the 19th century the French language had imposed itself as the modern *koiné* while the Italian language was still trying to define its physiognomy as one of the most evident factors of the national unity and identity. The French scholar and journalist Pierre-Louis Ginguené is the author of important pages on literary historiography and literary criticism concerning the Italian culture, where he comes out with his passionate enthusiasm towards the Italian language against the contamination of French as well as with interesting reflexions on how the Italian language could develop and defend its specificity, thus showing a surprising affinity in thought with many contemporary Italian writers.

KEYWORDS: *language, culture, national identity, the "questione della lingua italiana" 18th-19th century*

In Italia, le secolari discussioni sulle origini, l'evoluzione, le caratteristiche e i rapporti di incontro-scontro tra le lingue europee ripresero vita nel passaggio tra Settecento e Ottocento, caricandosi di nuovi significati, in speciale modo nel quadro delle relazioni con la Francia, assumendo sempre più il colore della rivendicazione del riconoscimento dell'identità nazionale, di una comune italianità non ancora sancita a livello politico ma alla quale concorreva una necessaria, sempre più manifesta unità e compattezza culturale. Intanto, l'ultimo quarto del XVIII secolo prima e gli anni dell'impero napoleonico poi decretavano il trionfo di quell'«*Europe française*»[1] proclamata e celebrata nel corso di tutto il Settecento in un succedersi di discorsi, saggi e studi con cui francesi e stranieri esponevano i pregi della lingua e ragionavano attorno alle cause che ne avevano favorita la diffusione.[2]

Le vittorie belliche, le strategie diplomatiche, l'accorta politica culturale, lo sviluppo delle lettere sin dagli autori del *Grand Siècle* e, successivamente, del pensiero, con la filosofia delle *Lumières* e con l'*Encyclopédie*, infine, una corte ineguagliabile per fasti e ricercatezze, esempio di *grandeur* ammirata e imitata da sovrani e altolocati di tutta Europa, avevano creato le premesse ideali affinché la lingua francese fosse esportata presso gli ambienti colti in un'area vastissima, che si estendeva a sud – nella penisola italiana –, nelle regioni centrali del continente,

cioè nel mondo germanico, a est – in Russia – e, infine, nei paesi del Nord Europa.[3] Nel Settecento e nel primo Ottocento, quindi, scrivevano e parlavano in francese anche stati non francofoni, poiché il francese era la lingua del sapere, della cultura, delle arti e delle lettere, della moda e della diplomazia; letterati illustri erano ambiti ospiti presso le maggiori corti e Accademie d'Europa; e non rari erano gli scrittori stranieri che sceglievano di pubblicare in lingua francese, quasi a garanzia di una maggiore diffusione delle loro opere.[4] Il francese sembrava essersi sostituito al latino, assumendo la funzione di una *koiné* moderna per le relazioni diplomatiche, politiche, commerciali e culturali: *«Jadis tout étoit Romain, aujourd'hui tout est Français.»*[5]

Le disquisizioni intorno ai pregi del francese abbondavano e offrivano l'occasione per operare confronti tra le diverse lingue, dai quali veniva spesso stilata una gerarchia delle parlate d'Europa, dove osservazioni oggettive si intrecciavano sovente a *cliché* che davano adito al formarsi o al consolidarsi di pregiudizi.[6] Fra i tanti trattati che spiegavano l'*«universalité»* e decretavano il trionfo di un'*«Europe française»* sul piano linguistico, il *Discours sur l'universalité de la langue française* di Antoine de Rivarol, stampato nel 1783, condensava argomentazioni che echeggiavano da circa un secolo:[7] la chiarezza – il noto concetto di *clarté* di matrice cartesiana – e l'ordine insito nella sintassi del francese, e l'armonia dei suoi suoni erano sufficienti a dimostrare la superiorità della lingua. Lapidario, Rivarol stabilì che

> La syntaxe française est incorruptible. C'est de là que résulte cette admirable clarté, base éternelle de notre langue. CE QUI N'EST PAS CLAIR N'EST PAS FRANÇAIS; ce qui n'est pas clair est encore anglais, italien, grec ou latin,[8]

riproponendo, quasi cento anni dopo, il tono offensivo con cui nel 1687 il Père Dominique Bouhours aveva asserito che

> […] de toutes les prononciations, la nôtre est la plus naturelle, & la plus unie. Les Chinois, & presque tous les Peuples de l'Asie chantent; les Allemands rallent; les Espagnols declament; les Italiens soûpirent; les Anglois sifflent. Il n'y a proprement que les François qui parlent.[9]

Giudizi e pregiudizi intorno alle lingue straniere erano poi spesso estesi alle culture e alle nazioni che le parlavano. Così, riprendendo dei luoghi comuni sedimentati nel tempo, mentre il francese rappresentava la lingua della cultura, l'italiano era spesso liquidato come la lingua dei commedianti, se non addirittura dei ciarlatani e dei truffatori.

Mentre la Francia celebrava i fasti del proprio idioma, l'Italia si trovava a far fronte all'espansione della lingua francese negli ambiti più svariati – la diplomazia, l'amministrazione pubblica, le arti, la moda[10] –, conseguenza del suo consolidamento come lingua della cultura e della conquista francese di buona parte della penisola.

Le reazioni non tardarono, in un paese dove il problema dell'impiego sempre più esteso di una lingua straniera alimentava con nuovi spunti la plurisecolare e irrisolta questione della lingua. Le controversie linguistiche che animavano la scena culturale italiana tra Sette e Ottocento procedevano sulle linee tracciate dai dibattiti dei secoli precedenti – riabilitazione del volgare nei confronti del latino, individuazione di un italiano letterario ideale – però venivano complicate in ragione della mutata situazione politica e quindi culturale:[11] l'inserimento dell'Italia nell'*«Europe française»* collegava la questione del rapporto tra lingua italiana e lingua francese alle annose discussioni intorno al confronto tra toscano e lingua comune.[12] Dopo la Rivoluzione del 1789 quello del 'francesismo' diventò un tema particolarmente spinoso nelle trattazioni dei letterati, costretti ad affrontare il complesso interrogativo della legittimità dell'inserimento indiscriminato di voci straniere in un idioma nazionale la cui fisionomia – per la specifica realtà storica, culturale e dunque linguistica della penisola – continuava a mancare di un profilo netto. Le discussioni più accese scoppiarono nelle regioni dove la presenza culturale francese era più forte, come in Piemonte,[13] e in quelle dove il problema delle caratteristiche distintive di una lingua italiana comune era percepito con maggiore intensità, come in Toscana. La questione della precisazione della lingua italiana e dei suoi rapporti con l'invadenza del francese si inseriva nella presa di coscienza di quanto utopico fosse il progetto di pervenire a una lingua 'perfetta', progressivamente abbandonato nel corso del Settecento a vantaggio di una rivalutazione della naturale differenziazione delle lingue. Ma, soprattutto, il confronto con la lingua francese stimolò la presa di coscienza della lingua quale espressione, al pari della letteratura e delle arti, della musica e del pensiero filosofico, di un'identità nazionale che in quegli anni cercava riconoscimento e affermazione, avviando quel lungo processo che avrebbe portato l'Italia da nazione a stato nazionale. Le soluzioni proposte, pur se accomunate dall'intenzione di reagire contro l'accondiscendenza degli autori nei confronti dei francesismi alla moda e dalla volontà di pervenire a un ideale di prosa rispettosa delle tradizioni espressive della penisola e nel contempo conveniente ai tempi moderni, rispecchiavano tuttavia il contrasto, tipico delle età di transizione, tra antico e moderno, tra fedeltà rigorosa verso la tradizione e ricerca di adeguamento ai tempi. Le discussioni dei letterati assumevano così toni spesso concitati, divisi tra puristi di stretta osservanza e fautori, pur nel rispetto della tradizione, di un'espressione più moderna.

Voce fuori dal coro fra i suoi conterranei, Pierre-Louis Ginguené, francese 'anomalo', appassionato e attento studioso della cultura italiana, e strenuo difensore della nostra lingua in terra francese, seguì con attenzione l'evoluzione delle discussioni attorno alla questione e in qualche modo vi prese parte, soppesando e commentando nei suoi scritti le differenti tesi che via si delineavano in materia. Intellettuale poliedrico – giornalista, critico musicale e letterario per la stampa periodica,[14] Ginguené insegnò letteratura presso l'Athénée e, sulla base dei materiali preparatori dei suoi corsi, scrisse la prima storia della letteratura italiana pubblicata in Francia, l'*Histoire littéraire d'Italie*, in nove volumi, di cui sei

pubblicati a partire dal 1811, e tre postumi, opera che segnò un'importante tappa nella storiografia letteraria, perché modernamente – per l'epoca – impostata sul concetto di storia letteraria nazionale e secondo un percorso di evoluzione storica.

Della lingua e della cultura d'Italia – musica, arti, letteratura, storia – Ginguené era un fine conoscitore, continuamente aggiornato grazie a una fitta rete di contatti con i letterati italiani del tempo. Curiosamente, dell'Italia Ginguené non visitò che Torino, dove visse per otto mesi in qualità di ambasciatore di Francia: per il resto della sua vita non si allontanò da Parigi, dove era giunto nel 1772 dopo aver lasciato la provincia bretone che gli aveva dato i natale, in cerca di fortuna negli ambienti intellettuali – come accadeva per tutti gli aspiranti scrittori e artisti, da sempre attirati dal mito culturale della capitale e dalle sue infinite possibilità di formazione e affermazione. Nonostante i contatti diretti con l'Italia furono pressoché nulli, Ginguené fu però grande lettore e anche osservatore di cose e vicende italiane, e attorno a lui si formò presto una sorta di cenacolo composto da studiosi, artisti e uomini di lettere italiani che a Parigi erano di passaggio oppure che lì erano emigrati. Pur non lasciando scritti specificamente dedicati alla lingua italiana o saggi su questioni linguistiche, osservazioni sulla lingua italiana, sull'apprendimento delle lingue straniere e persino considerazioni sull'arduo compito del traduttore costellano sia l'*Histoire littéraire d'Italie*, sia soprattutto, stimolate dall'attualità, le sue recensioni per la stampa periodica a opere di autori italiani pubblicate in Italia, oppure in italiano in Francia, oppure a testi di letteratura italiana tradotti in francese.[15]

Interessante è sfogliare il corpus dei suoi interventi sulle maggiori riviste culturali del tempo per l'originalità, per un francese dell'età napoleonica, delle asserzioni in un'epoca in cui, forti della diffusione del francese come 'lingua internazionale', i letterati di Francia affermavano che il francese doveva essere studiato in tutte le altre nazioni e che l'apprendimento delle altre lingue era inutile.[16] Ginguené non esitava a denunciare la presunzione di superiorità dei connazionali, quel *«préjugé national»* e quella *«partialité»* che riscontrava troppo di frequente. In particolare, contestava la superficialità di conoscenza e valutazione che alimentava il persistere dell'immagine dell'italiano come lingua degna di studio quasi soltanto in funzione del canto melodico,[17] oltre che la faciloneria che conduceva alla convinzione della semplicità del suo apprendimento per la vicinanza del vocabolario a quello francese, in ragione alla comune provenienza latina. Convinto assertore dell'importanza dello studio delle lingue straniere quale primo passo in direzione di una migliore comprensione delle altre nazioni, di pacifici e fruttuosi confronti e scambi culturali, Ginguené affermava che gli avvenimenti storici che stavano intrecciando il destino della penisola alle vicende francesi avrebbero dovuto contribuire ad avvicinare ulteriormente Francia e Italia e favorire il dialogo interculturale; il primo passo avrebbe dovuto comportare la conoscenza delle due lingue:

> La langue italienne n'est plus pour nous un objet de pure curiosité. À mesure que l'Italie devient plus française, il devient pour les Français d'une nécessité plus urgente d'entendre la langue de ce beau pays.[18]

La particolare sensibilità verso lingua italiana stimolava Ginguené a seguire con attenzione le discussioni fra i letterati della penisola sul tema della 'corruzione' dell'idioma in conseguenza dell'influenza francese e ad analizzare le proposte per far fronte alla situazione in nome dell'urgenza di difendere della lingua ma anche della necessità di raffinarla e dunque di individuare dei modelli cui poeti e scrittori avrebbero dovuto riferirsi. Nei suoi interventi sulla stampa, Ginguené incoraggiava autori e studiosi italiani a scrivere sempre nella loro lingua, affrancandosi dall'ancora forte deferenza nei confronti del latino, secondo l'esempio di nazioni che – come l'Inghilterra e la Francia – da due-tre secoli avevano esteso l'utilizzo dell'idioma nazionale a tutte le discipline, così che l'inglese e il francese si erano consolidati quali linguaggi per la scienza, il filosofia e il diritto, sostituendosi definitivamente al latino. Lo leggiamo, ad esempio, nella recensione al saggio *Della necessità di scrivere nella propria lingua* (orazione proemiale alle pubbliche lezioni di eloquenza italiana l'anno 1806 del Professor Giovanni Rosini, dell'Università di Pisa,[19] dove, riprendendo le argomentazioni del docente, Ginguené affermava che nel XIX secolo scrivere e pubblicare in latino era un controsenso, poiché significava ricorrere a una lingua morta, pertanto inadatta alle necessità espressive e ai contenuti moderni. La ricchezza dell'italiano e la sua nobiltà erano attestate anzitutto dalla presenza, nella storia letteraria del Paese, di poeti e prosatori ineguagliabili – *«Dante, Pétrarque et Boccace, avaient ennobli la langue et l'avaient rendue propre à exprimer les sentiments les plus forts et les plus hautes pensées»*[20] –, esempi che avrebbero dovuto convincere filosofi e scienziati a diffondere i loro scritti in volgare, seguendo l'esempio di Galileo, Torricelli e Redi, i quali, rare eccezioni, avevano scelto di pubblicare i loro studi nella lingua nazionale, come avevano fatto, per il francese, Buffon e Malebranche. Lo stesso argomento era ripreso in una recensione di poco successiva, dedicata all'orazione di Ugo Foscolo *Dell'origine e dell'ufficio della letteratura*, pubblicata a Milano dalla Stamperia Reale nel 1809.[21] Foscolo rivolgeva un vigoroso appello agli Italiani, richiamandoli per aver troppo a lungo trascurato la loro lingua. Anche il Foscolo rammentava ai suoi contemporanei l'eloquenza dell'espressione dei maestri italiani nella poesia e nella prosa, fosse essa letteraria o scientifica. Dante, ma anche Machiavelli, e pure Galileo, quindi, più di recente, Galiani e Beccaria, avevano dimostrato con i loro scritti la ricchezza della loro lingua, che invece alcuni intellettuali di inizio Ottocento tendevano a sottovalutare: *«[...] les savants ont dédaigné l'éloquence»*, osservava Ginguené ribadendo il motivo conduttore del saggio foscoliano. La rinascita e un più diffuso impiego, quale lingua del sapere e anche della scienza, della lingua italiana, presumeva però la salvaguardia delle caratteristiche distintive della stessa, un ampliamento del vocabolario a partire dalle sue radici e una chiusura nei confronti dell'inserimento di voci straniere che sembravano minacciarne l'identità. Foscolo esortava i letterati a lavorare per abbellire e accrescere in lemmi l'idioma nazionale, senza dover ricorrere a termini importati da altre lingue, lavorando cioè sull'italiano stesso e guardando ai modelli del passato. Ginguené concordava con questa linea di politica linguistica e, quasi con toni da purista, si diffondeva in esortazioni agli uomini di cultura:

> Embellissez votre langue par la clarté, l'énergie, la lumière de vos idées; aimez votre art, et méprisant les lois des petites académies grammaticales, vous enrichirez votre style; aimez votre patrie, et vous ne souillerez plus par des importations étrangères la pureté, les richesses et les grâces natives de votre idiome; la vérité, les passions énergiquement exprimées rendront vos Vocabulaires plus exacts, moins ineptes et plus riches: les sciences auront un vêtement italien.[22]

La difesa della 'purezza', delle caratteristiche distintive che formano l'identità di ciascuna lingua, l'arricchimento di un idioma a partire dal suo patrimonio lessicale e dalle sue radici e il rifiuto delle contaminazioni straniere, responsabili della 'degenerazione' delle lingue, erano argomenti cari a Ginguené, il quale manifestò in più occasioni di condividere la preoccupazione dei letterati italiani per la progressiva francesizzazione – o «infranciosimento», secondo l'espressione dell'epoca. In un articolo del 1808, dedicato all'esame dell'antologia *Scelta di prose italiane tratte da più celebri e classici scrittori, con brevi notizie sulla vita e gli scritti di ciascheduno* curata da Paolo Luigi Costantini, si augurava che la presenza francese non avesse come conseguenza un'eccessiva alterazione, con conseguente declino, della lingua italiana. Ancora una volta nelle sue raccomandazioni riecheggiavano toni e contenuti delle pagine di tanti letterati italiani del tempo:

> Ce serait un triste fruit de notre influence sur ses destinées, si elle s'étendait jusqu'à effacer peu à peu du nombre des langues modernes celle qui en est reconnue la plus belle, la plus riche, la plus féconde en chefs-d'œuvre de tous les genres.[23]

Il sentimento di preoccupazione circa il destino dell'italiano, accompagnato dall'insofferenza verso l'egemonia esercitata dal francese sulle altre parlate europee, troppo spesso accettata e subita passivamente, pervadeva ad esempio la recensione all'imponente opera di Carlo Botta, la *Storia della guerra di indipendenza*, pubblicata nel 1809 e presentata da Ginguené sul «Mercure de France» nel 1810. In essa l'analisi della prosa dello storiografo gli offrì l'occasione per dar voce al 'disgusto' provato nel rilevare che certuni autori fossero arrivati non soltanto al punto di impiegare termini del francese, ma persino di trasferirne in italiano sue costruzioni sintattiche:

> Si j'osais m'en rapporter à mes impressions, je dirais que n'en estimant rien plus dans une langue que son originalité, aimant sur-tout à y voir les tours qui lui sont propres, et qui la différencient des autres langues, je suis presque toujours plus dégoûté que flatté de reconnaître dans la prose soit italienne, soit anglaise, des tours absolument français qui n'étaient pas originairement dans ces langues, et qui s'y sont insensiblement et presque furtivement introduits.[24]

All'abuso di prestiti e calchi da lingue straniere e, nella fattispecie, dal francese, il nostro autore opponeva con vigore l'*«autorité irréfragable»* del *Vocabolario* dell'Accademia della Crusca, *«[...] à laquelle depuis qu'il a paru tous les bons écrivains se sont soumis, barrière forte et solide contre laquelle se sont*

heureusement brisés tous les efforts du néologisme moderne» (VII, 386). L'Accademia della Crusca e i suoi lavori sono decantati in più capitoli dell'*Histoire littéraire d'Italie*, quale punto di riferimento indiscutibile e certo per tutti i buoni scrittori.[25] Dalle pagine della recensione al lavoro del Botta traspare un Ginguené piuttosto vicino alle tesi dei Puristi, caparbi paladini della lingua italiana e intransigenti avversari di qualsiasi ammodernamento che provenisse sia da lingue straniere sia da parlate locali che non fossero il toscano fiorentino codificato dalla Crusca e rappresentato dai maestri del Trecento. Il Purismo in effetti consisteva essenzialmente nella ripresa delle riflessioni esposte nelle *Prose della volgar lingua* di Pietro Bembo, cui era attribuito il merito di avere individuato il modello 'puro' di lingua letteraria nei maestri del Trecento – Dante e Petrarca per la poesia, Boccaccio per la prosa. Una posizione estrema, non condivisa da tutti gli intellettuali perché la lingua italiana del cosiddetto «aureo Trecento» era inadeguata alle esigenze espressive del XIX secolo: la lingua del passato era ovviamente sprovvista della terminologia necessaria a descrivere le scoperte, le innovazioni della tecnica, i concetti filosofici e i parametri estetici nuovi e, dunque, incapace di tradurre in parole il mondo contemporaneo. La prosa della *Storia della guerra di indipendenza degli Stati Uniti d'America* rispettava i canoni puristi e, di conseguenza, fu accusata di un pesante stile arcaico, denso di termini desueti e di costruzioni sintattiche obsolete. Ginguené parve nondimeno apprezzare questo stile, tant'è che, nel secondo dei due articoli che vi dedicò, commentò che quelle pagine gli avevano consentito di compiere un sorta di viaggio immaginario nel grande Trecento italiano, immergendosi nella lingua dell'età dell'oro: *«En lisant l'ouvrage de M. Botta […] j'ai cru lire un des auteurs de ces deux grands siècles que les Italiens appellent l'âge d'or de leur littérature»*.[26] Non gli era comunque sfuggita qualche caduta di stile di cui si era macchiato l'autore, ad esempio l'introduzione di termini utilizzati con valenze non registrate dalla Crusca, come la voce «libertini», impiegata impropriamente per indicare i patrioti che si battevano in difesa del principio della libertà; oppure quei vocaboli inadatti al registro linguistico richiesto da un'opera storiografica,[27] come *«[…] la bordaglia, pour le bas peuple, la canaille, sont-ils bien du style de l'histoire?»*.

La passione per la nostra lingua e la dichiarata convinzione della necessità di introdurre provvedimenti al fine di preservarne le caratteristiche distintive resero Ginguené degno del titolo di socio onorario della prestigiosa ed elitaria Accademia della Crusca, nomina raramente accordata a uno straniero, che ricevette nel 1811. Ristabilita il 19 gennaio del 1811 su intervento di Bonaparte, lo stesso giorno ne fu stilato l'ordinamento, assegnando gli incarichi e decidendo il numero dei soci: dodici residenti e venti corrispondenti, nominati con decreto del 23 gennaio, in occasione della prima seduta del rinnovato consesso. Ginguené risultò l'unico straniero tra i venti nuovi membri: il suo nome figurava accanto a quelli di illustri letterati italiani, fra cui Vincenzo Monti, Giovanni Rosini, Ippolito Pindemonte, Gian Francesco Galeani Napione, Ennio Quirino Visconti. È importante notare che la sua elezione avvenne prima della pubblicazione dell'*Histoire littéraire d'Italie* – i volumi I, II e III uscirono infatti soltanto nella primavera del 1811 –,

testimonianza significativa della considerazione e del valore che gli accademici italiani già avevano assegnato agli studi e agli interventi del francese prima che la sua fama nella penisola venisse solidamente sancita dalla pubblicazione (seguita da immediata traduzione in italiano) della sua importante opera storiografica. La nomina a socio corrispondente dell'Accademia della Crusca, la proclamazione del *Vocabolario* quale autorità incontestabile in materia di lingua e le osservazioni minute sulla prosa degli autori suoi contemporanei non devono tuttavia indurre a collocare Ginguené tra i più rigorosi simpatizzanti della corrente purista. Pur se rispettoso nei confronti dell'autorità accademica fiorentina e ostile agli eccessi dei prestiti dalle lingue straniere, egli possedeva una mentalità assai più aperta rispetto ai cruscanti intransigenti e ai puristi inflessibili. Sempre sfogliando i suoi interventi sulla stampa e le digressioni di argomento linguistico inserite nell'*Histoire littéraire d'Italie*, si nota una curiosità ammirata e un profondo rispetto espressi in più occasioni nei confronti delle infinite varietà dialettali che componevano e compongono il mosaico linguistico italiano.[28] Da questo punto di vista Ginguené si avvicinava a quella corrente di studiosi che individuavano nel concorso delle varianti regionali e dei vernacoli le fonti cui attingere per un costante arricchimento della lingua italiana, che sarebbe stata espressione di una parlata viva e vivace,[29] e che nel contempo avrebbe trasmesso in letteratura l'anima della specificità regionale degli scrittori: *«Se mêler au peuple italien, comprendre ses besoins et ses aspirations; écouter celui-ci, qui est de Milan, ou celui-là, qui est de Naples, afin d'entrer dans les jugements et dans les préjugés du voisin»*.[30] Nei volumi III e VI dell'*Histoire*, la peculiare intensità espressiva della parlata toscana e sull'attenzione del Ruzzante per il vernacolo della provincia di Padova sono oggetto di osservazioni particolari, decisamente originali per l'epoca, pur se sappiamo che Ginguené non ebbe modo di recarsi sul posto e che le sue considerazioni procedevano per via indiretta, attraverso la lettura e l'analisi delle caratteristiche lessicali e sintattiche dei testi letterari. Analogamente, colpiscono i commenti esposti nel capitolo XXII del volume III, incentrato sulla poesia del Quattrocento, a proposito delle fonti di ispirazione del linguaggio poetico di Lorenzo de' Medici: *«[...] Les paysans et le peuple de Toscane ont un langage qui leur est particulier et qui est singulièrement propre à exprimer des sentiments naïfs mêlés d'images gracieuses et assaisonnés d'une gaîté rustique»* (III, 494).

Pur nel rispetto dell'autorità della tradizione, dunque, e pertanto in coerenza con la sua formazione settecentesca e classicista, in ambito linguistico Ginguené si delinea come una interessante figura di passaggio, proiettata già negli interessi linguistici del XIX secolo, poiché la scoperta e lo studio dei dialetti si sviluppa proprio nell'Ottocento. Il suo approccio all'analisi linguistica dei testi letterari – ma anche della prosa in ambito storiografico, musicale, scientifico, artistico – pare collocarsi su quella linea di pensiero che animerà il Manzoni, il quale, quando si accingeva alla stesura de *I Promessi Sposi*, si trovò nella difficile impresa di conciliare le richieste, in parte condivise, del Purismo imperante, con i suoi limiti, allontanandosi delle teorie di Monti e di Cesari, fautori di un italiano 'puro',

eccessivamente dotto nel suo voler escludere il parlato, con la sua vivacità, ricchezza e genuinità.

In Francia una generale campagna contro gli eccessi dei sentimenti di franco-centrismo che, radicatisi nel corso dei secoli, si erano acuiti nel Settecento, era il motivo conduttore degli studio di storici come Dominque-Joseph Garat e Pierre Daunou, e di archeologi e viaggiatori come Constantin-François Chassebœuf Volney e Aubin Louis Millin, al cui operato va il merito della scoperta delle radici delle identità nazionali e della contestualizzazione geografica e storica delle culture d'Europa e del Mediterraneo.[31] Questi studiosi condividevano con Ginguené – unico letterato fra gli *Idéologues* che lavoravano nell'ambito delle discipline umanistiche – la presenza negli ambienti culturali dove si andava sviluppando il pensiero erede della filosofia dei Lumi, radicato nella capitale opera di Etienne Bonnot de Condillac, l'*Essai sur les connaissances humaines*, intrisa di fiducia nel progresso evolutivo delle lingue verso una loro sempre maggiore razionalità, chiarezza e ricchezza nell'espressione. Tesi che, ripresa da Ginguené e applicata alla lingua italiana, contribuiva, anche in terra francese, a preparare il terreno a quel principio che nell'Ottocento avrebbe annullato il concetto dell'esistenza di una lingua 'perfetta', opponendole la pari dignità di tutti gli idiomi, in quella che è stata definita la «rivalutazione di Babele»:[32] ogni lingua matura gradualmente un suo 'genio', che ne segna l'unicità e che esprime una visione del mondo propria, cioè comunicando un'identità culturale specifica.

NOTE

[1] Prendiamo a prestito la definizione che era stata introdotta dal diplomatico Luigi Antonio Caraccioli, nel volume *Paris, le modèle des nations étrangères, ou l'Europe françoise; par l'éditeur des Lettres du Pape Ganganelli* (Paris: Veuve Duchesne, 1777).

[2] Cfr. F. Baldensperger, "Comment le XVIII[e] siècle expliquait l'universalité de la langue française" [1907], in *Études d'histoire littéraire*, Genève: Slatkine Reprints, 1973, t. I, 1-54; L. Réau, *L'Europe française au siècle des Lumières*, Paris: Albin Michel, 1971; M. Fumaroli, *Quand l'Europe parlait français*, Paris: Éditions du Fallois, 2001.

[3] Si ricordi che dopo la revoca dell'Editto di Nantes centinaia di ugonotti, costretti all'esilio, trovarono asilo in Olanda e nei paesi del Nord Europa, di religione protestante. Molti di essi, come è noto, intrapresero una vivace attività editoriale, stampando, in francese, giornali di ampia diffusione e tutti quei volumi che in Francia erano soggetti a censura.

[4] Basti ricordare, fra i tanti, Cesare Beccaria, Carlo Goldoni, Giuseppe Baretti, Ferdinando Galiani, Giacomo Casanova, Carlo Denina, Horace Walpole, Edward Gibbon e Philip Chesterfield.

[5] L.A. Caraccioli, *op.cit.*, 3.

[6] Cfr. M. Mauviel, "Le français contre l'italien", in *Langues: une guerre à mort*, in «Panoramiques. Numéro spécial dirigé par G. Gauthier», n. 48, IV trimestre 2000, 57-62.

[7] A. De Rivarol, *Discours sur l'universalité de la langue française* [1783], in Idem, *Pensées diverses; suivi de Discours sur l'universalité de la langue française, Lettre sur le globe aérostatique*. Édition présentée, établie et annotée par S. Menant, Paris: Desjonquères, 1998, 103-157. Il Discorso di Rivarol fu presentato in occasione di un concorso bandito dall'Accademia di Berlino nel 1788.

[8] A. de Rivarol, *op.cit.*, 128-129.

[9] D. Bouhours, *Les entretiens d'Ariste et d'Eugène* [1687]. Présentation de F. Brunot, Paris: Colin, 1962, 39.

[10] Alcuni letterati facevano uso abitualmente del francese nella corrispondenza privata, in appunti personali e annotazioni diaristiche.

[11] Cfr. almeno: *Discussioni linguistiche del Settecento*. A cura di M. Puppo, Torino: UTET, 1957; *Letteratura e questione della lingua*. A cura di P. Zolli, Bologna: Zanichelli, 1979; C. Marazzini, *Storia e coscienza della lingua in Italia dall'Umanesimo al Romanticismo*, Torino: Rosemberg & Sellier, 1989; C. Marazzini, *La lingua italiana. Profilo storico*, Bologna: Il Mulino, 2002 (in particolare i capitoli *Il Settecento* e *L'Ottocento*).

[12] *«Ainsi, du contact avec les Français naît le sentiment de la différence; à la vue de l'étranger, la personnalité nationale se précise; par lui, l'œuvre d'une unité s'ébauche»* (A. Fugier, *Napoléon et l'Italie*, Paris: Janin, 1947, 89).

[13] Cfr. almeno: G.L. Beccaria, "Italiano al bivio: lingua e cultura in Piemonte tra Sette e Ottocento, in Piemonte e letteratura (1789-1870)", in *Atti del Convegno* (San Salvatore Monferrato, 15-17/10/1981), I, a cura di G. Ioli, Torino: Regione Piemonte, 1983, 15-55; C. Marazzini, *Piemonte e Italia. Storia di un confronto linguistico*, Torino: Centro Studi Piemontesi, 1984 (cap. III: "L'italiano rinnegato. Politica linguistica e resistenza nazionale nel Piemonte francese", 119-160); *Idem*, "Galeani Napione di fronte alla «Proposta» di Monti: le «fatali conseguenze della divisione dell'Italia»", in *Studi Piemontesi*, vol. XVIII, fasc. I, marzo 1989, 103-114; E. Falcomer, "Antifrancesismo letterario di primo Ottocento: l'inedito «Parallelo tra i poeti classici italiani ed i francesi» di Carlo Vidua", in *Franco-Italica*, n. 1, 1992, 119-144.

[14] Si ricordino le collaborazioni a *La Décade philosophique, littéraire et politique*, al *Mercure de France* e al *Mercure Étranger*. Per un profilo biografico e per l'analisi della sua attività di critico letterario e musicale per la stampa periodica, di docente e di accademico, rimandiamo alla nostra monografia *Pierre-Louis Ginguené (1748-1816) e l'identità nazionale italiana nel contesto culturale europeo*. Prefazione di Sergio Zoppi, Roma: Bulzoni, 2004, e al volume di Paolo Grossi *Pierre-Louis Ginguené, historien de la littérature italienne*, Bern: Peter Lang, 2006.

[15] Inoltre, Ginguené storico della letteratura non poté fare a meno di inserire, negli ampi quadri d'insieme dedicati, a seconda, o a un intero secolo, o a periodi più ristretti della storia culturale italiana, che caratterizzano l'*Histoire littéraire d'Italie*, accenni o sintetici *excursus* di argomento linguistico. Se non può essere definito propriamente uno storico della lingua, poiché si limitò, in materia linguistica, a sintetizzare le conclusioni tratte da studiosi precedenti o coevi, Ginguené, da storico delle lettere e della cultura, provvide sempre a contestualizzare le espressioni letterarie e artistiche, dedicando dunque l'opportuno spazio a sintesi e considerazioni sull'evoluzione della lingua letteraria e sulle discussioni succedutesi nel corso dei secoli in materia linguistica.

[16] *«Nous en agissons autrement à l'égard des langues étrangères. Nous commençons par les regarder comme inutiles pour l'usage. Nous prenons au pied de la lettre l'universalité de la nôtre»*: P.-L. Ginguené, recensione alla *Grammaire italienne, élémentaire et raisonnée, suivi d'un traité de la poësie italienne; ouvrage qui a eu l'approbation de l'Institut national de France; par G. Biagioli, ex-professeur de littérature grecque et latine, à l'Université d'Urbin, de langue italienne au ci-devant Prytanée de Paris, et auteur des Notes grammaticales et philosophiques sur les lettres du cardinal Bentivoglio*. Deuxième édition, revue et considérablement augmentée par l'auteur, dans les deux parties qui la composent, in *Mercure de France*, t. XXXV, 28/1/1809, 162-168, ora in *P.-L. Ginguené journaliste et critique littéraire.* Textes choisis avec une introduction et des notes par S. Zoppi*,* Torino: Giappichelli, 1968, 336.

[17] Cfr. G. Folena, *L'italiano in Europa. Esperienze linguistiche del Settecento*, Torino: Einaudi, 1983, 219 sgg.

[18] P.-L. Ginguené, recensione alla *Scelta di prose italiane, tratte da' più celebri e classici scrittori, con brevi notizie sulla vita e gli scritti di ciascheduno*; da P. L. Costantini. – *Choix de morceaux de prose italienne, tirés des auteurs les plus célèbres et les plus classiques, avec de courtes Notices sur la vie et les écrits de chacun d'eux*; par P.L. Costantini, in *Mercure de France*, t. XXXIV, 29/10/1808, ora in *P.-L. Ginguené journaliste et critique*, cit., 301.

[19] Il testo, pubblicato a Pisa, per i tipi della Società Letteraria, nel 1808, poi a Firenze, da Molini e Landi, nello stesso anno, consisteva nella prolusione con cui il docente aveva inaugurato il suo corso di eloquenza italiana per l'anno accademico 1808-1809. La recensione di P.-L. Ginguené fu immediata: "Della necessità di scrivere nella propria lingua: De la nécessité d'écrire dans sa

propre langue". Pise, 1808, in-4°, in *Mercure de France*, t. XL, 24/2/1810, ora in *P.-L. Ginguené journaliste et critique*, cit., 341-344.

[20] *Ibidem*, 343.

[21] P.-L. Ginguené, recensione a *Dell'origine e dell'ufficio della letteratura, etc. De l'origine et des Devoirs de la littérature, Discours d'Ugo Foscolo*. Milan, 1809, in-8°, in *Mercure de France*, t. XL, 24/2/1810, ora in *P.-L. Ginguené journaliste et critique*, cit., 345-348.

[22] *Ibidem*, 347.

[23] P.-L. Ginguené, recensione alla *Scelta di prose italiane*, cit., 301. Il volume recensito era stato pubblicato a Parigi, da Fayolle, nel 1808.

[24] P.-L. Ginguené, recensione alla *Storia della guerra dell'indipendenza, etc. Histoire de la guerre de l'Indépendance des États-Unis d'Amérique*, écrite par Charles Botta. À Paris, chez D. Colas, imprimeur-libraire, rue du Vieux-Colombier, n. 26. Quatre vol. in-8°, in *Mercure de France*, t. XLII, 18/8/1810, ora in *P.-L. Ginguené journaliste et critique*, cit., 370.

[25] Ginguené stesso, nella sua ricchissima biblioteca, possedeva sei volumi del *Vocabolario degli accademici della Crusca, impressione napoletana, con l'aggiunta di molte voci raccolte dagli autori approvati dalla stessa accademia*, edito a Napoli tra il 1746 e il 1748; inoltre, conservava una copia delle *Annotazioni sopra il vocabolario degli accademici della Crusca, opera postuma di A. Tassoni*, stampata a Venezia nel 1698, e del *Nuovo dizionario italiano-francese, e francese-italiano, composto su i dizionari dell'Accademia francese e della Crusca e arricchito di tutti i termini proprj delle scienze e delle arti, del signor abate Francesco de Alberti di Villanuova*, edito a Marsiglia nel 1796. Accanto a questi vocabolari e dizionari, il catalogo della sua biblioteca riporta, nella sezione *Livres italiens*, grammatiche e storie della lingua italiana, studi sulla 'lingua toscana' e il saggio di Gian Francesco Galeani Napione *Dell'uso e de' pregi della lingua italiana*, testi che dimostrano il suo puntuale aggiornamento sui dibattiti letterari e linguistici in atto nella penisola. Cfr. *Catalogue des livres de la bibliothèque de feu M. P.-L. Ginguené, Membre de l'Institut Royal de France, de l'Académie della Crusca, de l'Académie de Turin, etc. dont la vente commencera le lundi 2 mars 1818*, Paris: Merlin, 1817.

[26] P.-L. Ginguené, recensione alla *Storia della guerra dell'indipendenza*, cit., 18/8/1810, 370.

[27] *Ibidem*, 370-371.

[28] Cfr. M. Mauviel, "La postérité de Dominique Joseph Garat (et de la postérité des Idéologues en général)", *Actes en ligne du Colloque International Idéologie - Grammaire Générale - Écoles Centrales* (Tubinga, Castello di Hohentübingen, 29 mars - 2 avril 2001), Free Universität Berlin: <http://www.geisteswissenschaften.fu-berlin.de>, 2007, 309-346.

[29] Cfr., ad esempio, le riflessioni di Galeani Napione nel saggio *Dell'uso e dei pregj della lingua italiana* (1791) e la *Proposta di correzioni e aggiunte al Vocabolario della Crusca (1817-1826)* curata da Vincenzo Monti con l'apporto di numerosi intellettuali italiani.

[30] P. Hazard, *La Révolution française et les lettres italiennes (1789-1815)*, Paris: Hachette, 1910, 435.

[31] Cfr. M. Mauviel, *Le français contre l'italien*, cit. Per la figura di Dominique-Joseph Garat e per il suo contributo alla diffusione delle culture e delle lingue straniere, in particolare quella basca, cfr. ancora M. Mauviel, *La posterité de Dominique-Joseph Garat*, cit.

[32] Cfr. il capitolo "La rivalutazione di Babele", in U. Eco, *La ricerca della lingua perfetta nella cultura europea*, Roma-Bari: Laterza, 1993, 364-370.

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Écriture et authenticité

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ABSTRACT: ***Texts and Authenticity***

George Sand finds in her writing the means to go in for the reality a way that wasn't a limit, and thus she overlaps her possible multiplicity on the alienated image of herself. To this self conquest by the language, the writing comes with its own resources. The reading of George Sand's *Correspondence* is very conclusive: the writing gets rid of the subject control, setting free the rationality from the usage and acting by movements and successive returning. In the literary discourse, the classical opinions about the truth and the false, the internal and the external, the beauty and the ugliness and, by extension, the good and the bad, are diluted; we can say that there is a great extension of the discursive possibilities, setting free from the usage of the censorship and limits.

KEYWORDS: *writing*, *graphemes*, *change*, *liberty*, *authenticity*

Grâce à la bienveillance de M. Georges Lubin, j'ai eu la possibilité d'étudier bien des autographes de George Sand. Surprise par les changements d'écriture qu'ils manifestent, je me suis proposé de déchiffrer leur importance pour l'évolution du caractère et de la personnalité de l'écrivain. Intéressée aux études graphologiques de Frédéric Dubois, j'ai essayé de pénétrer dans le laboratoire du créateur « pour saisir la clef de sa propre organisation et de sa propre existence. » (Athanasiu, 1970 : 36)

Dans ses lettres (1964 : 556), mais aussi dans son œuvre (1869 : 223-224), Sand parle maintes fois de son goût pour les « sciences » plus ou moins connotées d'ésotérisme (physiognomonie, phrénologie, graphologie, spiritisme), goût qui, d'ailleurs, doit être situé dans l'engouement commun aux romantiques du XIXe siècle : Hugo, Balzac, Nerval ; il satisfaisait d'avantage encore cette curiosité de l'inconnu et cette impatience des limites qui caractérisent la mentalité romantique.

Michon, le père de la graphologie, Crépieux-Jamin, le fondateur de la graphologie moderne en France, le Suisse Pulver, le Belge Hégar, l'Allemand Pophal, le Roumain Stahl considèrent, tous, l'écriture « un véritable séismographe à même d'enregistrer la dynamique de notre rapport établi entre l'écriture et son auteur. » (Athanasiu, 1970 : 9)

Parmi les disciplines qui ont pour objet l'étude de l'individualité, la graphologie constitue également une méthode dynamique de recherche. Bien appliquée, elle peut ainsi offrir une série de données tout aussi importantes que les investigations

morphologiques (la physionomie, la typologie somatique) ou les recherches fonctionnelles (l'étude des gestes, de la mimique, des tests). La graphologie veut surprendre les manifestations évolutives de l'individu, comprendre l'essence de l'individualité, saisir les caractères spécifiques de chaque personnalité. Toutefois, et les graphologues en sont bien conscients, la « graphologie n'a pas la prétention d'épuiser toutes les potentialités et les tendances d'une personne. » (Athanasiu, 1970 : 15)

En tant qu'étude auxiliaire de la psychologie des sexes et des âges, la graphologie devient moyen de sondage des zones moins connues de la personnalité humaine. L'écriture enregistre les moindres secousses d'une sensibilité ouverte, offerte au tumulte du monde.

L'examen graphologique fait appel à des théories logiques et mathématiques et met en évidence avec plus de netteté que les moyens traditionnels de recherche l'authenticité des traits de la personnalité. Les résultats auxquels on arrive sont plus constants car ils échappent, en bonne partie, à l'influence des facteurs subjectifs. C'est là, à notre avis, la justification du recours à l'analyse graphologique dans un écrit littéraire.

Les changements de l'écriture sont dus aux modifications du caractère humain à travers toute la vie, mais notamment dans des situations-limite de l'existence. La *Correspondance* de Sand en témoigne assez souvent. En avril 1856, elle change d'écriture. L'écrivain s'en explique ultérieurement, dans une lettre à Pauline Viardot : « Chère Mignonne, habituez-vous à mon écriture changée. C'est une découverte que j'ai faite, ayant la main brisée et contractée de fatigue, pour écrire plus vite sans trop barbouiller. »[1]

Le changement consiste essentiellement dans le redressement, parfois même le renversement, d'un graphisme initialement incliné à droite, une tendance au grossissement, une diminution de l'angulation allant jusqu'à substituer la guirlande à l'arcade et à l'angle comme système de liaison. Il faut souligner aussi le traitement plus libre du champ graphique, conséquence d'une évolution dans laquelle le mouvement prend le pas sur la forme.

En situant ce changement dans la cadre de l'évolution de Sand, trois précautions s'imposent :

- considérer le « changement » comme l'aboutissement d'une évolution, dont l'examen attentif montre qu'elle doit être interprétée dans le sens d'une libération progressive ;
- soumettre un certain nombre de textes, des années 1822, 1834, 1844, 1846, 1859, 1867 et 1870 à une comparaison portant sur toutes les espaces graphiques, notamment sur les rapports de la forme et du mouvement ;
- prendre soin de distinguer l'écriture des textes destinés à la publication ou représentant des actes de la vie officielle de celle, naturellement plus libre, des notes intimes ou des lettres aux amis.

Sand le précise, le changement lui apporte une plus grande rapidité avec une moindre fatigue. La nouvelle écriture est, en effet, plus spontanée, plus aisée, plus naturelle, pour tout dire. L'authenticité de l'acquisition d'une nouvelle écriture

pour Sand – s'il s'agissait vraiment d'une acquisition – ne saurait être mise en doute en raison de la primauté du mouvement sur la forme. Mais l'idée même d'une acquisition semble devoir être écartée, au bénéfice d'une libération progressive du geste graphique parallèlement à l'affranchissement des contraintes sociales, à la maîtrise ou à l'atténuation de ses propres contradictions.

L'étude de l'écriture dans le temps enseigne que Sand est parvenue à harmoniser ses pulsions et forces vitales avec la représentation qu'elle se faisait d'elle-même et de ses buts. Et l'on voit justement, avec le temps, le souci de la forme céder le pas à la liberté du mouvement.

S'il y eut chez elle une écriture acquise, ce ne fut pas celle de 1856 et des années suivantes, mais bel et bien celle de la première partie de la vie, conforme aux schémas mentaux et éthiques transmis par l'éducation et le milieu social. Le graphisme de ces années-là reflète simultanément la dépendance du milieu et la volonté de s'en affranchir.

Il faut voir aussi que l'année 1856 a été précédée de mois particulièrement difficiles. Après toutes ses expériences sentimentales et amoureuses, ses déceptions politiques, ses démêlés assez sordides avec sa fille Solange, Sand este secouée par la mort, le 13 janvier 1855, de sa petite-fille de cinq ans, Jeanne Clésinger. Karénine écrit : « Le chagrin plonge M^me^ Sand dans une langueur, une prostration complète ; elle souffrit d'étouffement, abandonna son travail, bien que durant toute sa vie elle trouva toujours en écrivant une consolation à ses maux.. » (Karénine, 1926 : 270)

1856 coïncide par ailleurs avec le bilan négatif des entreprises théâtrales : « En dehors de quelques réussites passagères, note Karénine, elle n'a trouvé que déceptions et amertumes. » (Karénine, 1926 : 272)

Outre ces circonstances extérieures, c'est l'évolution intérieure de Sand qui éclaire le mieux les raisons de la modification de son écriture.

> La vieille femme, eh bien oui c'est une autre femme, un autre moi qui commence et dont je n'ai pas encore à me plaindre. Cette femme-là est ignorante de ces erreurs passées. Elle les ignore parce qu'elle ne saurait plus le comprendre et qu'elle se sait incapable de le renouveler[2],

écrit Sand à Buloz.

Et Karénine de faire écho dans le temps :

> Les amis de George Sand dans les vingt-cinq dernières années de sa vie, ceux de la dernière heure surtout, auxquels la "bonne dame de Nohant" n'apparut que sous les traits de cette aïeule si philosophiquement sereine, si naturellement bienveillante, si impersonnellement bonne envers tout ce qui l'entourait, on dirait même si bourgeoisement vertueuse, ont de peine à croire que cette aïeule écrivait jadis à Musset des lettres follement brûlantes, qu'elle avait traversé des périodes de doute cuisant, de désespoir…(Karénine, 1926 : 353)

Qui mieux que Sand, dans sa lettre à Sainte-Beuve, du 15 décembre 1860, peut nous renseigner sur son état d'esprit de ces années-là ?

> Je suis une pente qui monte ou descend, sans que j'y sois pour rien. La vie me mène où elle veut et, depuis beaucoup d'années, je suis si désintéressée dans la question que je n'ai à me défendre de rien, je traverse des régions sereines et je rends grâce à Dieu de m'y avoir laissée entrer. (Sand, 1981 : 197)

Libération, sérénité, ces états d'âme concordent avec les constatations du graphologue :

> redressement = indépendance par rapport au milieu ; guirlande se substituant à la virilité et à la résistance ; traitement plus libre de l'espace graphique et la primauté du mouvement sur la forme = libération des sentiments, spontanéité. Le grossissement y ajoute une note de confiance en soi allant de pair avec une affirmation plus tranquille de la personnalité (1956 : 132),

remarque Frank dans son ouvrage *L'écriture, projection de la personnalité.*

Les écritures de 1822 à 1870 illustrent bien cette évolution : les choses se passent comme si Sand, au fil de ses expériences, approfondissant sa connaissance d'elle-même, s'assume telle qu'elle est, lève progressivement son masque et livre aux autres son vrai visage. Une telle démarche constitue l'essence même d'une libération dont les deux termes sont : sérénité intérieure et indépendance à l'égard du jugement d'autrui.

George Sand trouve dans l'écriture le moyen d'inscrire dans la réalité une trace qui ne soit pas une limite, en superposant la multiplicité de ses « moi » possibles à l'image aliénée de son « moi » réel. À cette conquête de soi par le langage, les lettres concourent avec leurs ressources propres. La lecture de la *Correspondance* de George Sand est révélatrice : le discours échappe au contrôle du sujet écrivant, débordant la rationalité de l'usage et opérant par déplacements, oblitérations et détours successifs. Dans le discours littéraire se diluent les oppositions classiques du vrai et du faux, de l'intérieur et de l'extérieur, du beau et du laid, par-delà le bien et le mal se réalise l'extension maximale des possibilités discursives enfin libérées de la censure et des contraintes de l'usage.

NOTES

[1] G. Sand (1869). *Lettre autographe signée à Pauline Viardot*, Nohant, 17 janvier, 6 p., in-8, coll. Lovenjoul, C. 572, fol. 45.

[2] G. Sand (1869). *Lettre autographe signée à Buloz*, Nohant, 23 février, 7 p., in-8, coll. Aurore Sand, C. 112, fol. 14.

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Les grands espaces de circulation en tant qu'hétérotopies chez Frédéric Beigbeder

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ABSTRACT: ***Large Traffic Spaces as Heterotopia with Frédéric Beigbeder***

In this research paper on the railway station and the airway station as heterotopias in French media novels by Frédéric Beigbeder, we aim to explore several aspects linked to the appropriation and comprehension of the railway and railroad space by characters that populate the French writer's novels. We would also like to establish a typology of functions and meanings of the railway station/airway station, as they emerge from the corpus of chosen novels: the railway station as public space sometimes deserted, the railway station as a space of urban sociability and empathy, the airway station as heterotopia in the imaginary of the drug addict, the railway station as photographic representation of a space *other*, the airway station as metaphor of the passage outside place and as a common non-place in comic books.

KEYWORDS: *places, heterotopias, railway-station, airway-station, French media literature*

0. Introduction

Le voyage en train produit sa propre culture. Des règles de comportement sont souscrites à la culture du voyage sur la voie de fer. Des comportements uniques dans les cabines des passagers ont surgi par contraste avec la vie qui se déroule en dehors de l'espace de la gare. D'ailleurs, le voyage sur la voie de fer comporte ses propres surprises. Quelques-unes en sont strictement culturelles, tandis que d'autres concernent le besoin croissant des affaires à tisser des relations dans le monde entier par la multiplication des contacts personnels. Dans l'analyse de l'espace de la gare, nous allons considérer non pas seulement la signification de l'espace ferroviaire pour les personnages qui peuplent les romans de Frédéric Beigbeder, mais aussi les expériences particulières que les personnages ont à l'intérieur de cet espace.

Dans cette étude sur la gare et l'aérogare en tant qu'hétérotopies dans les romans français médiatiques de Frédéric Beigbeder, nous allons explorer quelques aspects liés à l'appropriation et à la compréhension de l'espace ferroviaire par les personnages de ses romans et établir une typologie des fonctions et significations de la gare/aérogare, telles qu'elles surgissent dans le corpus des romans étudiés : la gare comme espace public parfois désert, la gare en tant qu'espace de sociabilité

urbaine et d'empathie, la gare comme hétérotopie dans l'imaginaire du drogué, la gare comme représentation photographique d'un *espace autre*, l'aérogare comme métaphore du passage hors lieu et comme non-lieu[1] commun dans la bande dessinée.

1. La gare comme espace public parfois désert

Un premier terme de cette classification/typologie des significations du lieu ferroviaire dans la littérature française médiatique intègre la fonction de la gare en tant qu'espace public parfois désert chez Frédéric Beigbeder

Chez Frédéric Beigbeder, la gare en tant que lieu est connue, et reconnue, par ses usagers comme fréquentée, et très rarement comme espace désert.

Parfois déserte, la nature de la gare s'en trouve modifiée, vidée de son sens habituel, l'architecture et son usage n'étant plus liés :

> Vienne était une ville morte. À moins qu'un couvre-feu ait été décrété en notre honneur ? Ses habitants semblaient claquemurés derrière leurs volets vanille fraise. Le retour à la gare déserte fut pénible. En comparaison, la retraite de Russie avait dû être une promenade de santé. Jean-Georges se noyait sous les références littéraires. Il mélangeait Zweig, Freud, Musil, Hitler et Schnitzler dans un maelström de cuistreries incultes. [...]C'était vraiment pire que la campagne russe. Au moins là-bas, la garde mourait mais ne rendait pas...
> Le soir, nous avons pris des trains qui rentraient.[2]

Dans *Mémoires d'un jeune homme dérangé*, l'espace de la gare, devenu neutre, est la représentation, grandeur réelle, d'un projet architectural urbain postmoderne de Vienne où l'on peut apprécier de ses qualités spatiales et des effets de celles-ci, mais aussi de ses valeurs signifiantes au cadre de la ville où cet espace est inscrit : la gare déserte donne l'impression d'une ville déserte et vice-versa: « Vienne était une ville morte. À moins qu'un couvre-feu ait été décrété en notre honneur ? Ses habitants semblaient claquemurés derrière leurs volets vanille fraise. Le retour à la gare déserte fut pénible [...]. »[3]

Tandis que la valeur signifiante du bâtiment public de la gare est définie par des stéréotypes architecturaux (le hall, sa colonnade, les escaliers), la valeur signifiante de la gare en tant que lieu est identifiée par les passagers et les voyageurs selon leur propre perception de cet espace. Si les passagers, les voyageurs et leurs us et coutumes (regarder les panneaux des départs, prendre un billet, attendre, rencontrer, regarder les panneaux ou les écrans de télé emplacés au cadre du non-lieu) peuvent confirmer l'organigramme d'une gare, ils ne peuvent pas facilement définir une valeur signifiante de celle-ci. Parfois, chez Frédéric Beigbeder, et surtout dans *Mémoires d'un jeune homme dérangé*, la gare se transforme en simple lieu de passage pour des passagers « ivre-morts » qui ne perçoivent plus l'espace de la gare comme lien avec une nouvelle ville, comme moyen d'accès à une nouvelle cartographie mentale d'un espace inconnu, mais plutôt en tant que simple espace de transit qui n'est plus conscientisé en termes de perception de lieu ou

d'espace, mais comme un élément dans une succession d'espaces-autres, sans âme, condensés dans une suite d'événements, de sôuleries décadentes dans l'expérience des personnages : gare de Vienne, taxi, hôtel, bain, aspirine, déguisement, taxi, arrivée au bal :

> Ivres-morts, nous descendons du train un quart d'heure après son entrée en gare de Vienne. Nous errons dans la ville à la recherche d'un hôtel. Nous effrayons les autochtones. Nous sommes devenus les hooligans cravatés, ça sonne encore mieux que les ricaneurs pantalonnés. Nous montons dans un autobus in petto, sine die et manu militari. Jean-Georges s'endort sur les genoux d'une vieille dame en criant « Heil Kurt Waldheim ! » et nous sommes jetés de l'autobus a priori, ipso facto et ex abrupto. Il n'en rate pas une. Plusieurs d'entre nous (dont moi) avons envie de le latter. Trop mal à la tête pour ça. Condensons la suite des événements : taxi, hôtel, bain, aspirine, déguisement, taxi, arrivée au bal. En piteux état, mais parés.[4]

Parfois, la gare déserte dévoile une conception urbaine surmoderne, où la contrainte de l'espace public ferroviaire a été prise en considération, plutôt que celle, pourtant si riche en références, d'une gare qui se transforme en lieu qui abrite. En *99 francs* de Frédéric Beigbeder, la gare devient un espace qui n'abrite plus, mais isole, cloisonne des passagers reconnus comme malfaiteurs, qui sont arrêtés à l'intérieur du buffet de la gare:

> Et maintenant mettez-vous dans la peau du commissaire Sanchez Ferlosio, 53 ans, dans son étroit bureau cannois. C'est la fin de journée, vous voyez tranquillement arriver le week-end et les cigales qui chantent et un ballon de blanc au comptoir du Buffet de la Gare, quand soudain c'est le branle-bas de combat : vous recevez un mandat d'arrêt international par e-mail avec en pièce jointe une RealVideo. Vous double cliquez sur l'icône et vous vous retrouvez en train de mater trois Français en noir et blanc qui sortent d'une villa en s'écriant : « Tu crois que la vidéo enregistre ? — Non, c'est juste un interphone. — De toute façon, même s'il y avait une trace, personne ne nous connaît ici » avant de s'approcher de l'objectif avec un gros caillou à la main.
> Vous déchiffrez péniblement un message en anglais, titré « First Degree Murder Prosecution» (tout de même), vous comprenez mal l'anglais mais, grosso modo, il semble y être question d'une enquête de la Police de Floride auprès de la municipalité de Miami à propos des autorisations de tournage en plein air au mois de février.[5]

De l'espace d'un lieu réel, la gare, on transite inconsciemment vers un lieu virtuel, celui électronique et, dans ce passage, on transfert aussi les expériences perceptives et sensorielles du personnage malfaiteur de *99 francs*, Octave Parango d'un espace réel à un espace virtuel qui renvoie pourtant à des images réelles – l'enregistrement transmis via e-mail du crime commis à Miami par les trois publicitaires (y inclus Octave Parango) :

> C'est la fin de journée, vous voyez tranquillement arriver le week-end et les cigales qui chantent et un ballon de blanc au comptoir du Buffet de la Gare, quand soudain c'est le branle-bas de combat : vous recevez un mandat d'arrêt international par e-mail avec en pièce jointe une RealVideo. Vous double cliquez sur l'icône et vous vous retrouvez en train de mater trois Français en noir et blanc qui sortent d'une villa en s'écriant : « Tu crois que la vidéo enregistre ? »[6]

2. La gare – espace de sociabilité urbaine et d'empathie

La gare n'est pas seulement un espace public parfois désert, elle peut aussi représenter un espace relationnel à sa propre histoire. La gare peut être considérée ainsi un espace d'échanges, pour les voyageurs, mais aussi pour les différentes catégories socio-professionnelles qui y travaillent. La gare représente donc un espace de socialisation en milieu urbain, mais aussi une structure qui attire des gens venant d'horizons divers, interagissant entre eux. La gare constitue un site d'échanges interpersonnels, de mélange à travers l'afflux de passagers qui interagissent à l'intérieur d'un espace de transit où d'habitude les relations interpersonnelles qui se nouent sont fragiles et temporaires.

La gare évolue d'un non-lieu vers un point d'échanges entre des gens qui se regardent furtivement, qui se côtoient, qui interagissent à l'intérieur de son espace. La gestion de cet espace est une question fondamentale pour la gare tant pour ses fonctions propres (transit etc.) que pour l'espace de socialisation et d'empathie qu'elle représente. Chez Frédéric Beigbeder, la gare devient aussi un espace de manifestation d'empathie, de résonnement avec les autres, d'identification avec l'histoire de l'autre, de compréhension de la vie de l'autre, à l'intérieur d'un espace public où l'individu peut deviner – derrière chacun des inconnus de la foule qui deviennent pour un instant connus –, « une pensée supérieure » qui le dépasse et qui « n'est pas le fait du hasard », mais la manifestation de la foi dans l'émotion partagée avec les autres :

> Souvent, quand je suis dans une gare ou dans un aéroport, que je vois des foules aller et venir, je tente d'imaginer l'histoire, la vie de chacun. Je me dis qu'il n'est pas possible que, derrière chacun d'eux, il n'y ait pas une pensée supérieure qui nous dépasse. Pas possible que ce soit le fait du hasard. Et c'est précisément parce que je suis persuadé que c'est impossible, que je suis renvoyé à ma foi en y trouvant le seul sens et, j'ose utiliser le mot, le seul sens rationnel ![7]

3. L'aérogare comme hétérotopie dans l'imaginaire du drogué

Parfois, la gare/aérogare devient chez Frédéric Beigbeder un emplacement sans lieu réel, puisque transférée dans l'imaginaire délirant du drogué dans *Nouvelles sous ecstasy*. C'est un emplacement qui entretient avec 1'espace réel de la société un rapport général d'analogie directe ou inversée. C'est un espace réel rendu irréel dans le délire de la drogue :

> Tu crois qu'on a bien fait de voler son képi ? Tu es sûr que les policiers courent moins vite que nous ? Elle est à toi cette moto ? Tu es certaine de pouvoir conduire dans cet état ? Tu veux pas ralentir ? Pourquoi prendre le périph' ? Est-il malin de se pencher comme ça dans les virages à 180 à l'heure ? [...] Demain fera-t-il jour ? Pourquoi se rendre à l'aéroport de Roissy-Charles-de-Gaulle ? La vie change-t-elle quand on change de ville ? À quoi sert-il de voyager dans un monde uniforme ? Tu n'as pas froid ? Comment ? Tu n'entends rien de ce que je dis à cause de ton casque ? Je peux crier n'importe quoi alors ? Chanter « I wanna hold your hand » ? [...]Où allons-nous garer cet engin ? Devant l'aérogare 1 ou dans le parking ? Pourquoi cette place de parking porte-t-elle le numéro 1 D6 ?
> Cela ressemble à « indécise », pas vrai ? Combien de temps elle dure cette pilule ?[8]

C'est un lieu autre que l'emplacement qu'il reflète et dont il parle, une hétérotopie[9]; l'(aéro)gare renvoie à une place que le drogué a occupée à un certain moment avant le délire, mais aussi à la place qu'il occupe au moment du délire, à la fois absolument réelle, en liaison avec l'espace qui l'entoure, qui porte des traces du réel de son expérience (la ville de Paris, l'aérogare 1 , l'aéroport Roissy-Charles-de-Gaulle), et en même temps irréelle, puisqu'elle est perçue dans l'espace imaginaire du délire sous l'effet de la drogue.

C'est une hétérotopie dans une hétérotopie, celle de l'espace du délire du drogué, une hétérotopie liée à un découpage du temps, c'est-à-dire elle ouvre sur une hétérochronie ; l'hétérotopie se met à fonctionner lorsque le personnage de *Nouvelles sous ecstasy* se trouve dans une sorte de rupture absolue avec son temps traditionnel, lorsqu'il est transposé dans le délire de la drogue ; cet espace-autre commence avec une étrange hétérochronie qu'est, pour l'individu, la dissolution de la vie et l'effacement de son individualité sous l'effet de la drogue (ecstasy). La drogue est celle qui crée un espace d'illusion qui dénonce comme illusoire tout espace réel, y inclus celui de l'(aéro)gare, et tous les emplacements à l'intérieur desquels la vie du personnage est cloisonnée. La drogue crée un autre espace, un espace *autre* qui donne l'impression du réel et l'impression de liberté, aussi parfait, mais aussi bien désordonné que l'espace réel, un espace *autre* où surgissent des traces de lieux et de non-lieux réels (la ville, la aérogare, l'aéroport) dans un délire qui alterne avec de brefs instants de conscientisation des effets de l'ecstasy : « Où allons-nous garer cet engin ? Devant l'aérogare 1 ou dans le parking ? Pourquoi cette place de parking porte-t-elle le numéro 1 D6 ? Cela ressemble à « indécise », pas vrai ? Combien de temps elle dure cette pilule *?* »[10]

4. La gare – représentation photographique d'un *espace autre*

Dans *Windows on the World* de Frédéric Beigbeder, la photographie sépia d'un accident de train ayant eu lieu à la gare Montparnasse le 22 octobre 1895 peut être considérée comme objective, tandis que le souvenir de la photographie est perçu comme subjectif.

La vision mentale et rétrospective de la photographie sépia d'un accident de train ayant eu lieu à la gare Montparnasse le 22 octobre 1895 se textualise, c'est-à-

dire se transmute en verbal narratif et descriptif complexe dans *Windows on the World*. L'écrivain Frédéric Beigbeder essaie de rendre l'atmosphère de l'exposition de Paul Virilio en décrivant l'installation qui consiste en une succession de salles obscures et bruyantes, où sont projetées des vidéos de désastres et qui se caractérise par l'omniprésence de la fumée et des équipes de secours communiquant par talkies-walkies :

> 9 h 08
> Dans La Plaisanterie de Milan Kundera, un des personnages pose cette question : «Vous pensez que les destructions peuvent être belles ? » Je me déplace comme un somnambule, assommé par l'exposition « Ce qui arrive » conçue par le philosophe et urbaniste Paul Virilio en collaboration avec l'agence France-Presse et l'Institut national de l'audiovisuel, du 29 novembre 2002 au 30 mars 2003. Aux murs de la fondation Cartier sont accrochées des photographies sépia d'un accident de train ayant eu lieu à la gare Montparnasse le 22 octobre 1895 : une locomotive à vapeur avait traversé la façade du premier étage avant de chuter sur le pavé de la place. Un attroupement d'hommes portant chapeau melon entoure la carcasse écrasée. L'installation consiste en une succession de salles obscures et bruyantes, où sont projetées des vidéos de désastres. [...] quelques humains minuscules déambulent autour de grues qui semblent des sauterelles impuissantes. À l'arrière plan, les quelques panneaux de béton restés debout du World Trade Center forment un dérisoire rempart. Le plus frappant est encore la boue.
> L'immeuble de béton et de fer s'est mué en motte boueuse. La propreté artificielle est devenue saleté naturelle. Les tours lisses et étincelantes se réduisent à un répugnant désordre chaotique. [...] Impossible de ne pas avoir la gorge nouée en scrutant pareil carnage. Je n'arrive toutefois pas à me débarrasser d'un sentiment de malaise, le même qu'en écrivant ce livre : a-t-on le droit ? Est-il normal d'être à ce point fasciné par la destruction ? La question de Kundera résonne étrangement au milieu de ces catastrophes.
> Les rues de New York sont blanches, couvertes de papiers et de poussière comme s'il avait neigé ; au milieu un bébé noir dort dans sa poussette. L'exposition de Virilio a fait scandale lors de son inauguration. N'est-il pas trop tôt pour esthétiser une telle désolation? Certes, l'art n'est pas obligatoire et personne n'est obligé de visiter une exposition, ni de lire un livre.[11]

La salle d'exposition représente en effet une hétérotopie, elle abrite un *espace autre*: la représentation quasi cinématographique de la gare Montparnasse où a eu lieu un accident le 22 octobre 1895. Le désir de rendre la représentation du lieu du désastre aussi proche du réel que possible (par la technologie des talkies-walkies qui imitent les cris de panique lors de l'accident et l'omniprésence de la fumée) ne fait qu'augmenter l'impression désagréable de fictionnalité :

> Aux murs de la fondation Cartier sont accrochées des photographies sépia d'un accident de train ayant eu lieu à la gare Montparnasse le 22 octobre 1895 : une locomotive à vapeur avait traversé la façade du premier étage avant de chuter sur le pavé de la place. Un attroupement d'hommes portant chapeau melon entoure la carcasse écrasée. L'installation consiste en une succession de salles obscures et

> bruyantes, où sont projetées des vidéos de désastres. Omniprésence de la fumée et des équipes de secours communiquant par talkies-walkies (je remarque que les cris de panique font plus chic en anglais, donnant l'impression désagréable de regarder une fiction). Sur un grand écran apparaissent les images des pelleteuses de Ground Zero (une vidéo numérique de Tony Oursler de dix minutes diffusée en boucle) : une colonne de fumée blanche surplombe un gigantesque amas de ferraille; [...][12]

La représentation photographique de la gare à partir de l'exposition de Paul Virilio sert de support à un développement identificatoire : identité physique au niveau du spectateur, identité psychique parce qu'elle met en jeu la mémoire de l'accident ferroviaire, l'imaginaire, l'intellect de celui qui regarde la photographie sous les yeux et qui développe en même temps l'expression langagière de celui qui remémore et décrit le non-lieu ravagé par l'accident.

5. L'(aéro)gare comme métaphore du passage hors lieu

L'aérogare devient dans *Windows on the World* une sorte de contre-emplacement, une hétérotopie dans laquelle les emplacements réels de la tragédie de 11 septembre 2001 à New York sont à la fois représentés, contestés et inversés, transformés en des sortes de lieux qui sont hors de tous les lieux, bien que pourtant ils soient effectivement localisables dans la cartographie mentale du personnage qui assiste et se transforme dans le chroniquer des derniers moments avant la catastrophe.

Ces lieux, parce qu'ils sont absolument autres que tous les emplacements qu'ils reflètent et dont ils parlent sont des hétérotopies, ou des métaphores du passage hors lieu, de l'autre côté des *fenêtres ouvertes sur le monde (Windows on the World)* ; entre les non-lieux et ces espaces autres, ces hétérotopies, il y a sans doute un lien représenté par le « miroir noir ». Le miroir noir est un lieu sans lieu, un lien entre le monde des derniers moments avant le désastre de World Trade Center, le 11 septembre 2001, et l'indescriptible de l'au-delà après le désastre. Dans le miroir noir, le narrateur se voit là où il n'est pas encore, dans un espace irréel qui s'ouvre virtuellement derrière la surface, où il pressent ce qui va arriver aux Twin Towers. Le miroir noir reflète une ombre qui lui restitue sa propre visibilité avant l'accident, qui lui permet de se regarder là où il est encore absent.

Mais c'est également une hétérotopie, dans la mesure où le miroir noir a, sur la place qu'il occupe, une sorte d'effet en retour – il reflète l'image des avions qui viennent de s'écraser sur New York – des cargos qui « se croisent dans l'obscurité – lumières rouges comme dans une aérogare aquatique », glissant sur la surface de celui-ci ; c'est à partir de ce regard qui en quelque sorte se porte sur le témoin des derniers moments avant le désastre de World Trade Center de New York, le 11 septembre 2001, du fond de cet espace virtuel qui est de l'autre côté du miroir, qu'il revient vers lui-même et il commence à se reconstituer là où il se trouve – sur la place de la tragédie ; le miroir noir sur lequel glissent les lumières rouges comme dans une aérogare aquatique fonctionne comme une hétérotopie en ce qu'il rend la place que le narrateur-témoin occupe juste avant la tragédie de

Twin Towers à la fois absolument réelle, en liaison avec tout l'espace qui l'entoure – le restaurant *Windows on the World* (*Fenêtres sur le Monde* – aux 106e et 107e étages de la Tour Nord de World Trade Center) et les environs –, et absolument irréelle, puisqu'elle est obligée, pour être perçue, de passer par le non-lieu virtuel qu'est l'aérogare aquatique, métaphore du passage hors lieu lors du désastre :

> Je fredonne ces paroles comme un cantique. I've got peace deep in my soul I've got love making me hope. [...]
> J'ai honte de mon bonheur catholique. Je suis indécent devant le plus grand crématorium du monde. Obscènement, inexplicablement content de vivre, simplement parce que je pense aux gens que j'aime. Les avions vont droit dans le mur et notre société aussi.
> Nous sommes des kamikazes qui veulent rester vivants. Seul l'amour me donne le droit d'espérer. Les cargos se croisent dans l'obscurité - lumières rouges comme dans une aérogare aquatique, glissant sur le miroir noir. Des oiseaux s'envolent vers les étoiles mortes. Je passe devant le Cunard Building, où l'on achetait, il y a un siècle, son billet pour voyager à bord du Titanic. L'embouchure de la rivière polluée se confond avec le ciel. Nous flirtons sans cesse avec le néant, la mort est notre soeur, il est possible d'aimer, sans doute notre bonheur se cache-t-il quelque part dans ce chaos. Dans trente ans y aurait- il une démocratie mondiale ? Dans trente ans, je serai obligé de déchanter comme le reste de la planète, mais je m'en fous parce que dans trente ans, j'en aurai 70. Quelque part, au loin, sur la mer, la lune ne va pas tarder à se refléter et alors l'eau ressemblera à une piste de danse ou à une pierre tombale. Je suis désolé de vivre mais mon tour viendra. Mon tour viendra.[13]

6. L'aérogare privée et l'héliport – des non-lieux communs dans la bande dessinée

L'aérogare privée et l'héliport privé deviennent des non-lieux communs dans la bande dessinée *Rester normal* de Frédéric Beigbeder et Philippe Bertrand[14]. Le fils Junior d'un père qui pèse plus de cinq milliards de dollars embarque ou débarque dans une aérogare privée, à l'abri des regards indiscrets. Il est possible, sur demande, d'avoir accès à des zones d'embarquement distinctes de l'héliport, à l'écart de l'aérogare privée, toujours tout près de la résidence. Mr Junior peut ainsi se détendre pleinement et apprécier le service aérien discret en toute tranquillité.

L'hélicoptère garé dans le champ, l'héliport privé devant la résidence sont symboliques de la commodité d'une expérience de voyage de luxe qui dépasse largement toutes les attentes des gens qui veulent rester « normaux » :

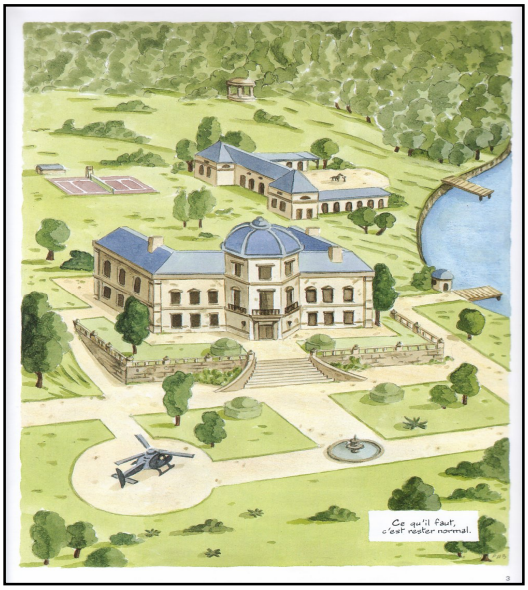

Fig. 1
Frédéric Beigbeder et Philippe Bertrand, *Rester normal*, Paris : Dargaud, 2002, p. 3.

Pour les riches de la Suisse, un pays où « fort peu d'histoires commencent, mais où beaucoup se terminent », il existe aussi un hangar privé d'avion, l'aérogare privée qui abrite un aéronef doué d'un système de divertissements à bord,

Fig. 2
Frédéric Beigbeder et Philippe Bertrand, *Rester normal*, Paris : Dargaud, 2002, p. 18.

mais aussi d'un écran principal à commandes audio, des sièges à prise électriques qui permettent d'utiliser à bord un ordinateur portable et d'autres gadgets, ainsi que des menus personnalisés, des boissons (champagne) et des repas de première classe adaptés à leurs goûts ainsi qu'un service de consommations et de rafraîchissements qui assurent leur arrivée à destination détendus, reposés et prêts à affronter la journée.

La problématique de la perception de l'espace peut être comprise comme gestion des contradictions engendrées par la distance, qui empêche l'interaction, même s'il s'agit, dans ce cas, d'un non-lieu représenté à petite échelle dans une bande dessinée : entre les bornes de l'enclavement (distance infinie – la métaphore du monde comme village global) et de l'ubiquité, les situations intermédiaires peuvent être traitées selon trois modalités : la *coprésence* (distance annulée par la co-localisation au cadre du non-lieu), le *transport* (un déplacement entre deux lieux par l'intermédiaire d'un non-lieu – le moyen de transport : l'avion), la *télécommunication* dans l'avion du père de Mr. Junior (les gadgets technologiques présentés à la page 19, qui sont autant de non-lieux dans un non-lieu (avion) inclus dans un autre non-lieu (l'aérogare privée)). La co-localisation nous semble être un trait particulièrement intéressant si nous tenons compte du fait que dans la BD la co-présence des deux non-lieux (le hangar en tant que contenant et l'autre non-lieu, l'avion, en tant que contenu) donne naissance à de nouveaux rapports de proportion entre les deux non-lieux : le non-lieu contenu est aussi grand que le non-lieu contenant dans la représentation de la BD, dominant l'entier champ visuel des vignettes BD de la page 18 de *Rester normal*, au centre des quatre autres vignettes.

Cette représentation spatiale du non-lieu n'est pas du tout naïve ou simpliste, d'autant plus que l'on se rend compte qu'une certaine cartographie mentale devient instrument de mesure de l'appropriation spatiale du monde qui devient village global, représenté dans la BD sous la forme d'une petite carte géographique où ne sont mises en évidence que les espaces qui comptent pour, les espaces localisables pour les personnages – la mère du Mr Junior et Mr Souleiman, le partenaire d'affaires du père de Mr Junior – qui n'appréhendent que les lieux qui leur sont familiers, tandis que le reste du monde devient pour eux un non-lieu, un espace sans âme, sans importance, habité par les *autres*, par les non-employés.

La carte géographique représentée en miniature dans la BD renvoie à une certaine cartographie cognitive que la mère du Mr Junior emploie inconsciemment comme instrument de mesure de l'appropriation spatiale du monde qui équivaut à l'appropriation spatiale du monde comme son propre monde, en ignorant tout ce qui sort de son propre système de perception. La carte géographique imaginée par la mère du Junior est une représentation de l'espace géographique tel qu'elle le comprend. Cette carte met en valeur l'étendue de l'espace, sa localisation relative par rapport aux espaces voisins, ainsi que la localisation des éléments qu'il contient. La carte sert à représenter des phénomènes dont la configuration spatiale produit du sens. La focalisation égoïste sur soi rend visibles les espaces d'importance personnelle (la Suisse, l'Arabie Saoudite), tandis que tous les autres espaces voisins deviennent des non-lieux, puisque rendus invisibles par

l'indifférence du sujet percepteur (ils sont le siège des non-employés, par opposition au monde des riches dans lequel elle vit et, par conséquent, ils sont assignés dans la légende de la carte et dans la représentation miniaturisée du monde une hachure gris clair – gris foncé) :

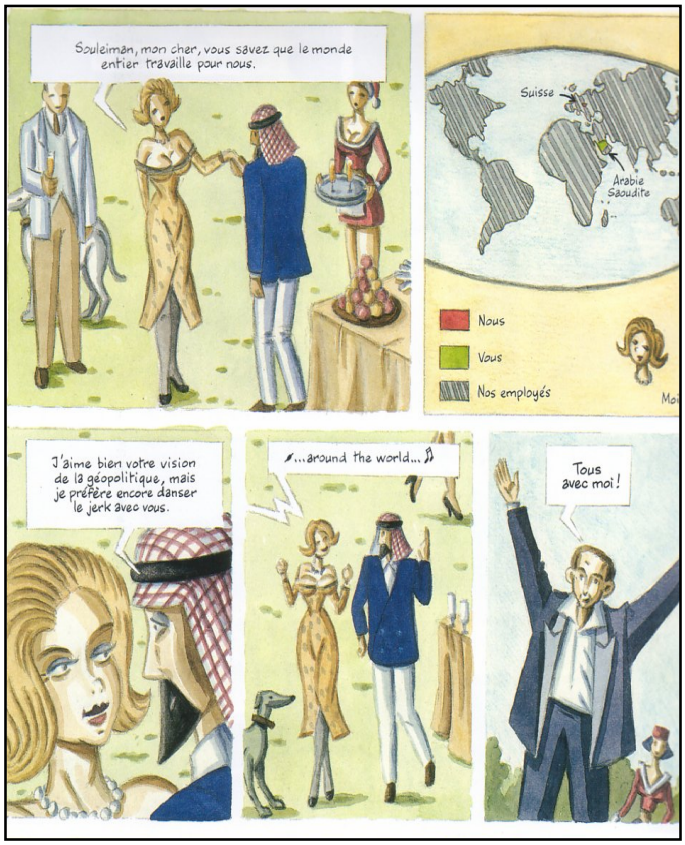

Fig. 3
Frédéric Beigbeder et Philippe Bertrand, *Rester normal*, Paris : Dargaud, 2002, p. 17.

7. Conclusions

Dans cet article, nous nous sommes proposés de démontrer que, chez Frédéric Beigbeder, les grands espaces de circulation en tant qu'hétérotopies sont connus et reconnus, par leurs usagers, comme fréquentés, et très rarement comme espaces déserts. La gare et l'aérogare ne sont pas seulement des espaces de sociabilité urbaine et d'empathie, mais ils constituent aussi des hétérotopies dans l'imaginaire du drogué dans *Nouvelles sous ecstasy*. Nous voulons enfin montrer que l'aérogare n'est pas seulement un non-lieu commun dans la bande dessinée *Rester normal*, mais qu'elle peut aussi être perçue comme métaphore du passage hors lieu,

lorsqu'elle devient – dans *Windows on the World* – une sorte de contre-emplacement, une hétérotopie dans laquelle les emplacements réels de la tragédie de 11 septembre 2001 à New York sont à la fois représentés, contestés et inversés, transformés en des sortes de lieux qui sont hors de tous les lieux, bien que pourtant ils soient effectivement localisables dans la cartographie mentale du personnage qui assiste et se transforme dans le chroniquer des derniers moments avant la catastrophe.

NOTES

[1] Le non-lieu est défini la première fois par Marc Augé dans son ouvrage *Les non-lieux. Introduction à une anthropologie de la surmodernité*, Paris, Editions du Seuil, 1992 comme *non-identitaire, non-relationnel et non-historique.* Il se réfère aussi bien aux grandes espaces de circulation, qu'aux moyens de transport, aux médias et aux points de transit et aux lieux des occupations provisoires et des loisirs (les chaînes d'hôtels et les squats, les clubs de vacances, les camps de réfugiés, les bidonvilles), etc.

[2] Frédéric Beigbeder, *Mémoires d'un jeune homme dérangé*, Paris, La Table Ronde, 2001, 76.

[3] *Ibid.*, 76.

[4] *Ibid.*, 66-67.

[5] Frédéric Beigbeder*, 99 francs*, Paris, Grasset et Fasquelle, 2000, 233.

[6] Frédéric Beigbeder, *Mémoires d'un jeune homme dérangé*, Paris, La Table Ronde, 2001, 67.

[7] Jean Michel di Falco, Frédéric Beigbeder, *Je crois-Moi non plus*, Paris, Calmann-Lévy, 2004, 32.

[8] Frédéric Beigbeder, *Nouvelles sous ecstasy*, Paris, Gallimard, 1999, 17.

[9] L'hétérotopie (du grec *topos*, « lieu », et *hétéro*, « autre »: « lieu autre ») est un concept forgé par Michel Foucault dans une conférence de 1967 intitulée « Des espaces autres ». Il y définit les hétérotopies comme une localisation physique de l'utopie. Ce sont des espaces concrets qui hébergent l'imaginaire, ou des espaces qui sont employés aussi pour la mise à l'écart. Ce sont donc des lieux à l'intérieur d'une société qui en constituent le négatif, ou sont pour le moins aux marges, des espaces autres, des espaces d'entrée dans un monde *autre*. Source: définition de l'hétérotopie sur Wikipedia, l'Encyclopédie libre, <http://fr.wikipedia.org/wiki/H%C3%A9t%C3%A9rotopie>. Page consultée le 13 janvier 2010.

[10] Frédéric Beigbeder, *Nouvelles sous ecstasy*, Paris, Gallimard, 1999, 17.

[11] Frédéric Beigbeder, *Windows on the World*, Paris, Grasset, 2003, 161-162.

[12] *Ibid.*, 162.

[13] *Ibid.*, 368.

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Speaking Skills in Teaching English to Medicine Students

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ABSTRACT

There is always a temptation to teach in a traditional way which is not a bad method. And we always have certain misgiving about speaking skills. That is happening also because sometimes we give our students everything but the opportunities to act in the real life. It always depends on the needs of the learners we deal with. In spite of the circumstances we are trying to find a way to get the students to speak. We described the development of an academic speaking course. The approach presents how we integrated task-based work encouraging students to speak with an overall purpose for achieving it. The materials were refined through successive trials using student and teacher feedback along with classroom observation. Besides reading and reviewing, speaking can provide that opportunity. Activities of this sort, different from the normal textbook language learning are enjoyable ways of improving speaking skills and can lead to more confidence in speaking the target language

KEYWORDS: *young learners, self criticism, rehearse, error analysis activity, competitive spirit*

In teaching English as a second language and English for specific purposes, when we reflect on our activity, we always think of the different events during the process of learning namely speaking, listening reading and writing. With no doubt we realize we sometimes have plusses and sometimes minuses about some of the skills. We feel that something more could be done and we are permanently ready to improve by bringing new techniques in our work with the students. We manage to give students what we consider the necessary tools and even, now more than ever, we are giving them the chance to put them into work through different new methods. We imagine all the time exercises, situations to make them feel the English language reality, understand how it is in the real world where they have to use the English they learned. When speaking about teaching grammar rules we permanently have the possibility to give the students several tests and check their expertise, see if, or to what extent, they have learned to apply those rules which of course can always be improved.

To produce the language, to act in real-like situations, in several necessary steps of course, to use speaking exercises, this is what encourages our students in the process of learning the language together with the medical vocabulary and become a very effective method. And we have plenty of resources to do that in the English

class and not only, through speaking exercises, through grammar or vocabulary exercises.

In the medical school we have groups that go from 20 to 50 students who come from different environments and levels of English. We may have advanced learners and in the same time students who need a lot of work to improve their knowledge: beginners and intermediate level students. We may say we deal with a very serious work and all quite in the same time since we have a 2 hours practical course weekly for 14 weeks each semester. With the groups of students we have in the medical school, there might be situations when a teacher could only just apply the traditional method, the well known grammar-translation exercises and tests to measure the passive knowledge of the students, and not offer them creative activities in the English language learning process. We could not be satisfied to use the old methods with our new generations of students and we decided that the difficulties cannot make us less creative so we were trying hard, with all the possibilities we had, to arrive in the end to have students that speak a good language with no fear, even if they have never been in an English environment.

The present paper describes one of the types of work we carried out to explore the relationship between the student learning style, the emotional intelligence and the progress in English when using simulation, dialogues, role play. In teaching speaking skills in the medical English class it is not enough to provide students with models or opportunities to speak. It is well known that students will speak after they have acquired sufficient language and they are motivated to communicate. We have to pay attention to the way they build their conversation since there is all the time the possibility:

- to translate a function from the mother tongue to the target language for example,
- to forget or to neglect the right pronunciation,
- to use the intonation from the mother tongue or simply to be very shy,
- to use false friends,
- to forget the grammar rules in the middle of the conversation,
- to feel uncomfortable with the atmosphere we have in the classroom,
- to fear or to hesitate .

In their need of learning how to speak we are always the back up team and help them, teach them how to learn to speak.

“The audio video speaking” lessons

We did a lot of “work” together with our students to succeed in our attempt, paying attention to the way we stimulated the students’ curiosity. They needed several instructions and we created also a special atmosphere in order to encourage speaking, communication, being aware of the fact that communicative approached-based activities, like role play, simulation, require real communication and stimulate students’ motivation. We put to work very useful elements like: authentic materials, student selected materials, together with topics that capture the interest

of the students. Our purpose was to increase production and make them feel more comfortable when doing this type of activity and a powerful tool for the students was of course when we promoted a kind of autonomy in our language classroom.

Can we learn to draw without a pencil in our hand or dance just sitting down? It is well known we have to work on it to learn, by getting involved, by doing it. How to internalize rules if we don't create the needed situation, so we helped students to create, to discover what they needed in order to remember and finally to use vocabulary and functions and structures. All the participants had to play active roles in designing this activity which is one of their favourite also because of the use of a video in the classroom since it is watching television like and the characters are themselves.

We are going to relate our experience we had with our students and hope that might be an interesting option for colleagues in other institutions since through this activity we looked for ways of building soft skills into pair work and other communicative activities to mirror the real world.

When we had the opportunity we split the large groups of students into small ones, once a week. It was this chance to deal with a class of just 17 or 20 students that made us think of that type of weekly lesson as the "speaking" lesson. With small groups of students it was much easier for us to deal with them, we asked them to group into pairs, and choose among a series of real life situations we suggested or just gave them. That task encouraged them to create dialogues, to write them down, to repeat those several times and finally to speak in front of the class.

In the previous lessons they had learnt passively the language through reading and writing activities without adapting their knowledge to different situations that life can provide. The idea to put into practice, namely to act in front of their colleagues, the different situations they created, was to use in a more active stimulating and also amusing way the language. They had to prepare simulations or role-plays which is usually an activity that motivates the students.

When needed, the teacher role was to provide the correct information, on specific vocabulary, or regarding intonation, pronunciation and of course to structure the activities and to provide together with the students the relaxed, supportive atmosphere necessary and essential to develop the speaking skills.

It was very important for the students themselves to be involved in that type of activity so they felt a supplementary need to ask, to suggest, to bring their contribution, to gather information; they felt the need to use new words, new structures, since the suggested situations made them more communicative than usual to express what they had in mind. That was the type of task that differentiated that new activity from the traditional teaching, where we supplied everything that was necessary, and the books, the blackboard, the chalk were many times the only didactic material needed for the lesson to go on. For it was known to everybody, the teacher usually had the historical duty to give lectures about the subject he taught, what in the medical school could be that useful vocabulary for their future profession—and the students had just to listen and to make notes of the new lesson

and make some exercises. In this type of work we had the opportunity to examine the areas where English grammar and pronunciation overlap, including rhythm, weak forms, contractions, and grammatical word endings and to have a whole image of the students level followed by discussions which made clearer why these areas are important.

By our approach we succeeded to have the students act like in the real life with the language they had at their disposal, to actively use in spontaneous lines the dialogues, sometimes suggested and sometimes created by themselves for the given situations. After they were provided with real reasons or goals for communication they had to gain new identities, to become different characters, and speak as—a parent, a son or a daughter, a nurse, a doctor, a physician and, a patient suffering from different diseases, etc. which was very important. In that being "different" way, the young people had that opportunity to show how spontaneous according to the demands of the situations they can be, they created and imagined. They had to discover the natural taking of turns when speaking with another person and in the same time to take sufficient time for the ideas to be communicated. They were surprised to discover how that task transformed some of their colleagues into new personalities we did not know they existed, which made them more capable to express themselves in the target skill.

The two things that high motivated our students were the TV and the video camera. They prepared their dialogues and conversations much more carefully when in the next step they knew they were going to be watched by the teacher and their classmates and of course appreciated according to the success of the performance. All began with some new feelings, they were shy but curious and eager to be recorded, then to watch themselves, and listen to the sound of their voices, speaking the language they were learning. And even they are adults there was a shadow of mystery over it. When in the previous years we had activities with audio tape recorders and we taped their voices, it was not the same; the students didn't feel very much involved. In future they will eventually get used to the video camera, to the film with the recorded small performances but the surprise, the fun and pleasure of the moment of discovering themselves among the characters on the screen still remain, and of course we teachers we will be preoccupied to create new methods to obtain better results with our student's speaking skills.

Tthis activity has a game—like nature that increases students' motivation, put them to work, make them practice speaking in an easier way. This method provides less controlled and then less stressful work that offer the possibility to students to use English for communication. While in other activities the teacher bring didactic materials as a support which help students in their practice this method encourages autonomous strategy use. Jones *et al*. (1987) call this "scaffolding instruction."

Students' performance being recorded, they may begin to think aloud after the activity is over which gives the teacher the opportunity to see how the students use their previous knowledge concerning the time-creating devices in spontaneous oral communication. The recording activity is used to measure the students' progress, as formative assessment. It helps us teachers think how we can adapt

communicative methodology to make it suitable for learners at very low levels. It is well known that communicative activities naturally involve freedom and creativity, which very often is unsuitable for adult beginners, also because one skill requires the others. In order to succeed in their speaking activity students understand now better they need a lot of reading, listening and writing exercises.

Here are the main steps of the audio-video method:

1. First we have to explain the method we want to apply in the speaking class, and the students are told that they could improve their pronunciation, their fluency and they could learn easier the spoken language by the audio-video method. They are told that their speaking activities will be video recorded twice in case the first session will not do.

Then when the method was presented and understood, we give the students the situations they have to work out—similar to those we have studied together during the previous lessons—helping and sending them to the books that could offer them help. We give them on pieces of paper different situations, for example: parents and children on a trip or in an airplane, where the children inform their parents that they have a sudden stomach-ache, while the parents try to persuade them to explain and give details on their symptoms to a medical professional on that plane or doctor and nurse speaking a baby patient suffering from an epidemic disease, etc.

Before that activity we worked with the other teachers of English of our team and we performed and recorded dialogues already written on the given themes to be able to offer our students some models or if it was possible we already had recorded dialogues performed by native speakers. In designing our speaking activity we applied what Richards (1990: 79-80) suggested that goals must be set, samples of which include how to use in a conversation hesitation devices and conversational fillers.

The students enjoy that part very much and while they are listening to the recorded material in the target language, they try to write down the words they can catch and also learn eventually some new structures. Then in groups of two they have to prepare the written part of their task. The teacher has an important role in that moment because the students need to be supported and encouraged to speak, to perform their part, thing that, till now, they haven't done before, even if they had created other dialogues as tasks in the previous lessons. It happens very often to have a very noisy class when preparing these dialogues since students need further information, new words, new structures encountered in their mother tongue.

They may need dictionaries for their purpose. The teacher has to face a very active way of sharing information from group to group, correcting when it is the case when students eager to use new vocabulary forget about grammar or about the formal or informal way of speaking. This activity makes the students compare the types of conversation that are present in course books and on the tapes they listened to. In that moment when students know they are to be videotaped they begin to pay more attention to the way these conversations are constructed and to what extent they are mere vehicles for targeted structures to what they have never payed

attention before.

This stage makes the students work at home with a dictionary to achieve the task and that could offer them both accuracy and fluency practice. They become more aware of the fact that only through practice they can reach automatization. As Sharwood-Smith (1981: 166) points out, "it is quite clear and uncontroversial to say that most spontaneous performance is attained by dint of practice."

2. When the students arrive to the second step they play their dialogues one group to another and of course there are several problems to be solved before the final performance. It is surprisingly emotional that part when, as a teacher you realize you have in front of you adults that rehearse their parts as in their first year of school. They have emotions, a lot of questions on how to pronounce this or that but more than everything they are preoccupied by their intonation, the accents, the rhythm and fluency. Since we work with a few groups of students, we have time to pay attention and to correct as much as possible if there are any mistakes. We suggest proper words or phrases for the circumstances met in the dialogues, we correct the formal or informal language and usually we discretely add new ideas without disturbing the spontaneity of the young age.

When we begin to video tape we already have the impression of being among real professionals. The first group of students is the one with greater emotions and that's why when they finish their part we let them in charge of the camera, the activity becoming almost entirely theirs, the teacher being forgot until the end of that step. It is recommended to keep the group in turn to perform in a separate room, if possible, and to have a screen in a second room for the students to observe without disturbing their colleagues. Students are advised to take notes and to observe the possible errors and also to tell their opinion on their colleague's performance.

3. The next step consists of a second viewing of the recorded material, in order to analyze the errors. Some of them they deal with great fears, when it is to view the recordings but it were always great fun to observe, to criticise, and to correct. The atmosphere is great, the students learn much easier from their colleagues mistakes and they are never angry about their marks. They enjoy seeing themselves on the screen, listening to their real voices and to the taped voices of their colleagues which is a new thing to everybody.

The most enjoyable part, they avoided, was for them to hear their voices speaking English and to discover how shy they could be, which was not the case in the mother tongue. This experience made us discover some of the causes and effects of the work-related stress in non-native speaker English language students performing in a non-English speaking environment. In the light of this approach research we can suggest that the teacher development particularly that tailored to the needs of the individual can the best solution.

After the whole performance the video is stopped and students begin to discuss about their production, to correct when necessary starting with self-criticism.

Anyone has the right to say his/her opinion. Usually, interesting opinions arise about the ways of pronouncing some sounds that under normal circumstances would have passed unnoticed. This stage is known as an error-analysis step, in which students and teacher review important points of grammar and phonetics, and students repeat the correct form of their dialogue.

This activity allows students to understand also that in real life communication, one sometimes has to answer unexpected questions and then keeping silent in order to think is not indicated as an appropriate strategy. Instead of this, repeating one's interlocutor's question may be employed as a time creating tool. That is a good moment to emphasise what students have already learned about the time creating devices as it was suggested by Hieke (1981) and Crystal (1981) (quoted in Arevart & Nation, 1991: 91) when they said that fillers and hesitation markers are features of well-formedness that contribute to a greater quality of the speech. Nolasco & Arthur (1987) stated also that the impression of fluency is given by their use in speech. The use of role play adds variety to the kinds of activities the students are asked to perform. Feedback tasks are incorporated in this type of activity in the speaking class. This task allows students to listen to their oral performance several times and improve it through repeated recordings. The comparison usually helps them to see the improvement they have made. As students are satisfied with their work they become motivated and want further activities of a similar kind.

Our activity worked out well and our students were quite satisfied with their results. They have shown more enthusiasm then in other activities, they had not to be encouraged into doing this very new activity and they asked to repeat it as many times as possible. This activity can be performed with any kind of dialogues, the result will be a positive one as long as it contains useful vocabulary for the students who may also use a piece of narrative and transform it into a role-play and act it. All they need is to be supported, which in terms of teaching means to be supplied with phrases, idioms, new vocabulary, ideas, correct pronunciation, of course to be corrected when necessary and all the possible tools we may bring to them together with a competitive spirit, anything that may serve.

As students become more advanced in the study of medicine their new vocabulary consists of mainly very specialized words, of lower frequency which offer them fewer opportunities for exposure to those words or use of these. We consider our purpose is to help the students learn and articulate the words of their special vocabulary, help them to express new ideas and get used to newer and newer situations and circumstances, use in a more correct way the language they had learned and adapt it finally to their purpose, make them speak the right word in the right moment, actively use the language, become creative and imaginative, gain communicative competence.

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Nominalizations in Legal Language

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ABSTRACT

The use of nominalizations instead of verbs is a common feature of the legal language, because in the legal style the accent is put on the noun pattern rather than on the verb pattern. The European and British legal texts are both full of nominalizations and noun phrases which make the text hard to read and ambiguous. Typical English texts tend to provide the reader with a lot of descriptions, additional information or definitions and that is why the accent is put on the noun pattern rather than on the verb pattern. Nominalizations tend to be longer than the base verb and may be sometimes difficult to read and understand. They add objectivity to the text and allow things to be stated as generally as possible. But they also tend to create wordiness because they require articles. The long nominal constructions bring a greater degree of precision containing much information within a single lexical unit.

KEYWORDS: *nominalizations, precision, postmodification, wordiness*

Introduction

Legal discourse is characterized by nominalizations, which is the process of turning verbs or adjectives into nouns. Although nominalizations are correct from a grammatical point of view, they may lead to wordiness and can make sentences cumbersome. When analysing nominalizations one has to understand the meaning of the modifiers and of the other words in the noun phrase and the prepositional phrases that may follow. Nominalizations are frequently used in legal texts but they can also be found in other types of specialized languages. When using nominalizations the meaning of a strong verb is split between a copular verb and a noun phrase and that is why nominalizations reduce the number of strong verbs in a text (Gotti, 2005: 78). According to Peter Tiersma passive voice and nominalizations are used in order to obscure the agent of the action (Tiersma, 1999: 77).

Nominalizations tend to be longer than the base verb and may be sometimes difficult to read and understand. They add objectivity to the text and allow things to be stated as generally as possible. But they also tend to create wordiness because they require articles. The long nominal constructions bring a greater degree of precision containing much information within a single lexical unit.

Lakoff thinks that if the position between different lexical items is changed both in written and spoken language, one can slightly manipulate the meaning. For example if the action is expressed by a noun and the agent is separated from it by a copular verb, this will obscure the link between them; but if the strong verb comes after the agent the direct connection between them is more obvious (Lakoff, 198: 128-132). This type of construction is used when the drafter needs to express something as generally and objectively as possible and when there is the need of covering the possibility of anyone performing a certain action (Tiersma, 1999: 77-78). Nominalizations allow for a greater conciseness and precision of expression, even if they increase the number of words in the sentence and even if the possibility of using a verb instead would lead to shorter constructions (Gotti, 2005: 78).

Butt thinks that the use of nominalizations represents "the hallmark of the desired formality" (Butt, 2002: 153) because these types constructions outline the specificity of the text, distinguishing it from general texts. In spite of this special character of nominalizations, they make the text not very friendly for the reader, demanding more effort for interpretation. Therefore Plain English researchers are in favour of using strong verbs instead of nominalizations because they think the message of the text is more efficiently understood and interpreted in this way.

2. Different Theoretical Approaches to Nominalizations

Nominalizations are "symbolic units which encode their meanings" (Heyvaert, 2003: 46). Halliday defines nominalization as a process "whereby any element or group of elements is made to function as a nominal group in the clause" (Halliday, 1994: 41).

Nominalizations can be classified in various categories. One basic classification of nominalizations is:

- nominalizations consisting of nouns derived from verbs or adjectives:

e.g.: They rejected my complaint → their rejection of my complaint.

- nominalizations consisting of noun groups, nominal clauses, infinitives or gerunds:

e.g.: Treaty on the Functioning of European Union

Quirk's classification of nominalizations is based on the morphological formation of the nominalised noun. Therefore nominalizations can be divided in:

- deverbal nominalizations (-er nominals):

e.g. (...) a further period ("the extension period") for which the offender is to be subject to a licence (...) (*Criminal Justice and Immigration Act*, part 2, Sentencing, p. 11)

- verbal nominalizations (derived from verbs by adding -ing):

e.g. (...) the court considers necessary for the purpose of protecting members of the public from serious harm (...) (*Criminal Justice and Immigration Act*, part 2, Sentencing, p. 11)

According to Heyvaert gerundive nominalizations are "clause like" because they "derive from the functional level of the atemporal clausal head which includes objects, adverbials and non-grounding auxiliaries" (Heyvaert, 2003: 225).

Nominalizations are characterized by timelessness or "neutrality to temporal reference" which means that a nominalization can be expanded by a time adverbial with reference to the present, past or future (Lundquest, Jaravella, 2000: 52).

Due to the fact that legislative language makes use of many definitions, the use of nominalizations is necessary because it concentrates the information and "because relations between the elements are closer in a NP than in a sentence" (Lundquest, Jarvella, 2000: 53).

Nominalization can refer to every derivation of nouns from other word class or to the productive process of word formation. Nominalizations can turn actions into processes or abstractions. Nominalizations can also be used to eliminate the agents of the action from the picture. Nouns give a more objective impression than a verb.

3. Stylistic Functions of Nominalizations

Nominalizations can be characterized by conciseness and impreciseness. When using nominalizations legal language seems to be more concise. This conciseness can be achieved by modifying the head of the nominal group by a pre-modifier, post-modifier or a relative clause or apposition. With the help of nominalization many scientific drafters are able to describe actions and phenomena efficiently and can even categorize them. The following sentence is taken from the statute Criminal Justice and Immigration Act:

e.g.: An extended sentence of detention is a sentence of detention the term of which is equal to the aggregate of (...) (*Criminal Justice and Immigration Act*, 2008, part 2, p. 11)

As presented in the above sentence, when verbs or adjectives are used to demonstrate the same process, the structure becomes so clumsy, losing its brevity of expressing. In this sentence we have many nominal constructions: *an extended sentence of detention* which is the subject of the sentence and then we have *sentence of detention* which is the predicate noun.

Nominalised verbs allow the speaker to omit reference to the actor, thus giving an impression of impreciseness to the text. Peter Tiersma gives an example where the lawyer can depersonalize an incident without making reference to the victim. So instead of saying the *defendant injured the girl at 5:30 P.M.*, the defendant`s attorney can write that *the girl`s injury happened at 5:30 PM*. In this way the

drafter avoids the reference to the doer of the action, making the statement ambiguous and drawing the attention from the defendant.

The use of nominalization in legislative documents permits laws to be stated as broadly as possible. As for example:

> (a) Cutting down, destroying, or injuring any kind of wood or timber standing or growing upon the lands of another. (*California Penal Code*, Section 602, letter a).

As we can see in this sentence there is an iteration of verbal nominalizations (*cutting, destroying, injuring*) which confer the text a degree of authoritativeness and impose some obligations and restrictions to the reader.

Another stylistic function of nominalization is formality. A text packed up with nominalizations confers technicality to the text. The use of nominalization makes it possible to develop the arguments gradually.

As I mentioned before nominalizations can also add objectivity to the text. This objectivity can be created by omitting the actual actor of the sentence, creating obscurity. The attention of the receiver is focused more on the other events in the sentence rather than on the actor. Nominalizations help at deemphasizing the actor or agent.

Nominalizations add objectivity to the text and allow things to be stated as generally as possible. But they also tend to create wordiness because they require articles. The long nominal constructions bring a greater degree of precision containing much information within a single lexical unit.

4. Different Types of Nominalization in Legal Documents

Legislative documents consist of a variety of nominalizations. There are certain types of nominalizations which are most frequently found in legal documents. Among these I can mention the following:

- nominalizations constructed from verbs having the suffix *-age, -ment* or *-tion*, as for example in nouns derived from verbs: *regulation, interpretation, average, shortage, adjustment, application* etc. They add objectivity to the text and allow things to be stated as general as possible.

- one of the most frequently found category of nominalization in legal English is a phrase beginning with the verbs *to have* and *to make*, as for example:

to have an objection *instead of* to object
to have a concern *instead of* to worry, to care
to have reservations about *instead of* to doubt
to make a suggestion *instead of* to suggest
to make a proposal *instead of* to propose
to make an amendment *instead of* to amend

- another common type of nominalizations used in legal documents are the expressions constructed with the verbs *to give, to reach* and *to do*:

to give an answer to
to give an apology
to reach a conclusion
to reach an agreement
to reach an end
to do a draft of
to hold the opinion;

- there are some types of nominalizations which make the text seem more scientific and analytical making use of complicated phrases with verbs like *to achieve, to evidence, to effectuate* or *to realize:*

to exhibit improvement *instead of* to improve
to demonstrate success *instead of* to succeed
to evidence size reduction *instead of* to reduce

- other examples of frequently found nominalizations are:

to be dependent upon
to be in violation of
to bring suit against
to come to a resolution
to give notice
to place emphasis upon
to make a referral

Clausal nominalization refers to any finite or non-finite clause which functions as a noun in a clause. It includes nominal clauses, nominalised non-finite verbal groups, etc. Clausal nominalization is frequently found in statutes and directives:

> (2B) An extended sentence of detention is a sentence of detention the term of which is equal to the aggregate of—
> (a) the appropriate custodial term, and
> (b) a further period ("the extension period") for which the offender is to be subject to a licence and which is of such length as the court considers necessary for the purpose of protecting members of the public from serious harm occasioned by the commission by him of further specified offences. (*Criminal Justice and Immigration Act*, 2008, part 2, Sentencing, p. 11)

The structure of this sentence is different in comparison with the sentence taken out from the European directive. The sentence is split into three paragraphs, the last two paragraphs containing the explanation of the term sentence of detention. The sentence begins with a long noun phrase which is the subject of the main clause: an extended sentence of detention. The lexical unit sentence of detention acts as the head noun phrase which is premodified by the indefinite article *an* and the

adjective extended. Then we have the noun the term which is postmodified by the relative clause of which is equal to the aggregate. There are two more instances of postmodification by relative clauses introduced by the relative pronoun which. According to Quirk *et alii* (1997: 1244), "nominal relative clauses are unique among relative clauses in that they 'contain' their antecedents." The long genitive construction with of is also frequently used in this text to indicate that the focus of the information is on the head noun: the purpose of protecting members of the public.

In European legislative documents we can find instances when nominalised non-finite verbal groups include the infinitive and the gerund, as in the following example:

> Having regard to the Treaty on the Functioning of the European Union, and in particular Article 113 thereof, (...)

According to Peter Tiersma most of the nominalizations were created in Law French, by the addition of the suffix *-al* to the verb like in to *try – trial*, *propose – proposal*.

The legal style prefers postmodification to premodification. And this is due to the desire for precision because postmodification is less ambiguous than premodification. Now, I will take two examples of postmodification one from a European directive and another from a British Act of Parliament.

> Given the *desirability* **of registering the identity** and **whereabouts of all persons** providing remittance services and of according them all a measure of acceptance, irrespective of whether they are able to meet the *full range of conditions* **for authorisation as payment institutions**, so that none are forced into the black economy and bring all persons providing remittance service within the ambit of certain minimum legal and regulatory requirements, it is appropriate and in line with the rationale of Special Recommendation VI of the Financial Action Task Force on Money Laundering to provide a mechanism whereby payment service providers unable to meet all those conditions may nevertheless be treated as payment institutions. (Directive 2007/64/EC, L 319/3)

This is an extremely long sentence taken from a European directive. In this sentence there are only four predicates and one can observe the high amount of nouns in comparison with the other parts of speech. There is a long chain of postmodifications which gives additional information about the head noun. For example the noun phrase *full range of conditions* is postmodified by the prepositional phrase *for authorization,* thus stating the exact purpose of the conditions. So, postmodification can also avoid ambiguity providing the reader with additional details. But in this text we can also find some examples of nouns which are premodified. For example in the following noun phrase: *the ambit of certain minimum legal and regulatory requirements*, the head noun is premodified by a series of adjectives like: *certain, minimum, legal, and regulatory*. Or the noun

phrase *payment service providers* is also an example of premodification where the head noun provider is premodified by the two predeterminers *payment* and *service*. Noun phrases may also be ambiguous as for example *the rationale of Special Recommendation VI of the Financial Action Task Force on Money Laundering* because of the long number of postmodifiers.

The recent trend in legal drafting is to reduce the use of long nominal chains and to use verbs as much as possible. We have the following example taken from a model of a contract:

> A sponsorship agreement is an agreement under which, in the course of a business, a party to it makes a contribution towards something, whether the contribution is in money or takes any other form.

This example consists of a long chain of nominal constructions. So, instead of using the nominalization *makes a contribution,* the legal drafted could replace it with the verb *to contribute* or the complex noun construction *the provision of services or of contributions* could be replaced with *providing services or contributions.*

Conclusions

Nominalizations appear regularly in legal writings and contribute to the wordiness and objectivity of the text. Nominalizations are often associated with the scientific style because they preserve the impersonal tone and eliminate the agent of the action from a sentence. They can turn actions into static processes and improve the textual cohesion of the text.

The long nominal constructions bring a greater degree of precision containing much information within a single lexical unit. Typical English texts tend to provide the reader with a lot of descriptions, additional information or definitions and that is why the accent is put on the noun pattern rather than on the verb pattern.

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Rhetorical Figures in the Advertising Text

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ABSTRACT

This paper makes a presentation of rhetorical figures in order to point out their role in the advertising text. Two taxonomies have been selected, one described by Daniela Rovenţa-Frumuşani, the other made by Edward F. McQuarrie and David Glen Mick. In essence, the former articulates the role of rhetoric in the ideology of advertising as a discourse of present times, whereas the latter directs the analysis of rhetorical figures in terms of their effectiveness in the conscience of consumers. The more practical purposes that stand out in the latter direct, in a way, the ideological features of advertising discourse identified in the former, towards the practical realization of the primary function of this discourse, namely that of consumers being determined to purchase the advertised products: the conative function.

KEYWORDS: *semantic level, logical-syntactic level, sound level, tropes*

This paper makes a presentation of rhetorical figures in order to point out their role in the advertising text. We have selected two taxonomies, one described by Daniela Rovenţa-Frumuşani, the other made by Edward F. McQuarrie and David Glen Mick. In essence, the former articulates the role of rhetoric in the ideology of advertising as a discourse of present times, whereas the latter directs the analysis of rhetorical figures in terms of their effectiveness in the conscience of consumers.

1. General considerations

In *Encyclopaedia Britannica 2002*, *rhetoric* is defined as "the principles of training communicators – those seeking to persuade or inform; in the 20th century it has undergone a shift or emphasis from the speaker or writer to the auditor or reader."

According to *Routledge Dictionary of Language and Linguistics*,

> Within linguistics, rhetoric can be seen as a part of the pragmatically grounded *text linguistics*, characterized by (a) the pragmatic aspects of a speech act, where one is conscious of its effect and *perlocution*, and (b) by the changing text internal features of a situatively suitable, argumentative and stylistic structure. 'Rhetorical' here means any kind of *persuasive* use of language in private (everyday use) and in the public arena (politics, advertising, law). Rhetoric stands at the interdisciplinary intersection of linguistics, sociology, and language psychology. (Bussmann, 1998: 1008)

Further on, it is necessary to establish that rhetoric manifests itself under the form of rhetorical figures, and to explain what rhetorical figures are.

In *Dicţionar de ştiinţe ale limbii*, Mihaela Mancaş defines a rhetoric figure as a "deviation from the normal linguistic usage, a change in a certain level of language, which facilitates the poetic or the oratorical expression, different from the point of view of the degree of expressiveness or of persuasion, compared to the common manner of expression." (Bidu-Vrănceanu *et alii*, 2001: 213) (my translation)

In the same line of thought, according to McQuarrie & Mick (1996),

> A rhetorical figure can be defined as an artful deviation in the form taken by a statement. […] More formally, a rhetorical figure occurs when an expression deviates from expectation, the expression is not rejected as nonsensical or faulty, the deviation occurs at the level of form rather than content, and the deviation conforms to a template that is invariant across a variety of content and contexts.

A similar definition of a rhetorical figure, also called a *figure of speech*, is provided in *Oxford Concise Dictionary of Linguistics*:

> Ancient term for any form of expression in which the normal use of language is manipulated, stretched, or altered for rhetorical effect. E.g. in metaphor, a word which is normally used with reference to one domain is extended to another; in a figure such as chiasmus, words are placed in a deliberately striking order. Many individual figures, such as these, are distinguished in traditional western rhetoric. Some, like metaphor, have been taken over directly into linguistics, e.g. in typologies of semantic change. (Matthews, 2007: 138)

Linguist David Crystal underlines why an account of figurative language is closely related to the idea of discourse:

> A clue lies in the traditional designation of this topic – as 'figures of speech' – suggesting that the kinds of semantic contrast involved are of much greater relevance than the study of the written language alone, and hinting that they relate to much wider stretches of language than the individual word or phrase. Also, although the 'classical' accounts of these figures are typically illustrated from literature, there is a much broader tradition, which can be traced back to the subject of *classical rhetoric*. The literary use of figurative language falls within this tradition, but so does the use made of it by many other varieties, such as advertising, political speaking, journalism, and religion. (Crystal, 2003: 421)

As early as 1965, Gui Bonsiepe noticed that "the message of the advertiser […] is the rhetoric of the modern age." At the same time, rhetoric "is generally defined as the art of persuasion, or the study of the means of persuasion. The aim of rhetoric is primarily to shape opinions, to determine the attitude of other people, or to influence their actions. Where force rules, there is no need of rhetoric." (Bonsiepe, 1965: 37)

Ezra Pound suggested that "rhetoric be understood as the art of the "advertising agent for a new soap" (Ellmann & Feidelson, 1965: 144). Where the artist and the scientist aim at a sense of realization in the present tense, the rhetorician aims at persuasion and so has to modulate the present with an eye toward what can shape a desired future." (Charles Altieri, In: Walter Jost, & Wendy Olmsted (eds.) 2004: 478)

A brief account of the evolution in the study of rhetoric in the modern age, linked to the phenomenon of advertising, is provided by McQuarrie, Mick, & Glen in *A Laboratory Study of Verbal Rhetoric and Message Repetition*:

> Contemporary consumers are deluged by advertising. Their resulting lack of interest and defence mechanisms have challenged advertisers to develop strategies that can rise above the commotion and motivate consumers to process ads. Among these strategies – based on insights that trace back to antiquity (Todorov 1982) – is the use of figures of speech, also known as rhetorical figures (e.g. rhyme, hyperbole, puns, metaphor).
> Investigation into the nature, processes and effects of rhetorical figures in advertising was pioneered in Europe during the 1960s by Roland Barthes (1985, originally published 1964), Dubois *et alii* (1970), Jacques Durand (translated and reported in Durand, 1987), and Geoffrey Leech (1969). Subsequent work was scattered and slow to accelerate until about 15 years ago. Since then there has been a surge of research on advertising rhetoric by scholars worldwide, drawing on a variety of methods. These range from text analyses and literary interpretations to interview-based studies with consumers, and from advertising copy-testing to laboratory experiments (see, for example, Stern, 1990; McQuarrie & Mick, 1992, 1999; Tanaka, 1992; Forceville, 1994; Leigh, 1994; Scott, 1994; Dingena, 1994; McGuire, 2000; Mothersbaugh *et alii*, 2002).
>
> (McQuarrie, Mick, & Glen, 2009: 287-8)

2. The role of rhetorical figures

A very general account of rhetorical devices and their function as composing features of advertising language is made by Sara Thorne:

> *Rhetorical devices* create patterns at the level of words and clauses. *Antithesis* sets key words or ideas in opposition for dramatic effect or to distinguish between different attitudes or brands; *listing* indicates specific features that may attract the buyer; *patterning* balances similar or contrasting features to draw attention to a product or its features; *repetition* highlights key points or a particular brand name. (Thorne, 2008: 304)

In order to extend our discussion, as stated at the beginning of this paper, I have selected two taxonomies of rhetorical figures, each of them directing the role of rhetorical figures in the advertising text in two senses: an ideological and a practical one.

2.1. An ideological direction

A taxonomy chosen to illustrate this point is the one presented by Daniela Rovenţa-Frumuşani. Borrowing a classification made by another author, she appreciates the rhetorical message as follows:

> The advertising message, which renders excellence and exemplarity everlasting, stages a biaxial rhetoric: linguistic and iconic, capable of updating the pertinence of impertinence in the "architecture of the slogan." Blanche Grunig (1990), taking the self-referential message of the Paris Match magazine "poids des mots, choc des photos", distinguishes the main formal structures that are used and usable in slogans. (Rovenţa-Frumuşani, 2004: 171) (my translation)

This author identifies three levels at which rhetoric figures function in the advertising message: the *semantic level*, the *logical-syntactic level*, and the *sound level*. I have replaced some of the examples of advertisements provided by the author to illustrate each of these, or I have translated others, as most of them were taken from French and Romanian ads.

At the *semantic level*, she enumerates polysemy, antonymy, word composition, and grammatical class changing.

An example of polysemy can be noticed in an ad in which the adjective "attached" can mean either "joined or fixed to something," or "liking someone very much or loving them": it is a slogan for Ford Motor Company that says "Naomi Guy is very attached to hers" and shows a famous rock climber, Naomi Guy, who is climbing a high cliff while being sustained by a rope that is firmly attached to her Ford Escort parked on top of the cliff. (Laviosa, 2005)

Antonymy can take the form of an oxymoron: "The new IBM tradition"; it is also differentiated between dictionary antonymy ("Head & Shoulders: Two in One"), and antonymy created by language in progress ("IHOP Restaurant. Come hungry. Leave happy").

Word composition has internal motivation (e.g. a make of car called "Visiodrive" (*Glamour*, No 109, April 2010: 134)).

Grammatical class changing can be identified in the transformation of brand names into adjectives: "Shouldn't your baby be a Gerber baby?"

Rovenţa-Frumuşani appreciates that "At the *logical-syntactic level*, the same principle of frustrated expectation is exploited, the principle of surprise, or even that of dynamiting logical principles": (Rovenţa-Frumuşani, 2004: 172) (my translation)

- *the transgression of the principle of non-contradiction*: "L'Inattendu tant attendu" ("The Unexpected so much expected for") – an ad for the perfume called L'Innattendu;
- *the transgression of natural logic*: "în sfârşit o publicitate care nu mai este întreruptă de filme" ("at last, advertising is not interrupted by films anymore") – an ad for an advertising film festival;

- *pragmatic illogisms*: "cu cât citeşti LIRE, cu atât doreşti să citeşti altceva" ("the more you read READ, the more you want to read something different" – it functions only for those who know that LIRE magazine presents the latest publications found in bookshops;
- *intruding into a classical formula*: "The Taming of the Stew" (title of cookbook), derived from the title of Shakespeare's play *The Taming of the Shrew*;
- *intertext manipulation*: "Je pense, donc je lis la Presse" ("I think, therefore I read the Press") – the intertext related to the philosophical statement "Cogito ergo sum" ("I think, therefore I am") adds a connotation of rationality and elitism to the everyday activity of reading the respective newspaper;
- *syntactic transfers (of the chiasmus type)*: "inteligența are nevoie de spațiu; spațiul are nevoie de inteligență" ("intelligence needs space; space needs intelligence").

Daniela Rovența-Frumuşani continues her presentation with the following commentaries:

> The intrusion into fixed formulas is an extremely productive mechanism in the contemporary advertising production, due both to generalized intertextuality, which marks postmodern culture, and to mnemonic advantages and those of notoriety that it presents. The intrusion into a fixed formula extends the sonorous similarity, or that of a (generally binary) initial construction: *A magazine with text-appeal* /vs/ *a woman with sex appeal* […] or a striking antonymy: *Easy said, easy done* /vs/ *Easier said than done*.
>
> The figure as frustrated expectation (R. Barthes) is extremely poignant, "informative," because the likelihood of the appearance of the processed message is practically null. In addition, like in the case of crossword puzzles or quizzes, the receiver has been stirred to guess (*guessing games, problem solving activity*), "he has the opportunity to realize a performance, to confirm his affiliation to the cultural community, by reinforcing the positive component of his identity" (V. Dâncu, 1999: 147). (Rovența-Frumuşani, 2004: 173) (my translation)

Rovența-Frumuşani ends the presentation of this classification with the *sound level*, where the striking expression is rendered by "symmetries, parallelisms, recurrences." She gives the examples of:

- *harmony*, *alliteration*: "Don't get mad. Get Glad." (a brand of sealable plastic wrap); (*Star* November 25, 2003: 31);
- *the rhymed structure of a brand*: "Do the Dew" (Mountain Dew brand, a carbonated drink). The verb "do" articulates "both the pulsations of the unconscious, and the undoubted notoriety";
- *repetitive structures* – in this case ternary: "Fresh. Smooth. Real. It's all here." (Bud Light beer).

Finally, Daniela Rovența-Frumuşani articulates the directions of this classification towards an ideology of advertising discourse:

> In an era when signs are manufactured serially, there rises the issue of the intrinsic quality of the (advertising, pictorial, cinema etc.) sign, but mostly of the underlying ideology, because the system of connotations spread by any kind of message is the mark of ideology. In the world of sign populations, it is natural to ask ourselves up to which point we can guarantee a meaning to objects and to what direction. Deriving from the consumerist psychology, two alternatives seem to take shape: the ascetic way, the refusal, the ataraxy of the ancient Greeks who didn't accept the genesis of *to be* out of the accumulation of *to have*, and the way of the advertising universe for which wellbeing passes through *the saturation of having*. At this point, the debate is far from being settled, as well as the altering of the world of HAVING with values of the universe of BEING (the problem of advertising mythology and of advertising symbolism). (Rovenţa-Frumuşani, 2004: 175) (my translation)

2.2. A practical purpose

It is at this point that a second taxonomy of rhetorical figures can be introduced, which, in a way, materializes the ideological features of the advertising discourse identified earlier.

Edward F. McQuarrie and David Glen Mick first present this taxonomy in their article *Figures of Rhetoric in Advertising Language* (1996), then they examine the effects of its application in two other studies: *Verbal Rhetoric versus Message Repetition Under Heavy Processing Load and Incidental Exposure to Advertising* (2006) and *A laboratory study of the effect of verbal rhetoric versus repetition when consumers are not directed to process advertising* (2009).

The authors classify figures of rhetoric at three levels: (1) figurative text and non-figurative text; (2) according to modes of figuration: schemes and tropes; (3) according to rhetorical operations: repetition, reversal, substitution and destabilization.

According to McQuarrie, & Mick (1996),

> A key contribution of rhetoric is to explain how certain kinds of text structure, i.e., rhetorical figures, can produce incongruity in advertising texts. It is important to acknowledge that any particular figurative expression can deviate to a greater or lesser extent and thus be more or less incongruous (Leech, 1969). This corollary applies at two levels: that of any individual figure (a particular occurrence of rhyme or metaphor, for instance), and at the aggregate level (some figures, such as puns, may in general involve a greater degree of deviation than others, such as alliteration).

The same authors explain that, as consumers do not have to start reading an advertising message, or finish reading it, an important function of rhetorical figures is to motivate potential readers. "In this regard, Berlyne (1971) found incongruity (deviation) to be among those factors that call to and arrest attention. Hence, when ad exposure is not forced, consumers should allocate a greater amount of attention to figurative ad language as compared to non-figurative ad language, ceteris paribus." (McQuarrie, & Mick, 1996)

Besides positive effects on attention, the authors also enumerate ad liking and recall as deriving from the artful deviation that figures constitute. On the other hand, they recognize that these effects are subjective, depending on a wide series of factors, and quite difficult to predict. From this point of view, they attempt such an analysis in their two other studies.

Further on, McQuarrie and Mick classify rhetorical figures according to modes of figuration. They provide the following explanation:

> These modes correspond to the classical distinction between schemes and tropes (Leech 1969). A figure in the schematic mode occurs when a text contains excessive order or regularity, while a figure in the tropic mode occurs when a text contains a deficiency of order or irregularities. Schemes and tropes thus encompass two distinct modes of formal deviation. Familiar examples of schematic figures would include rhyme and alliteration, while metaphors and puns would be familiar examples of tropic figures. (McQuarrie, & Mick, 1996)

The authors enrich their explanation by introducing the qualitative and quantitative distinction between schemes and tropes.

The qualitative distinction is explained with the aid of the more general distinction between under- and over-coded texts (Eco, 1979). "In overcoding there are more possible organizations of information than are necessary for message repetition, while in undercoding, the readily available organizations of information are insufficient. Schemes thus fit a model of over-coding while tropes fit a model of under-coding." (McQuarrie, & Mick, 1996)

Regarding the quantitative distinction,

> […] a depth of processing perspective argues that on average schemes will be less deviant than tropes. This is because excess regularity is obtained via rearrangements of the surface of the text, i.e., it occurs at a sensory level, as when one repeats sounds to achieve a rhyme or inverts the order of words to create an antimetabole. By contrast, a rhetorical question or pun is not a sensorially apparent feature of the headline, but becomes manifest as the text is related to semantic and background knowledge […]. Deviation thus tends to be greater in the case of tropes because irregularity represents incongruity occurring at a deeper (semantic) level of processing.
>
> (McQuarrie, & Mick, 1996)

Let us take the example of *antimetabole* or *antimetathesis*. According to Mihaela Mancaş, "Most of the time, antimetathesis is synonymous with the *complex* (or complicated) chiasmus, a figure that puts in parallel the same lexical elements, with reversed grammatical functions (following the pattern AB-B'A')." (Bidu-Vrănceanu *et al*. 2001: 58) (my translation) E.g., an ad for Estée Lauder makeup powder: "The long wear you love. The way you love to wear it." (*Glamour*, No 101 August 2009: 1)

Further on, at the last level of their framework, McQuarrie and Mick distinguish between *simple* and *complex* schemes and tropes producing four rhetorical

operations: repetition, reversal, substitution, and destabilization. The excessive order or disorder that constitutes rhetorical figures emerges from these operations. They are defined as follows:

- *Repetition* combines multiple instances of some element of the expression without changing the meaning of that element. In advertising we find repetition applied to sounds so as to create the figures of rhyme, chime, and alliteration or assonance. Repetition applied to words creates the figures known as anaphora, epistrophe, epanalepsis and anadiplosis. Repetition applied to phrase structure yields the figure of parison.
- *Reversal* combines within an expression elements that are mirror images of one another (the example of the classical figure of antimetabole applies here). The English language permits semantic as well as syntactic reversals, in the form of binary pairs where one term may be thought of as the reverse or opposite of the other (high/low, easy/tough etc.)
- *Substitution* selects an expression that requires an adjustment by the message recipient in order to grasp the intended content. Both of the tropic operations involve a turn such that an expression takes on an unexpected or unconventional meaning. Simple tropes produced by substitution have a tightly constrained resolution, while complex tropes produced by destabilization have a loosely constrained resolution. Because tropes of substitution have a single resolution, we can speak of the recipient applying a correction to what a communicator offers (Fogelin, 1988). The adjustments required by tropes of substitution always take place along a dimension, or more generally within some kind of preestablished relationship. Four dimensions were pertinent to the analysis of our sample of advertisements: exaggerated/understated claims (e.g., ellipsis); strong/weak assertive force (e.g., rhetorical question); and part/whole relations (e.g., metonym).
- *Destabilization* selects an expression such that the initial context renders its meaning indeterminate. By "indeterminate" we mean that multiple co-existing meanings are made available, no one of which is the final word. Whereas in a trope of substitution, one says something other than what is meant, and relies on the recipient to make the necessary correction, in a trope of destabilization one means more than is said, and relies on the recipient to develop the implications. Tropes of substitution make a switch while tropes of destabilization unsettle. Examples of figures that operate by destabilization include irony, paradox, metaphor and pun.

McQuarrie and Mick conclude that, according to this taxonomy, the advertiser has the possibility to vary the degree of processing demand over a substantial range.

> That is, schemes in general will be less demanding to process than tropes because excess regularity is less deviant than irregular usage. Moreover, rhyme and other figures of repetition will represent the simplest and least demanding type of scheme. A similar pattern will hold for tropes, making figures of destabilization such as pun and paradox the most complex and demanding of all the rhetorical operations. Taken together, the four rhetorical operations allow the advertiser to accommodate

> audiences whose resources for processing may differ while continuing to draw the benefits of an artfully deviant message. (McQuarrie, & Mick, 1996)

McQuarrie and Mick add further ideas to their findings, in their two more recent studies. Namely, in developing their taxonomy of rhetorical figures in 1996, they argued that these may be particularly effective when consumers are exposed to ads only incidentally.

> Provided there is an initial recognition of the artful deviation, they [McQuarrie and Mick] predict that a consumer will be motivated to process the ad further in order to grasp, resolve, and potentially appreciate the incongruity. However, subsequent empirical projects have provided incomplete support for this proposition.
>
> (McQuarrie, & Mick, 2006: 7)

In *A laboratory study of the effect of verbal rhetoric versus repetition when consumers are not directed to process advertising*, the same authors examine the effect of repetition on ads containing two types of rhetorical figures: easy-to-understand rhymes and challenging puns.

> The findings indicate that high levels of repetition may not be necessary when ad headlines contain such rhetorical figures, even under conditions where subjects are not directed to process ads. Moreover, in contrast to some prior work, rhymes appear to be at least as effective as puns when consumers are free to ignore ads. Overall, the research supports the idea that getting the ad message right is probably more important than simply repeating the message a great number of times.
>
> (McQuarrie, & Mick, 2009: 287)

3. Conclusions

In conclusion, after a general view over two taxonomies of rhetorical figures in advertising, we could say that the more practical purposes that stand out in the latter, direct, in a way, the ideological features of advertising discourse identified in the former, towards the practical realization of the primary function of this discourse, namely that of consumers being determined to purchase the advertised products: the conative function.

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