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C U P R I N S

C O N T E N T S

S O M M A I R E

Teaching Factual/vs/Non-factual Information in Various Business Contexts

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ABSTRACT

The present paper focuses on the importance of teaching Business English by using concrete examples, situations or contexts derived from the business environment. Getting students and learners in touch with different types of communicative skills that are generally used in companies help them acquire and develop language abilities faster and easier. Business English is strongly centered on factual information, basically on facts and figures, conveying essential data; therefore, connecting students to work-related contexts such as meetings, presentations, reports, memos, etc. stimulates their capacity to structure their ideas more clearly, to focus on the vital pieces of the message they intend to transmit, to create a personal phrasebook to be used when needed. The interaction of students with these language structures and functions provides them with the opportunity to acquire certain language chunks, key expressions, and phrases, from the real world of business. However, despite the fact that business English is mainly based on providing particular data, it doesn't mean that it is "inflexible." On the contrary, it is volatile; business situations change frequently and students should be taught how to adapt the knowledge they "collect" in time to the situations they come across.

KEYWORDS: *factual information, formal vs informal style, cohesion, written messages*

Much emphasis has been lately placed on Business English due to globalization and hence to the great expansion of job opportunities in this field. Various specialized courses have appeared on the market, which rely heavily on case studies and on authentic business situations that are commonly met in all the sections which compose this large domain: banking, finance, IT, marketing, management, statistics, etc. They are designed to offer students practical tools to use in their future careers, by containing standardized business vocabulary, up to date documents (reports, memos, presentations, charts, etc), and grammar reviews in order to enable them to become highly communicative and competent interlocutors. Business English has a rather scientific content, dealing with terms that are specific to this domain and which are aimed to offer concrete, relevant economic information. Yet, teachers and trainers of Business English are all aware that not only the scientific content is highly important in such instances but also the ability of learners to cope in the future with different situations and contexts in their written and oral communication process. So, besides leading learners towards the specific information of the field in charge, teachers also need to emphasize other aspects of English as a Second Language, such as style, cohesion, formality, and informality, etc.

Before proceeding to the corpus of the actual paper, there should be made a clear specification of what "factual" information really means and differentiate it from "nonfactual" information.

According to <www.yourdictionary.com>, "factual" refers to actual details or information rather than ideas or feelings. On <www.quora.com>, "factual information" is related to facts provided or learned about something or someone, a vital piece of information; synonyms may be: details, particulars, facts, figures. "Nonfactual" "means not based on fact. One example of potentially non-factual information is opinion". When it comes to Business English or any ESP (English for Specific Purposes), teachers and trainers cannot leave aside the non-factual elements of a language even if they focus mainly on the factual ones.

Factual information can be found in all kinds of written business materials: memos, reports, invitations, job application letters, the minutes of a meeting, press releases, reservations, complaints, announcements, résumés, etc. They vary according to the degree of formality (formal "official" or informal "personal") and are generally classified under the designation of business correspondence.

Formal business correspondence (How to officially communicate in writing?)

There is a high variety of materials available for the formal correspondence in the Business field, materials that can easily be used by teachers in their classes as a means of a model for their students. One cannot emphasize a material against others since they are all important in the learners' future careers. Therefore, we hereby summarize some of the most frequently used materials when it comes to formal written correspondence:

1. Memos are a sort of written materials, which inform the employees of an organization about its policy and procedures or standardized formats used by the members of the same company to communicate information in an accurate way.

2. Invitations are generally written in the third person; they are official and, in most cases, they often specify the need of a reply.

3. Reports basically announce something, explain a situation or offer some recommendations. Whatever information they intend to provide, formal reports follow a certain pattern: *"referencing/numbering; title or subject heading, terms of reference (TOR) (authorize the writer to investigate a given matter for a specified purpose), introduction, main body, findings/conclusions; recommendations; appendices"* (Nicolae *et al.*, 2002: 92).

4. Formal letters

There is a wide range of business letters such as: credit and collection letters, sales letters, letters of congratulations, of appreciation, of sympathy, claims, inquiries, letters of application, of reference and recommendation, of resignation, of a job applicant, etc. Business letters focus on a specific style and approach. Businesspeople should adopt a positive attitude when writing them, should be diplomatic and make sure they alternate the masculine and feminine pronouns if the situation is required. There is a strong tendency nowadays within companies to eliminate all the sexist barriers.

5. Résumés

Résumés are always formal and factual since they are based on personal data. They are informative and well structured. There isn't a strict pattern to follow; there are some points that all résumés have in common (headings, a chronological order of the mentioned events, references, work experience, personal information, etc.) but there is not an exact order in which they should be used.

6. Minutes

Minutes are drawn up in accordance with the notes taken by someone during a meeting. Both factual and nonfactual information are mentioned as they register not only the points on the agenda that are discussed but also the opinions, suggestions, and ideas the attendants have.

7. Press Releases

A press release is a specialized business document which advertises in one way or another, the organization itself. Thus, besides being factually precise, it should be carefully written and based on reality. There is no place for mistakes of any kind since these may affect the company's reputation in the long run.

It's difficult to make up a list of all formal documents that are met in the business field. Letters, minutes, press releases, etc are only a small part of the large variety of written commercial communication papers, which may also include appointments, reservations, personalized offers, enquiries, websites, emails, company portfolios, booklets, brochures, catalogues, leaflets, etc

Generally speaking, all formal written documents in Business English should be concise and impersonal. They are meant to offer essential factual or nonfactual information in an organized format. They are often characterized by certain features in the sense that they should all be brief (not necessarily short in terms of length but they should stick to the relevant information they intend to transmit) and easy to read. Complicated, long paragraphs should be avoided but it is recommended however to use complex sentences because they are tactful and they ensure a degree of formality to the text; it is also advisable for all these official papers to be updated form the point of view of the information they contain and of the format. Another aspect to be taken into consideration when dealing with formal correspondence is the cultural one.

> In some cultures, writers will imply "yes" when they mean "no". They may agree to things that are impossible to achieve. Hey may take on work that is impossible to do. All because their culture doesn't make them feel comfortable saying "no", they:
> - may feel they will appear unprofessional and lose face as a result
> - may believe they will be seen as uneducated and foolish if they don't understand
> - may feel that people will think they lack endurance or resilience
> - may prefer to avoid disagreement
>
> Where you know these are likely reactions, do adapt your writing. You may simply need to ask the right questions to draw out the right answers. For instance, avoid closed questions (ones which typically lead to a "yes" or no factual answer) and try open questions such as 'why' or 'how'.
>
> (Talbot & Bhattacharjee, 2012: 226)

Thus, writing formal business correspondence is not an easy task to achieve. It's not just about using grammar and words correctly; it's about structuring the data in a manner which best suits the register of formality. It's about choosing the right vocabulary and being aware of the power of words. Effective sentences are built with appropriate words and arranged in a proper way. Better said, it matters how words are combined and used. All words have a denotative meaning (which is the factual characterization of a situation, idea, etc.) and a connotative one (which is related to feelings). The same word can have a denotative meaning "Robert, the new manager, is very ambitious; he wants to fulfill all targets" and a connotative one "Too much ambition caused Robert to be hated by all employees", therefore it is essential to know how to work with words. Moreover, a word can have a positive and a negative meaning depending on the context in which it is used. Dealing with words and vocabulary correctly is a must; businesspeople need to know how to select the best phrases in situations they are confronted with the case of refusing somebody without offending that person or when they are in the position of having to announce bad news. The layout of the official document also plays a vital role except for the case where printed standardized papers are used.

Integrating these facts into the teaching procedure of a foreign language is an important task of teachers and trainers. There is a long way from the mere presentation of a certain model or pattern to its actual and proficient use in real future situations. Besides the explicit teaching procedure used in classes, one needs to focus on students' ability to apply the information to new contexts and situations. Therefore, teachers and trainers need to find the right tools for making these models work in real life.

One starting point would be that of comparing these pieces of written messages to the entire process of reading comprehension of a text. Since teachers start from the presentation of a written model of a memo, for example, then their task is identical to that of making students understand the meaning of a written text. So, in many cases, Thomas Barrett's taxonomy of reading comprehension may be applied to these formal communication items. In Barrett's taxonomy, we talk about certain levels of comprehension. The first level, the literal one, involves the understanding of the main ideas of texts. This can also be applied to the formal correspondence in Business, where students need to grab the main idea of the written text they receive – an announcement, an invitation, a complaint, etc. "*The information required for literal comprehension comes largely from the text itself. Recall comprehension can easily be evaluated. In responding to a literal question, the reader either can recall the information from the text or he or she cannot".* (Brassell & Rasinski, 2008: 17). The sequential level discusses the reorganization of a text in a different way.

This can also be applied to all formal business correspondence texts, when teachers ask students to reorganize the texts differently. Many times, the information presented in the text is purely informative, so students need to go beyond it and understand the real message. So, the inferential level, where students need to read between the lines, is also of high importance. *"Inferential comprehension is more sophisticated than literal comprehension because it requires the orchestration and manipulation of information from the text as well as information that resides within the readers- their background knowledge."* (Brassell & Rasinski, 2008: 17) The non-factual information, that is the information based on opinions, usually appears in the evaluation level of the comprehension process. It is very important for students to focus on this aspect as well, since they need to express certain opinions upon different situations.

The last but not at all the least important level that of appreciation refers to applying information to new situations. So, this is the moment students get the chance of using their acquired knowledge in new and diverse contexts. *"A focus on inferential and critical comprehension is appropriate, and nurtures the high-level thinking that one would expect to find in high-performing classrooms."* (Brassell & Rasinski, 2008: 18) So, the understanding of formal written messages in Business English is similar to the comprehension process of any other written text in the second language students are learning about.

At the same time, the specific focus should be placed on cohesion. All written messages should be cohesive, easy to understand so that the readers get the messages as clearly as possible. It is the role of teachers and trainers to practice cohesion with their learners, to find specific tasks with an emphasis on cohesion, or even to create tasks of their own for the students to be able to master such skills in their future careers. An example of such a task would be that of "odd-man-out" where students need to decide which linking item best suits the written message. Therefore, the awareness of cohesive sentences should not be neglected at any time.

> The concept of COHESION can therefore be usefully supplemented by that of REGISTER, since the two together effectively define a TEXT. A text is a passage of discourse which is coherent in these two regards: it is coherent with respect to the context of situation, and therefore consistent in register; and it is coherent with respect to itself, and therefore cohesive. Neither of these two conditions is sufficient without the other, nor does the one by necessity entail the other".
>
> (Halliday & Hassan, 2013: 23)

Informal business correspondence

Informal business correspondence includes most of the documents mentioned above, but there are different guidelines to follow when it comes to writing. Short words and sentences are accepted, as well as contractions and abbreviations. Colloquial, familiar language is a mark of familiarity and a closer degree of intimacy. Context is very important when we talk about informal correspondence. Of course, the importance of register and cohesion also apply in this case since any written or oral message, be it formal or informal, needs to have cohesion and meaning.

Specific tasks found or created by teachers may be applied when it comes to making a difference between the formal and informal styles. Students may be asked to change a written message from the formal to the informal style, or the opposite, thus, raising awareness on the specificity of language items used in different situations.

In regard to the relationship between text and situation, Halliday & Hassan discuss two types: one in which non-linguistic factors dominate and we need some situational information and the other where language is highly important. They integrate Business situations into the second type of relationship where the role of language is self-sufficient:

> At the other end of the scale are types of activity in which the language is the whole story, as in most formal or informal discussion on abstract themes, such as those of business, politics and intellectual life. Here the language may be totally self-sufficient and any relevant situational factors are derivable from the language itself. The quality of texture, and the forms of cohesion which provide it, differ very much as between these two poles.
>
> (Halliday & Hassan, 2013: 24)

Oral communication in business

Both factual and non-factual information can be found in different proportions in oral business situations. Meetings, discussions, invitations, requests, negotiations, teleconferencing, telephoning, explanations, presentations, etc may include short items of factual information but also nonfactual ones such as the personal opinions of the interlocutors. In such cases, intonation, stress and the proper use of grammar structures are the most important elements since the use of vocabulary varies according to the topics the interlocutors choose to talk about.

> Communication is not a simple transmission of facts. Along with the factual, there is always the way in which the message is carried across, which adds meaning to the message. Humor, irony, wonder, interrogation, etc., are presented through change of voice, intonation, pitch and volume. (…) Similarly, a message will also carry opinion. (…) Communication will always have a degree of subjectivity, since at any given point of time; the speaker is exercising choice in the selection of words, gestures, etc., to make the communication happen.
>
> (Department of English University of Delhi, 2008: 125)

The non-factual information usually prevails in such situations since interlocutors rely heavily on their subjective way of thinking regarding a matter of fact. Students and learners of a second language need to get accustomed to different ways of expressing their opinions or of transmitting specific information to others so that their messages become meaningful and clear. Role-plays are a useful tool for teachers to lead students into the world of efficient oral communication. Nonetheless, students need to be aware of how the language varies according to different situations. Style and register are important as well as the coherence of the discourse. They need to take account of different listeners, and, as a result, adapt the message they would like to transmit.

Overall, when discussing the specific area of Business English, it is worth remembering that not only factual information is of high importance but also the non-factual one. Messages are important no matter they are written or oral, register should be appropriate, style the same and cohesion should never be neglected in the act of ideas' generation and transmission. It becomes the task of teachers and trainers of ESL to lead their students into these various contexts and situations so that their learners become efficient users of a foreign language.

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The Sound(s) of English: Issues in Teaching Pronunciation

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ABSTRACT

One of the prime goals of teaching English as a foreign language is to make students good communicators. This implies developing their skills to understand and to be understood in contexts where they are likely to need the language. Pronunciation plays a crucial role in this process of understanding and being understood, hence the focus of this article on pronunciation teaching. Starting from the assumption that intelligibility, rather than 'perfect' pronunciation, is the main aim of teaching pronunciation, the article is divided into four parts, each approaching an issue that we consider relevant to the topic: why to teach pronunciation, which pronunciation to teach, when to teach pronunciation and what exactly we should teach in order to improve the intelligibility of our students.

KEYWORDS: *intelligibility, intonation, pronunciation, sound, stress*

Phonology seems to be a problematic area of language teaching, being often overlooked by teachers who tend to design classes, which focus on the study of grammar and vocabulary, and on developing receptive and productive skills. One possible reason can be that teachers themselves often feel less certain about pronunciation and intonation than about grammar or lexis. It is clearly difficult to teach an accent that is not naturally yours. At the same time, the syllabus is so loaded that teachers may consider that they have already too many things to do and that students can acquire decent pronunciation without overt pronunciation teaching.

1. Why to teach pronunciation?

If we make our students improve their pronunciation, we will help them to become better speakers in the sense of overcoming intelligibility problems. Achieving this goal of greater intelligibility is vital, since many learners of a foreign language may find that their lexical knowledge is futile if they are unable to make themselves understood when they speak, because their pronunciation is not accurate. This experience is not solely confined to production. Without knowing the correct pronunciation, learners fail to understand words in connected speech. It is often the case that students have difficulties in understanding audio materials that consist of familiar words that they would clearly understand in written English. Students should, therefore, be made aware of pronunciation issues in order to improve both their production and understanding of spoken English.

When we teach pronunciation, we cannot expect our students to reach perfection and sound like a British or an American. For many of them, this is not a goal and they prefer to strive towards understanding English and being decently understood. Again, the issue of intelligibility should remain the main objective in teaching as well as learning pronunciation. However, there are students who would like to sound like native speakers. They are one more reason why teachers should devote time to teaching phonology.

One problem, which often occurs, is that not all students can hear the pronunciation features introduced by the teacher. They have problems in hearing the fine distinction between sounds, (i.e. the long or short vowels) or identifying different intonation patterns. Harmer points out that this problem should not deter teachers from teaching pronunciation and intonation. He suggests that we should begin by demonstration and explanations, by training the students' ears, by making them aware of different sounds, moods or intentions:

> The key to successful pronunciation teaching, however, is not so much getting students to produce correct sounds or intonation tunes, but rather to have them listen and notice how English is spoken – either on audio or video tape or from the teachers themselves. The more aware they are the greater the chance that their own intelligibility levels will rise.
>
> (Harmer, 185)

A second problem is that students sometimes cannot say words correctly. Even after they hear the correct pronunciation of a lexical item, they may not be able to reproduce it exactly because they are somehow 'stuck' in the pronunciation patterns of their mother tongue. The teacher should make students notice there is something to work on and a first step would be to make them aware of the differences between sounds. Extensive practice is therefore needed in order to improve students' ability to hear and then produce the right sounds.

2. Which pronunciation to teach?

It is well known that pronunciation varies, that a British native speaker does not sound like an American or an Australian. The question, which then arises, is which pronunciation to teach. UK-published coursebooks offer a standardised pronunciation from south-east England and this is what teachers internationally refer to.

James Scrivener points out that, while teachers focus on teaching the pronunciation and intonation of native speakers, students often need to talk to non-native speakers, using English as a lingua franca. In this case, a native-like pronunciation may hinder communication and make students difficult to be understood (Scrivener, 286). Therefore, students should be taught the pronunciation that would make them intelligible.

Another issue related to the topic refers to our own pronunciation as teachers. We are the ones who offer students the main language input. Since English is not our mother tongue, we may sound much like the natives, yet we are not, and thus we go back to the same question: which pronunciation should we teach? In order to answer it, we resort to Scrivener who considers that it is better and more honest to teach the pronunciation we speak ourselves (286). Although teachers will teach the pronunciation they use, students also need to listen to recordings of native speakers and get the speech features of British English.

3. When to teach pronunciation?

From my experience as a teacher, pronunciation teaching is an on-going process. We may need to teach pronunciation even when this is not part of our initial lesson plan. We do it whenever we feel that students need help in pronouncing certain words or using the right intonation in a sentence. Harmer outlines four ways to teach pronunciation, ranging from most intensive to less intensive in terms of the time devoted to it in the classroom (186-7).

1. Whole lessons
2. Discrete slots
3. Integrated phases
4. Opportunistic teaching

Whole lessons: teachers may choose to design an entire lesson in order to teach pronunciation. This does not mean that only sounds will be worked on, since this could be tiring and at some point not very interesting to the students. Having a whole class dedicated to pronunciation, tasks can vary and focus on word and sentence stress, intonation patterns or linking sounds within sentences. The lesson can also involve different skills such as listening or reading.

Discrete slots: this approach involves inserting short pronunciation work into lesson sequences. For instance, the teacher can design two-minute activities to practice the difference between certain sounds. Students often like these short tasks and regard them as an enjoyable change during a class.

Integrated phases: teachers often blend pronunciation into a larger lesson. When teaching new vocabulary, for example, students are given the correct pronunciation of the new lexical items and asked to reproduce it. While listening to an audio material, the teacher often draws the students' attention to the way the speakers pronounce certain words or make use of the right intonation in order to convey their message.

Opportunistic teaching: pronunciation issues can arise during any activity in the class and the teacher has to stop and clarify on the spot any aspect which seems problematic. The teacher should thus provide assistance whenever students need help with pronunciation.

4. What to teach?

In order to get a good English pronunciation and be intelligible, students need to know:

- the individual sounds;
- which parts of a word are stressed;
- which parts of a sentence are stressed;
- effects of changing stress;
- intonation patterns;
- how to link sounds within a sentence.

Sounds and spelling

Spoken British English has 44 individual sounds (phonemes) and 26 letters in the alphabet for written English. The complex relationship between sounds and spelling makes English rather difficult to foreign students. Phonemic symbols can help the learner know exactly how a word is pronounced, and dictionaries use a phonemic script to show the correct pronunciation of words.

i:	ɪ	ʊ	u:	ɪə	eɪ		
e	ə	ɜ:	ɔ:	ʊə	ɔɪ	əʊ	
æ	ʌ	ɑ:	ɒ	eə	aɪ	aʊ	
p	b	t	d	tʃ	dʒ	k	g
f	v	θ	ð	s	z	ʃ	ʒ
m	n	ŋ	h	l	r	w	j

Figure 1: Phonemic chart

The symbols are grouped into consonants and vowels, and the vowels are divided into monophthongs (a single vowel as in *but* or *last*) and diphthongs (combinations of two vowels as in *air* or *bright*). Teachers should teach students how to use dictionaries, showing them how to recognise phonemic script and illustrate stress marking, thus enabling them to become self-sufficient in finding out how to pronounce words. At the same time, the phonemic symbols work as a code known and used by both teachers and learners. It can be useful for many pronunciation tasks and games. However, pronunciation cannot be based exclusively on the written form, hence the necessity of the teacher's constant guidance as an intermediary. The teacher can help students *hear* a sound clearly by pronouncing it several times, by explaining, if necessary, how it is produced, by saying the sound in a word or sentence, or by contrasting the sound with a similar one.

While many teachers believe that dictionary training should be an integral part of any syllabus, others consider that learning the symbols is unnecessary since nowadays there are online dictionaries which provide the recorded pronunciation of any single word. The internet can definitely be a very useful tool for teachers and learners alike, yet, for the purpose of studying language in the classroom, we believe that the knowledge of phonemic script helps students to accomplish various language tasks and thus improve their pronunciation.

One major issue encountered by students who learn English is the lack of one-to-one correspondence between certain sounds and spelling. In order to overcome this problem, the teacher can seek out regularities which will help the learner create some sense of order out of the apparent chaos. For instance, students can be made aware of the incidence of silent letters in pronunciation, e.g. the silent 'k' in words beginning with 'kn' such as *knowledge* or *knee,* or the silent 'b' before 't' as in *doubt, subtle, debt.*

Sample activities

1. The teacher intends to teach or revise certain sounds and the corresponding phonemic symbols: /ʌ/, /uː/, /ɒ/, /əʊ/ and selects a number of items which have in common certain spelling patterns, but a different pronunciation.

Task 1. Use the phonemic transcription to place the following words in the correct column:

flood, lump, hot, lose, money, chose, oven, hotel, move, lonely, cough, another

/ʌ/	/uː/	/ɒ/	/əʊ/
e.g. luck	e.g. moon	e.g. loss	e.g. go

Task 2. Read the text in pairs and identify the number of times that each of the above sounds appear.

> *Last year I went on holiday on my own. I spent ten days in Venice followed by one week in Rome. In Venice, it was a disaster. It was so hot my hotel room was like an oven, I had a terrible cough and sore throat for a week, I lost my camera, and I was lonely. When I moved on to Rome it was different. I soon met a couple of other people from Germany who spoke English, and I spent a great time with them.*
>
> (*Working with Words*, p. 134)

Task 3. Add two more words that you know to each column in task 1.

2. Listen to and distinguish the similar sounds in the following minimal pairs:

> *hat vs. hut, liver vs. river, thin vs. tin, climb vs. crime, glass vs. grass, lay vs. ray, hip vs. heap*.

3. Underline the silent letters in each of the following words.

> *receipt, teache, listen, lamb, card, honour, half, knot, debtor*

Word stress

Stress represents an important aspect of English pronunciation. When a word has two or more syllables, one of these is stressed, which means it is louder, longer and higher in pitch than the other syllables. By contrast, unstressed or weak syllables are pronounced less loudly, with less energy, and sometimes the shortened vowels even disappear.

When the stress is wrong, the word may be utterly incomprehensible. At the same time, students must be aware of the shift in stress: e.g. *economist* /ɪˋkɒnəmɪst/ vs. *economics* /i:kəˋnɒmɪks/, or *advertise* /ˈædvətaɪz/ vs. *advertisement* /ədˈvɜ:tɪsmənt/ The teacher can present certain stress patterns which are sufficiently generative to form rules.

For example, words ending in *-tion, -sion, -ic, -ical, -ian* usually have the primary stress on the syllable preceding them: *edu<u>ca</u>tion, po<u>llu</u>tion, re<u>vi</u>sion, con<u>fu</u>sion, <u>plas</u>tic, fan<u>tas</u>tic, his<u>to</u>rical, psycho<u>lo</u>gical, Ca<u>na</u>dian* (Gairns and Redman, 51). A number of two-syllable words in English have the stress on the first syllable when the word is a noun, and on the second syllable when the word is a verb: *conduct, conflict, decrease, increase, permit, progress, transport, record, upset*.

Words with two or more syllables ending in *-ee, -eer, -ese* and *-ette* have the stress on the last syllable: *emplo<u>yee</u>, ca<u>reer</u>, Vietna<u>mese</u>, ciga<u>rette</u>*.

Sample activities

1. The teacher wants to draw students' attention to stress in compound nouns. In most cases, noun + noun compounds have the stress on the first word, whereas in noun + adjective compounds the second word is stressed.

Task 1. Match a word in box A with a word in box B to make compound nouns.

A

bus	central	tennis	car	computer	mobile	small	fish

B

park	heating	phone	shoes	stop	screen	talk	tank

Task 2. Group the above compounds into two categories: noun + noun and noun + adjective compounds

Task 3. Mark which word is stressed in the compounds above.

Task 4. What type of compound noun (noun + noun, noun + adjective) has the stress on the second word?

(Adapted from *Total English*, p. 44)

2. Underline the stressed syllable in each of the words below.

a) *compete, competitor, competitive, competition, competitiveness*
b) *employer, employe, employed, unemployed, unemployable, employment, unemployment*
c) *manager, managing, management, managerial*
d) *organise, organisation, organisational*
e) *import, importer, importation*
f) *advertise, advertising, advertisement*

Sentence stress

Just as individual words have their own stress, stress is also important in sentences, when it is called 'sentence stress' or 'prominence'. The stress comes from the most important word or words in the sentence. The stressed word is usually the word that the speaker considers as the most important to the meaning of the sentence: e.g. *He doesn't come from <u>London</u>, he comes from <u>Birmingham</u>*. Sometimes we can change the meaning of the same sentence by changing the sentence stress. Look at these sentences:

1. *The director wanted to buy a new office car.* (not a private car)
2. *The director wanted to buy a new office car*. (not a second-hand one)
3. *The director wanted to buy a new office car.* (not me or the secretary)
4. *The director wanted to buy a new office car.* (not to rent)
5. *The director wanted to buy a new office car.* (but he didn't have enough funds)

The important words in a sentence are those which carry content, namely nouns, verbs and adjectives. These parts of speech are the ones that are typically stressed. This implies that the other words, usually grammar words, are not stressed and are often reduced to their weak forms.

Sentence stress is sometimes used in order to correct a mistake. Speakers particularly stress the part of the sentence which is corrected.

A: *Is that your girlfriend?*
B: *No, she's my sister!*

Sample activities

1. Read the following sentences. What do you notice about the pronunciation of *have* and *been*?

I've been reading all day.
We've been living here for long.
They've been looking after you.

2. Mark possible positions of main stress in the following sentence:

My boss was going to leave for Asia on Wednesday.

3. Underline the stressed syllable in each of the words in bold.

They paid a £ 1 million ***transfer*** *fee for* ***transferring*** *the player to their team.*
There are ***conflicting*** *views as to the cause of the* ***conflict.***
All this ***upset*** *over the new business contract has really* ***upset*** *them.*
The cost of living has ***increased*** *while there has been a* ***decrease*** *in wages.*
A work ***permit permits*** *you to work for a period of six months.*
As the main Asian ***export****, rice is* ***exported*** *to many parts of the world.*

(Adapted from *English Vocabulary in Use*, p. 37)

Connected speech

A characteristic of spoken English is that the boundaries between words are not clear-cut. There are certain ways in which the words are linked together in order to make the speech 'flow'. In connected speech, unstressed syllables usually have weak vowel sounds, two words are linked and pronounced as being one, sounds may drop (elision), they may change (assimilation), or there appear additional sounds to help linking the words together.

The teacher should make students aware of the pronunciation changes that occur in a speech in order to improve first their receptive skills. Thus, auxiliary verbs, modal verbs, prepositions, and articles have weak forms in speech: e.g. *You can swim faster than he can* (The first 'can' is a weak form, the second 'can' is a full form). Compare for instance the difference between 'and' when pronounced on its own and 'and' in a phrase like *fish and chips (fish΄n chips)*. The last consonant of a word links to the first vowel of the following word, e.g. *a <u>cup of</u> tea* /kʌpə/. The same happens when a word ends with a consonant and the following one starts with a consonant, i.e. we pronounce the two consonant sounds together, e.g. *Wha<u>t</u> <u>c</u>olour is it?*. Some sounds disappear entirely as it is the case with /t/ and /d/ when they are the last phoneme of a word, e.g. *I must remember* (the final 't' in 'must' is not pronounced). As we know, the final 'r' in words like 'car' or 'for' is not pronounced. However, when followed by a word which begins with a vowel, the final 'r' is pronounced in order to make the link easier, e.g. *The car is for you*. There are instances when sound changes because of another sound in the following word, e.g. in *last year* /t/ becomes /tʃ/.

One important feature of sentence stress or prominence is to mark out the rhythm in a sentence. The regular beat falls on the main stress, whereas the rest of the words which are weak or unstressed become even weaker and are pronounced faster as to fit into the spaces between the beats of the rhythm. The teacher can demonstrate this to the students by showing the beat with the hand, and an appropriate material to use would be a short poem or a chant with a good rhythm (Scrivener, 291).

Sample activities

1. Read the following sentences.

a) He <u>could do</u> it.
He <u>couldn't do</u> it.
b) I <u>was able</u> to swim.
I <u>wasn't able</u> to swim.
c) You <u>were able</u> to write.
You <u>weren't able</u> to write.
d) They <u>managed to</u> come.
They <u>didn't manage</u> to come.

Look at the underlined words and find examples of:

- A consonant at the end of one word linked to a vowel at the beginning of the following word.
- /t/ and /d/ sounds which are next to each other and become one sound.
- The letter 'r' which is pronounced in order to link two words.

(Adapted from *Total English*, p. 100)

2. Read the sentences and mark the weak forms of auxiliary verbs and the connections between sounds.

Have you taken your passport?
I looked back but couldn't see anything.
The summer is generally dry.
The sky is often clear.
Do you want a coffee?
Where are you going?
Have you seen Patrick? Yes, I have.

Intonation

Intonation is another important aspect of pronunciation and refers to the 'music' of language, that is, how the voice rises or falls at certain parts of the sentence. For example, a rising tone is used in 'yes/no' questions such as: *Shall I wait for you?, Is he the new manager?*, *Have you ever been skiing?*, or in echo questions used to show surprise, interest or disbelief: *Really?, Are you sure? What?*, etc. A falling tone is used in the ending of normal sentences such as: *We've had another busy day*, or in wh-questions: *Who are you?, What do you mean?, Where have you been?* (Baker and Westrup, 89).

Despite these patterns, intonation is difficult to teach because the rules are not so clear. Moreover, intonation depends much on the speaker and the mood that he/she is trying to express. In order to sound interested, enthusiastic, nostalgic or tentative, the speaker can use a wide range of intonation patterns. The lack of intonation emphasis or the flat speech can convey an idea of boredom, while the wrong intonation can sometimes cause offense. Although it is not easy to teach all these rather subjective aspects, teachers must make students aware of the fact that intonation can change the meaning of a sentence.

Sample activities

1. Use arrows to mark the intonation patterns in this dialogue.

Operator: Good morning. Newton and Burns.
Caller: Can I have the marketing department, please?
Operator: I'm sorry. Which department did you say?

Caller: The marketing department.
Operator: Just a moment. I'll put you through.
Receiver: Marketing department. Good morning.
Caller: Hello. I'd like to talk to Bill Johnson, please.
Receiver: Hold the line. I'll get him for you.
Johnson: Bill Johnson here.

2. Practise saying the sentence *'It's snowing'* with different intonation each time as to convey different meanings.

Conclusion

Overt pronunciation teaching helps enhancing students' chances to understand spoken English and to make themselves understood. The more aware students are of the importance of producing correct sounds and using the right intonation tunes, the greater their chance of being intelligible and communicate efficiently. Teaching pronunciation does not need to be the single focus of a lesson; it should rather be a permanent concern to both students and teachers who should integrate pronunciation tasks into lesson sequences and stop to work on sounds, stress or intonation whenever students need assistance. Taking into consideration the fact that pronunciation is not a separate skill, it can be focused on at any stage during the class and alongside anything else we teach from vocabulary and grammar to accurate reproduction.

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Teachers and Learners in the ESP Course for Business Studies

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ABSTRACT

The famous saying "Tell me what you need English for and I will tell you the English that you need" (Hutchinson and Waters, 8) has become the main guiding principle of ESP. In the area of Business English, students need the kind of language that will enable them to operate in the world of English-medium commerce. Yet, the process of teaching and learning implies far more than methodology and the study of specific vocabulary and language contexts (presentations, business reports, etc.). It implies an analysis of students' specific needs, as well as an understanding of how and why they learn. From this perspective, the article focuses on learning theories, needs analysis and students' motivation, emphasising the multiple roles of the teachers in creating a positive learning atmosphere. Each section ends with a series of teacher activities, that is, tasks designed to raise the teachers' awareness of various aspects involved in the process of teaching and learning a foreign language.

KEYWORDS: *learning, motivation, needs, teaching*

As a branch of ESP, Business English has emerged as a response to the demand of a distinctive group of people, namely businesspeople, who are increasingly interested in learning English in order to take part in economic transactions worldwide. They are the professionals from different areas of business activity who need English and know exactly why they want to study the language. Thus, unlike students of General English, students of ESP have a clear goal for learning, and this has determined a more thorough study of the language and of the teaching methods, which can be used for this group of people. It must be stressed from the beginning that teaching Business English is not different from other forms of language teaching. The content may vary, but the learning process remains the same. From this perspective, Business English is not seen as a "product", but as an "approach", based on students' needs.

Teachers must bear in mind that methodology and subject knowledge, although important, are not sufficient to enable learning. Above all, teaching means working with people and we, as teachers, must pay great attention to our students' needs, expectations, learning styles, life experiences, previous knowledge, family background, moods, etc., because all these contribute to creating the appropriate conditions in which learning is going to take place. Students are not empty vessels in which teachers can pour knowledge. This is not how they learn, simply because learning is not a one-way intellectual process, but an interaction between the messages which are passed on and all the learning factors listed above. Rather than being performers, teachers should understand and listen to their students in order to enable learning. In what follows we shall focus on learning theories, needs analysis, motivation and the teacher's role as key factors in the process of teaching and learning English.

1. Language learning and language teaching

Although no one knows exactly how people learn languages, extensive research has been done in this field. The theories which have emerged have influenced the practice of language teaching, despite the fact that many of them have focused on how people learn their first language. The main theories are:

Behaviourism

The Behaviourist theory suggests that learning is a mechanical process of habit formation based on the frequent reinforcement of a stimulus-response sequence. This is how babies learn to speak: hunger is the stimulus which generates crying as a response and the milk which is given (or not) to the baby is the reinforcement. Later on, crying is substituted by words, which get more and more refined in time.

Language teaching methodologies adopted Behaviourism for a while. The method placed great emphasis on drilling followed by positive or negative reinforcement. The *audio-lingual method* was a result of this theory.

Cognitivism

The first assault on the Behaviourist theory came from Noam Chomsky who argued that language is not a form of behaviour, but a system based on rules. Learning consists not of forming habits, but of acquiring rules. The child acquires language competence (knowledge of the grammar rules) and this competence enables the child to be creative as a language user, that is, to perform well.

Language teaching methodologies have taken from Chomsky the idea that students should be shown the underlying structure of a sentence and then encouraged to use the rules to create sentences of their own.

Acquisition and learning

The American linguist Stephen Krashen developed the idea that there is a difference between the acquisition and the learning of a language. While the former is a subconscious process which results in the language we can easily use in spontaneous conversations, the latter is a conscious process, based on the study of grammar and vocabulary, which results in knowing about the language.

Krashen points out that students can successfully acquire language if they get comprehensible input. This input should consist of language which is already known as well as new language. In other words, the input should provide more information than the student already has. This kind of input was named by Krashen *roughly-tuned.* This *roughly-tuned input* enables students to acquire language on their own and it is contrasted with the *finely-tuned input* which consists of language chosen by the teacher to be at the students' level. This *finely-tuned input* is the object of conscious learning.

Acquired language seems to be more valuable than learnt language because students need to concentrate on the latter, while the former enables them to speak fluently. Nevertheless, it is hard to tell whether the language someone uses in a conversation is learnt or acquired. And the learned language will become acquired language at some point.

Noticing

According to this theory, rather than presenting a language item, the teacher should let the student notice it. In other words, rather than teaching language, teachers should make students aware of it. When the student notices the new language, he/she can process it and the chances of learning it are high. A possible way of doing this is to give students tasks where a particular language item occurs frequently and can be noticed by students with or without the teacher's help.

It is almost impossible for the language, which is thus noticed to be used right away in conversation. It will happen only after the language is tried out in controlled activities. In other words, learners must first do something with the language before they can actually use it.

Humanistic approaches

Theories which draw on humanism have emphasised the importance of students' emotional response to the activity of learning. Students' attitudes and state of mind are essential to the success or failure of the learning process. Business students may be learning account figures, but they still learn as human beings. Therefore, teachers should take into consideration students' feelings as well as their mental abilities, that is, both the affective and the cognitive factors.

The teaching methodologies and techniques, which are, based on humanistic aspects of learning stress the importance of learning conditions, which imply a positive relationship and a positive learning atmosphere. During the class, students should be relaxed, cooperative and unthreatened. The teacher can achieve this if he/she keeps criticism to a minimum and encourages students to feel good about themselves.

There are whole methodologies for humanist classrooms, such as *Suggestopaedia, the Silent Way, Community Language Learning* and *Total Physical Response*.

Discovering language

This theory clearly states that we learn easier the things that we discover ourselves than the things that we are taught. For instance, instead of teaching our students the difference between Present Perfect and Past Tense, it is better to give them examples and allow them to work out the rules by themselves. By studying language in this way, students will be better prepared for the language they encounter outside the classroom. At the same time, they are encouraged to become autonomous learners, which is in itself a goal for many teachers. It is clear that students cannot learn everything they need from their teachers; consequently, they should take charge of their own learning.

Teacher activities

a. In a group, recall the experiences you had while you were learning a foreign language. Share with others any examples of your competence exceeding your performance abilities.
b. Take an authentic piece of English writing. What language would you make your students aware of when they read it?
c. List five ways in which you can help students become more independent learners.

2. Motivation

It appears that motivation is a complex matter, which may differ from one individual to another. That is why some students are successful at language learning and others are not. Motivated students always do better than their colleagues because they are willing to work harder and devote more time to their studies.

Motivation can be defined as “some kind of internal drive” (Harmer, 1991: 3) which determines someone to reach a goal. A distinction is made between **short-term goals** such as wanting to get a good mark in a progress test and **long-term goals** such as getting a good job in the future. At first sight, long-term goals seem to be “better” or more important, but they are too far and they may even change in time. The teacher should help students reach short-term goals because their immediate success brings about a positive feeling, which reinforces their motivation.

When we speak about motivation, we take into consideration two categories:

- **extrinsic motivation**, which is generated and sustained by external factors such as the need to pass an exam or the need to read a specialised text on business,

and

- **intrinsic motivation** which comes from within and is concerned with the student's internal desire to learn more, to be better at languages, etc.

Be it extrinsic or intrinsic, the strength of students' motivation determines their success or failure as language learners. In the case of Business students, their extrinsic motivation is generally strong, since they need English in order to successfully perform in their domain. From this perspective, they display the learning patterns of adult students. "Adults find motivation in their own expectations and needs. For them, the acquisition of a language is a conscious exercise since they usually set targets from the beginning and already know what they want to learn and why they are learning." (Marcu, 195)

The difficulty for the teacher consists in the different levels of motivation that the students have. In the case of students who are only extrinsically motivated, what happens in the classroom may have a strong impact on their intrinsic motivation, that is, they may find the classes useful, enjoyable, interesting, etc. and as a result they develop an internal drive to study. Among the factors, which influence intrinsic motivation, there are:

- **the learning environment** which refers to the physical conditions in which the classes take place. The classroom should be well lit and spacious enough, as it is often the case in universities. The board should be in a good condition as well as other technical devices that the teacher needs, such as a computer, OHP, etc. The learning atmosphere can be brightened with posters and students' work on the walls, although this is often impossible to do in many faculties, where there are no special rooms allotted to the language classes.

- **the method** used by the teacher. Both students and teachers should have confidence in the method used, otherwise, they will become de-motivated. The intrinsic motivation is re-enforced when students are interested in the subject they are studying and the tasks and activities they are presented with. This is a difficult matter because on one hand, no one can say which method is the best and, on the other hand, a method may work for some students and not work for other students, depending upon their individual expectations.

- **the teacher** who is the most important factor in generating or not intrinsic motivation. Students may like or dislike their teachers. They are very concerned with the teacher's rapport with them as well as with his/her personality. Although it is difficult to say what makes a good teacher, it is clear that teachers should motivate students through interesting and enjoyable classes, treat their students equally and show concern for their needs and hopes.

- **success** or lack of it. It is well known that a failure can de-motivate many students while motivating others. The teachers should set goals that students can achieve. Motivation can be negatively affected by very high challenge activities as well as by very low challenge activities. Therefore, the teacher's responsibility is to judge well the right level of challenge that his/her students need.

Teacher Activity

In pairs, design a questionnaire, which will tell you why your students are learning English and if they are intrinsically motivated. Give it to your students and discuss the results with your colleagues.

3. Needs Analysis

As we mentioned in the introduction, Business English is an approach to teaching based on an analysis of students' needs. All courses, be they General or ESP, are designed according to learners' needs. Hutchinson and Waters make a distinction between General English and ESP in terms of needs, arguing that ESP is characterised not so much by the *existence* of a need, but by an *awareness* of the need (53). ESP learners are well aware of their target, which is their need to communicate in English in order to do business in the English-speaking world of commerce.

Needs are divided into:

a) **target needs** which refer to what learners need to do in the target situation;

b) **learning needs** which refer to what learners need to do in order to learn (Hutchison and Waters, 54).

The analysis of target needs implies a clear identification of the necessities of the target situation. In other words, it must be determined what is necessary for the student to know in order to be efficient in a particular situation. For instance, a businessman needs to understand and write business letters. Thus, he will need to get information about how to structure a letter, what the characteristics of the formal style are, what grammar is needed, which lexical items to use, etc. By analysing the characteristics of the target situation, i.e. the business letters, we can infer what is necessary for the student to know. Hutchinson and Waters propose the following framework for analysing a target situation.

Why is the language needed?
- for study;
- for work;
- for training;
- for a combination of these;
- for some other purpose, e.g. status, examination, promotion.

How will the language be used?
- medium: speaking, writing, reading etc.;
- channel: e.g. telephone, face to face;
- types of text or discourse: e.g. academic texts, lectures, informal conversations, technical manuals, catalogues.

What will the content areas be?
- subjects: e.g. banking, finance, marketing, management;
- level: e.g. lower-intermediate, upper-intermediate, advanced.

Who will the learner use the language with?
- native speakers or non-native;
- level of knowledge of receiver: e.g. expert, student;
- relationship: e.g. colleagues, teacher, customer, superior, subordinate.

Where will the language be used?
- physical setting: e.g. office, lecture theatre, hotel, workshop, library;
- human context: e.g. alone, meetings, demonstrations, on telephone;
- linguistic context: e.g. in the students' own country, abroad.

When will the language be used?
- concurrently with the Business course or subsequently;
- frequently, seldom, in small amounts, in large chunks.

(Hutchison and Waters, 59-60)

What teachers establish to be necessary for the learner to know may not always correspond to what the learner wants, that is with his learning needs. For example, a student may understand the necessity of writing business correspondence, but he/she may be interested in improving his oral competence because, while speaking, he/she has a feeling of personal achievement. At the same time, students may be highly motivated to study Business subjects but they may be reluctant to encounter the same material in the English class. Although their future jobs will involve writing commercial correspondence, students may well be interested in writing personal letters. In this case, the teacher should bear in mind the fact that it is the writing skill itself that should be developed and therefore there will not be inappropriate to have class activities based on personal letters as well. For analysing learning needs, Hutchinson and Waters propose a framework similar to the one used for analysing the target situation.

Why are the learners taking the course?
- compulsory or optional;
- apparent need or not.
- Are status, money, promotion involved?
- What do learners think they will achieve?
- What is their attitude towards the Business English course? Do they want to improve their English or do they resent the time they have to spend on it?

How do learners learn?
- What is their learning background?
- What is their concept of teaching and learning?
- What methodology will appeal to them?
- What sort of techniques are likely to bore/de-motivate them?

What resources are available?
- number and professional competence of teachers;
- teachers' attitude to Business English;
- teachers' knowledge of and attitude to the subject content;
- materials;
- aids;
- opportunities for out-of-class activities.

Who are the learners?
- age/sex/nationality;
- What do they know already about English;
- What subject knowledge do they have?
- What are their interests?
- What is their socio-cultural background?
- What teaching styles are they used to?
- What is their attitude to English or to the cultures of the English-speaking world?

Where will the Business English course take place?
- are the surroundings pleasant, dull, noisy, cold, etc.

When will the Business English course take place?
- time of day;
- once/twice per week;
- concurrent with need or pre-need.

(Hutchison and Waters, 62-3)

It is evident that the teacher should balance the activities in class to meet both the necessities of the target situation and the students' learning needs.

Teacher activities

a. Use the frameworks cited in order to analyse your students' needs and your own teaching situation. Discuss the results with the students and your colleagues.
b. Select a unit from the Business English course that you use and identify the target needs and the learning needs based on which it was designed.

4. The role of the teacher

In discussing the role of the teacher, we start with a simple, yet complex question: What is a teacher for? The short answer is: to help learners learn. As mentioned earlier, the teacher should try to reach this challenging goal not only by teaching the subject matter but also by creating and maintaining a good rapport with the learners and a positive learning atmosphere.

Scrivener (24) underlines three main teacher characteristics that ensure an effective learning atmosphere:

- **respect** which implies that the teacher should treat all students equally and respond to what they say and think in a positive manner;

- **empathy** which refers to the ability to see things from the other's perspective;

- **authenticity**, that is, being oneself, natural, rather than trying to play the role of the teacher in front of the students.

These characteristics are not masks that teachers put on when they teach, they should somehow be rooted in the teacher's personality. If a teacher just mimics empathy or respect, he/she may succeed for a while in creating a positive rapport with the students, but sooner or later they will unmask him/her and then they lose confidence in both the teacher and the course.

Teachers play different roles during a lesson, depending on the type of activity they are conducting. The most important roles listed by Harmer (2001, 56-63) are:

1. Controller. Many teachers favour this role because they see themselves as information vehicles. They are in total charge of the class and the activities, which leaves little space for the students to speak, to do things by themselves or in groups, etc. The teacher-fronted classroom often deprives students of the possibility of learning by doing.

2. Organiser. This role involves organising the students to do various tasks and activities. It implies giving students clear instructions, organising them into work groups, ensuring their participation in the activity, closing the activity. Thus the sequence to be followed in setting up activities is: *lead-in – instruct – initiate – organise feedback.* The success or failure of an activity greatly depends on how well it is organised. The focus shifts from the teacher to the learner-learner "who is constantly involved in activities that would stimulate his/her progress in the target language. The teacher is rather a guide in the learning process." (Andrei, 26)

3. Assessor. The teacher has to act as an assessor and to give students feedback and correction when needed. Students must know in advance when and on which criteria they will be assessed. Needless to say that the assessment must be fair and given with support and consideration of students' feelings and possible reactions. There are two types of assessment: *correction* and *organising feedback*.

During an accurate reproduction stage, the teacher immediately corrects students' errors and mistakes, usually by indicating where the mistake is and helping students to correct themselves. During the immediate creativity stage, when students are involved in conversations or pair work, the teacher should use *gentle correction*. This means that the teacher shows students that there is a mistake, without insisting on it.

When a task has been completed, the teacher organises *feedback* for students to know how well they have done the task and what language problems they have. Therefore, there are two kinds of feedback:

- *content feedback* which assesses how well the students performed the activity as an activity, thus giving importance to the task itself;
- *form feedback* which assesses how well the students have performed linguistically.

4. Prompter. When students are engaged in activities such as group work or simulations, they may need help from the teacher who should intervene and discretely help with a word or some advice. At the same time, when they are confused and do not know what to do next, the teacher should come up with ideas or suggestions.

5. Observer. The teacher should act as an observer of what students do virtually at all stages during the lesson. He/she should take notes while students are working and the notes should include both negative and positive aspects (e.g. grammatical errors, inappropriate vocabulary, but also interesting ideas or creativity). Based on this observation, the teacher will be able to fairly assess the students' performance.

6. Participant. Rather than standing back from activities such as role-plays, the teacher can become a participant and take part in the students' discussion. While this strategy works well in establishing a good rapport with the students, the teacher should be careful not to dominate the discussions or intimidate the other members of the group.

7. Resource. At any point during the lesson, the students may need their teacher as a resource. For example, they often ask the teacher what various words mean. The teacher may give them the answer immediately or he/she can encourage them to use resource materials for themselves.

8. Tutor. In this role, the teacher acts as a coach and as a resource when students are doing project work or when they are involved in self-study. They may need advice on how to organise their ideas, how to select materials, etc. This tutorial role is a broader one, encompassing other roles: organiser, prompter, resource.

In the case of ESP teachers, there are certain difficulties related to the new fields of knowledge that teachers have to cope with. They have been trained in General English teaching and now they have to work on texts whose content is totally new to them. Consequently, from the very beginning, the ESP teacher finds him/herself in the position of a learner. One may think that a scientific or administrative text in English cannot pose major difficulties, but there is a whole range of specialised terms and concepts, which the teacher does not understand. Even the familiar words may have a totally different meaning in a scientific text. Thus, the teacher discovers that his/her personal knowledge background needs to be enriched with basic facts and notions pertaining to the new field and that some training is necessary to fit into this new horizon. Nevertheless, the Business English teacher, as any other ESP teacher, is not supposed to become a specialist in Business. What is asked of him/her is a positive attitude towards the business content and knowledge of some fundamental principles of the target situation. As Roxana Zamfira points out, the challenge for ESP teachers "is not only to master a specific area of vocabulary which they should then transmit, but to gain insider knowledge of that subject,... by finding ways to best put the language at the service of students as future professionals, in an interdisciplinary approach" (Zamfira, 180).

Another challenge that the ESP teacher will face is the lower status of his/her subject in relation to General English. At the same time, in Faculties of Economics, Business English is not a major subject and does not enjoy the same high status of subjects like Management or Banking and Finance. This may lead to a lowering of the status for the teacher too, which is definitely regrettable. From this perspective, Hutchinson and Waters speak about one more role for the ESP teacher, that of "**negotiator**". Sometimes the teacher has to negotiate with the students and reach an agreement on the course content. Therefore, ESP teachers have more roles than General English teachers do; they are **designers**, in the sense that they often have to design materials and courses to match both their level of subject area knowledge and the students' needs and expectations.

Teacher activities

a. List five ways in which you can create a positive learning experience.
b. Think of teachers who taught you in the past and identify which roles they tended to have in class.

Conclusion

The process of teaching and learning a foreign language goes beyond methodologies and subject knowledge. It greatly depends on the relationship between teachers and learners and the learning atmosphere in the class. Consequently, teachers should be aware of how learners learn, the skills they need, the strategies they employ and the problems they have. They should know how to evaluate students; they should plan and prepare their lessons appropriately, taking into consideration what students need to learn, and select, design and use activities and materials to satisfy students' learning needs. The ultimate goal is to improve the quality of the learning so that students may become autonomous learners.

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Teaching EFL to Preschoolers through *VAK*

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ABSTRACT

The **VAK** learning style, designed by Neil Fleming, in 1987, is questionnaire consisting of 16 questions diagnosing and focusing on the student/children and his preference regarding learning. VAK learning style is short for **visual**, **auditory**, and **kinesthetic** and can be regarded as a cognitive instrument that teachers use to introduce children in the acquisition of a foreign language. Being a student/child-based learning style, designed for the student/child, it helps teachers get a clearer perception with the manner in which children learn and best acquire information. Children are diverse and learn differently according to their natural preference towards one of the above-mentioned learning style: **visual** learners prefer charts, graphs, flashcards, or other types of descriptions, **auditory** learners will hear the language, respond in a positive manner to discussions, musical prompts and **kinesthetic**, learners will learn through movement and touching. The challenge is to integrate this learning style in teaching English as a foreign language to children.

KEYWORDS: *VAK, multimedia, ebooks, interactive whiteboard, children*

Children are diverse and learn differently according to their natural preference towards one of the above-mentioned learning style: **visual** learners prefer charts, graphs, flashcards, or other types of descriptions, **auditory** learners will hear the language, respond in a positive manner to discussions, musical prompts and **kinaesthetic**, learners will learn through movement and touching. The challenge is to integrate this learning style in teaching English as a foreign language to children. Children need to learn the information presented to them easier, funnier, in a game-like-activity, putting imagination at work in a visual-spatial way, through speaking and listening, using colorful images, tactile exploration of the surrounding environment and real practice. Being aware of children' needs as a teacher requires a need's analysis and observation of the best and easiest ways in which a child learns. Understanding **the way** they learn, **how** different they can learn, the obstacles they encounter in the learning process and overcoming those blockages is a major part in the teaching experience and sums up a teacher's identity.

Teaching methods and continual adaptation to it should match children learning styles, thus facilitating the process of learning and trying to meet the needs of diverse learners. Resourcefulness and creativity gives account for an easier task solving, managing and higher involvement of the child in the process of learning. It was Comenius,[1] the Czech philosopher who first had a holistic approach to learning, back in 1642, blatantly believing that education begins in early childhood and spans throughout life and that a sensory experience is preferred to a formal one. He was the first to introduce **illustrations** in books for children, actually called *The Visible World in Pictures* and believed that children **learn through play.**

Johann Pestalozzi, [2] a Swiss educator, generated the nineteenth-century reform in the education of preschoolers, pointing out that the process of learning is conditioned by the **uniqueness** nature of each child and by the nature of their **ability**. Jerome Bruner**,** an American psychologist who contributed highly to human **cognitive psychology** identified three preferred modes in the process of learning, in which children have an illustration of experiences and turn them into information, also called Bruner's **triad** [3]:

- **inactive** mode, which supposes **movement**, **kinesthetic**,
- **iconic** mode, which is a use of **images**, a representational one,
- and the **symbolic** mode, which is experience translated through **symbols**.

From the researchers in the field of young education, Chris Athey[4] is to be mentioned, as she contributed to the emphasizing of Piaget's early **schema,** which are cognitive patterns within toddlers under five. She believed that schema develop from innate perceptions and early actions.

> (…), and the *Froebel Early Education Project* which she led in the 1970s enabled her to work with teachers and parents to gather extensive and detailed observations of children's play over a period of several years. Careful analysis of this data led Athey to argue that we can only understand the significance of children's behavior if we follow them from activity to activity and look for the patterns or schemas which can transform our perception of their activity from **aimless flitting to purposeful fitting** – actively transforming available resources to develop a sustained exploration of a thematic interest such as up and down or round and round.[5]

[1] J. E. Sadler, *J. A. Comenius and the Concept of Universal Education*, Routledge, 2013.

[2] D. Tröhler, *Pestalozzi and the Educationalization of the World*, Springer, 2013.

[3] J. S. Bruner, *The Culture of Education*, Harvard University Press, 1996.

[4] C. Athey, *Extending Thought in Young Children: A Parent - Teacher Partnership*, SAGE, 2007.

[5] R. Parker-Rees, *Meeting the Child in Steiner Kindergartens: An Exploration of Beliefs*, Taylor & Francis, 2011, p. 3.

She two discovers four modes, physical action mode, symbolic mode and functionality mode that finally results into thought. The Italian teacher, Loris Malaguzzi developed the *Reggio Emilia Nursery Centers*, shortly after the Second World War, in an attempt to offer children nurture and guidance, after a period of physical and moral decay. He put great emphasis on visual learning; in fact, he built his whole theory on **visual** and expressive arts and developed the idea that the environment is the third teacher. [6]

The **VAK** learning style, designed by Neil Fleming, in 1987, is questionnaire consisting of 16 questions diagnosing and focusing on the student/children and his preference regarding learning. VAK learning style is short for **visual**, **auditory**, and **kinaesthetic** and can be regarded as a cognitive instrument that teachers use to introduce children in the acquisition of a foreign language. Being a student/child-based learning style, designed for the student/child, it helps teachers get a clearer perception with the manner in which children learn and best acquire information.

Sample of THE VARK Questionnaire [7]

Choose the answer which best explains your preference and click the box next to it. Please click more than one if a single answer does not match your perception.

Leave blank any question that does not apply.

1. You are helping someone who wants to go to your airport, town center or railway station. You would:

V) draw, or show her a map or, give her a map.

A) tell her the directions.

R) write down the directions (without a map).

K) go with her.

2. You are not sure whether a word should be spelled ‘dependent’ or ‘dependant’. You would:

V) see the words in your mind and choose by the way they look.

A) think about how each word sounds and choose one.

R) find it online or in a dictionary.

K) write both words on paper and choose one.

[6] C. Edwards, L. Gandini, & G. Forman, *The Hundred Languages of Children: The Reggio Emilia, Approach – Advanced Reflection*s, Westport, Connecticut · London, Ablex Publishing, 1998, p. 256.

[7] URL: <http://vark-learn.com/the-vark-questionnaire/>.

3. You are planning a vacation for a group. You want some feedback from them about your plan. You would:

V) use a map or website to show them the places.

A) phone, text or email them.

R) give them a copy of the printed itinerary.

K) describe some of the highlights that they will experience.

4. You are going to cook something as a special treat for your family. You would:

V) look on the internet or in some cookbooks for ideas from the pictures.

A) ask friends for suggestions.

R) use a good recipe.

K) cook something you know without the need for instructions.

5. A group of tourists want to learn about the parks or wildlife reserves in your area. You would:

V) show them maps and internet pictures.

A) talk about, or arrange a talk for them about parks or wildlife reserves.

R) give them a book or pamphlets about the parks or wildlife reserves.

K) take them to a park or wildlife reserve and walk with them.

6. You are about to purchase a digital camera or mobile phone. Other than price, what would most influence your decision?

V) It is a modern design and looks good.

A) The salesperson telling me about its features.

R) Reading the details or checking its features online.

K) Trying or testing it.

7. Remember a time when you learned how to do something new. Try to avoid choosing a physical skill, e.g. riding a bike. You learned best by:

V) diagrams, maps, graphs, and charts - visual clues.

A) listening to somebody explaining it and asking questions.

R) written instructions – e.g. a manual or textbook.

K) watching a demonstration.

8. You have a problem with your heart. You would prefer that the doctor:

V) showed you a diagram of what was wrong.

A) described what was wrong.

R) gave you something to read to explain what was wrong.

K) used a plastic model to show what was wrong.

9. You want to learn a new program, skill or game on a computer. You would:

V) follow the diagrams in the book that came with it.
A) talk with people who know about the program.
R) read the written instructions that came with the program.
K) use the controls or keyboard.

10. I like websites that have:
V) interesting design and visual features.
A) audio channels where I can hear music, radio programs or interviews.
R) interesting written descriptions, lists and explanations.
K) things I can click on, shift or try.

11. Other than price, what would most influence your decision to buy a new non-fiction book?
V) The way it looks is appealing.
A) A friend talks about it and recommends it.
R) Quickly reading parts of it.
K) It has real-life stories, experiences, and examples.

12. You are using a book, CD or website to learn how to take photos with your new digital camera. You would like to have:
V) diagrams showing the camera and what each part does.
A) a chance to ask questions and talk about the camera and its features.
R) clear written instructions with lists and bullet points about what to do.
K) many examples of good and poor photos and how to improve them.

13. Do you prefer a teacher or a presenter who uses:
V) diagrams, charts, maps or graphs.
A) question and answer, talk, group discussion, or guest speakers.
R) handouts, books, or readings.
K) demonstrations, models or practical sessions.

14. You have finished a competition or test and would like some feedback. You would like to have feedback:
V) using graphs showing what you had achieved.
A) from somebody who talks it through with you.
R) using a written description of your results.
K) using examples from what you have done.

15. You are going to choose food at a restaurant or cafe. You would:
V) look at what others are eating or look at pictures of each dish.
A) listen to the waiter or ask friends to recommend choices.

R) choose from the descriptions in the menu.
K) choose something that you have had there before.

16. You have to make an important speech at a conference or special occasion. You would:
V) make diagrams or get graphs to help explain things.
A) write a few key words and practice saying your speech over and over.
R) write out your speech and learn from reading it over several times.
K) gather many examples and stories to make the talk real and practical.

Fleming developed VAK in order to help students/children discover their preferences and to help the teacher learn about their students' preferences and match them when introducing a second, foreign language. Since toddler cannot read to do the questionnaire, teachers can only use the three methods alone or combined to diagnose toddlers' preferences.

As a membership and scientific coordinator – responsible for data gathering – in the project *The Approach of the VAK Learning Style Regarding the Acquiring and Development of Correct Pronunciation in English Language for Preschoolers* -research project under the auspices of the University of Craiova, Department of Applied Modern Languages, in partnership with the Department of Public Health Dolj, the Public Service of Hospital Management, Medical Offices and Nursery Schools, Tudor Vladimirescu Kindergarten, Craiova, conducted during 2015-2017 school years – I have carried out a scientific research on children between 2-5 years old. The research is on the acquisition of English as a second, foreign language and has the following general and specific objectives:

- efficient assimilation of the pronunciation of common words and phrases in English, focusing on our VAK learning model.
- acquiring a specific English intonation and pitch.
- educating the target group in learning the correct pronunciation of sounds.
- examining and uttering the sounds and rhythm of English through song presentation, movies, poetries.
- observation of English sounds, and specific pronunciation.
- to develop the capacity to reproduce an audio message verbally.
- development of oral expression, understanding and using correctly the presented concepts.

This study is conducted in a class of 20 children from Tudor Vladimirescu Kindergarten and focuses on 3 years old children introduced with EFL. Individual learning style comes forth around this age and a toddler can indicate the teacher his/her sensory preference when presented with information and interiorize it.

Preschooler Class (20 children)

Student	**Visual / see the image**	**Auditory / listen and speak**	**Kinaesthetic / touch and do**	**Personalised VAK Profile**
Beatrice	8	11	9	VAK
David	4	7	9	KA
Sara	4	2	12	K
Maria	4	10	3	A
Eric	2	9	9	AK
Iustin	9	8	7	VKA
Caterine	8	4	6	V
Andrei	5	10	7	AKV
Lucius	3	9	8	AK
Marius	9	7	2	VA
Teodora	9	11	1	AV
Lucia	6	2	7	KV
Karina	10	2	1	V
Elena	6	8	6	AVK
Georgiana	4	5	2	VA
Adrian	7	8	7	VKA
Veronica	5	10	4	A
Cristian	9	8	2	VA
Ionut	10	2	9	VK
Matei	9	7	10	KVA

THE VARK PREFERENCES Preschooler Class (20 children)

Mode	**VAK Profiles**	**Number of children**
Single mode	Visual *Mild, Strong and Very Strong*	**2**
	Aural *Mild, Strong and Very Strong*	**2**
	Kinesthetic *Mild, Strong and Very Strong*	**1**
Bi-modal	KA, VA, VK, VA, VA, AK, KA, AV, KA	**9**
Tri-modal	VAK, KVA, AVK, AKV, VKA, AKV	**6**

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The Importance of Acquiring Writing as a Productive Skill in English for Specific Purposes

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ABSTRACT

As a consequence of the fact that we live in the Information Era, some of the most desirable jobs are related to computers, information technology, and automation. Therefore, many young people choose to develop their careers in fields of interest that offer the opportunity to work in highly professional environments, expand their experience and acquire new information. To do so, students have to be prepared to meet the requirements of interview board members and to correctly prepare the documents and papers that prove their qualifications, qualities, and educational background. To this purpose, we consider the acquiring of writing as a productive skill of the outmost importance, because a correct elaboration of cover letters, letters of intent, CV's and application forms can be decisive for the interview board to form an opinion about the applicant's eligibility.

KEYWORDS: *informational era, career, writing, productive skill, eligibility*

The concept of *Information Age* has emerged during recent years to define many economic, political and social changes that have arisen due to the low transactional costs of sharing information and interacting with organizations and citizens. Also called *The Digital Age*, this modern period in human history is characterized by the shift from traditional industry to an economy based on information technology. Over the recent decades, humanity has created a knowledge-based society with the help of computers and automation, which lessens the procedure of making decisions and lowers costs for buyers and manufacturers.

Throughout the years, the Information Age has affected workforce in several ways: on one hand, workers who perform jobs that can be easily automated are forced to find jobs that imply work that cannot be easily automated; on the other hand, the Digital Age has created a competitive framework in which specialists are required to have a solid educational and scientific background. It is the role of specialized colleges and faculties to form this kind of workers with the ability to boost productivity to values up to 270%.[1]

To this purpose, young graduates must undertake a series of actions. Working in a highly competitive and professional field of activity will come as a result of many years of scientific and technical preparation. After faculty graduation, students are required to apply for various positions in large companies, which offer the opportunity to work in teams, acquire new information and enriching experience. The success of such an enterprise is conditioned by several factors: educational and scientific background, types of qualifications and qualities. After all these conditions have been met, it is of the outmost importance to present these aspects in a manner that would convince the members of the interview board that the applicant is eligible to fill in a position in their company.

The manner in which an applicant presents information about himself can help the interview board form an opinion about him: if he has the necessary technical or scientific preparation, if he is an organized person or if he has the ability to discern the essential from the non-essential. One key to taking a successful interview for a young applicant is to master the procedures of successful writing, as the interviewer will want to analyze the documents and papers during the meeting. There are several types of documents that are required for a job interview: cover letters, CV's, letters of intent or application forms. All these types of formal writing must be presented in an adequate manner, as there have been situations when applicants have been rejected because their documents have not met the formal requirements.

Language Registers. Definition. Types and Characteristics

The term *register* was first used by the linguist Thomas Bertram Reid in 1956, and largely referred to in the 1960's by a group of linguists who wanted to distinguish among variations in language according to the user. There have been many attempts to define the register of a language and here is one that caught our attention: *"The concept of register is typically concerned with variations in language conditioned by uses rather than users and involves consideration of the situation or context of use, the purpose, subject-matter, and content of the message, and the relationship between the participants."* (Suzanne Romaine, 1994)

As sociolinguists[2] have pointed out, there are five types of registers:

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[1] "U.S. Manufacturing: Output vs. Jobs, January 1972 to August 2010." BLS and Fed Reserve graphic, reproduced in Smith, Fran. "Job Losses and Productivity Gains," OpenMarket.org, Oct 05, 2010.

[2] M. R. Montano-Harmon, "Developing English for Academic Purposes," California State University, Fullerton.

1. Static Register, in which the style of communication almost never changes (e.g. laws, bibliographical references etc.);
2. Formal Register, in which the style follows a commonly accepted format (rhetorical statements, announcements etc.);
3. Consultative Register, in which users engage in mutually accepted communications;
4. Casual Register, in which slang and colloquial structures are accepted;
5. Intimate Register, in which the communication is characterized by privacy.

To the purpose of a successful application, students must be able to make a clear distinction among language registers, as the documents that they must provide for a job application must comply with the formal register requirements. Style differs according to the purpose of the text. Before writing, students must think of who is going to read their text and for what reason. For example, an executive of a company is interested in identifying the qualifications of the applicant in order to decide whether the applicant is the correct choice for the position, he has applied for. Therefore, the personal style, the use of colloquial English (idioms and idiomatic expressions) and the use of short forms are not allowed in a letter written in the formal register. Conversely, the formal style requires the use of the passive voice, complex sentences, well-developed paragraphs, use of participles, non-colloquial English, and the use of sophisticated vocabulary with terms that are accepted in the field of the topic, whereas the short forms are acceptable only in quotes.

Students' portfolio must include different types of formal writing and they must be aware of the content, characteristics, and type of writing in the discussion:

- Factual reports – a type of narrative, usually in impersonal style, which does not include the writer's feelings, but only facts. The use of the passive voice and reporting verbs is frequent. The events are described using past tenses and short forms are not acceptable unless Direct Speech is used;
- Letters (letters of application, transactional letters, cover letters etc) - Students should bear in mind that each paragraph develops one specific topic and that the use of descriptive adjectives in infrequent. Also, informal letters, the sender's address as well as the recipient's address are included in the letter;
- Essays - argumentative compositions outlining the advantages and disadvantages of a certain question or providing solutions to problems;
- Reports - pieces of factual writing which are usually based on some type of research;
- Articles - pieces of writing which are published in newspapers or magazines;
- Reviews - short descriptions of a book, film etc, along with the writer's remarks and recommendations.

Methods of Teaching the Writing Skill to ESP Students

Since the early 1980's, the traditional method of teaching the writing skill has remained focused on the pedagogy adopted in the L1 writing instructions for native speakers of English (Reid: 1993). The focus has shifted over the last few decades in ESP classes on producing cognitively complex academic writing that relies on obtaining, organizing and employing linguistic features and style that attend to audience expectations.

The productive skill of writing differs from the productive skill of speaking. Two essential conditions that writing has to meet are coherence and cohesion, as coherent writing makes sense because the sequence of ideas and points can be followed. Cohesion is a more technical issue as we concentrate on the various linguistic modalities of connecting ideas within the framework of phrases and sentences (Harmer, 2001). We need to follow certain conventions in writing. What this means is that a different level of formality is used according to the context. There is a series of reasons why students regard language production as difficult: students acquire only the minimum language structures to perform a task; they lack spontaneity in writing; the topic or genre might create some difficulties. Furthermore, there are very rare situations when conventions in the native language are transferable to a second language.

In order to be able to present valid documentation in a formal style, students must regard writing as a basic skill for understanding our experiences of the world. Academic writing generally involves an awareness of the readership and an understanding of the expectations of the discourse community. For many students, the most difficult skill is writing. Comparing to other language skills, writing has always been regarded as probably the most difficult skill in learning English. The writing activity requires students to focus and organize their ideas and includes students' abilities to analyze, criticize and summarize the information they have acquired throughout reading activities. However, composing in English is considered difficult because the writing process demands the use of cognitive, linguistic or logical structures. During the process of writing as a means of communication, students shift from informal to formal and this process implies a great deal of awareness of the ingrained language patterns. Learning the conventions for specific fields of study, developing different methods for analysis and argument, as well as fine-tuning the details of grammar, documentation, and mechanics are central to the mode of writing as communication.

Teaching writing is a way of helping students gain access to methods of communicating in particular professional, academic and occupational communities. What a student needs is a form of exercise, which will help him achieve a synthesis of many disparate grammatical and lexical elements in the form of coherence composition of his own. Having considered the above-mentioned aspects, it is worth mentioning that a correct use of writing techniques can make the difference between success and failure for an applicant. To this purpose, during the English seminars, students are strongly encouraged to pay a great deal of attention to the rules of formal writing, as, unlike casual conversation, needs to be clear, unambiguous, literal and well-structured. Students need to be aware of the fact that formal writing is not just dictated the conversation. Conversely, formal writing must convey the author's ideas clearly and unambiguously through words alone. Consequently, formal writing requires substantial effort to construct logical sentences and to give relevant arguments to a well-defined thesis.

Editing formal writing can be tricky and difficult, as causes of errors can be numerous and can occur as an outcome of the transfer of information from the mother language, incomplete understanding of ingrained grammar structures or casual mistakes. It is very important for the students to present an error-free documentation, as this will convince that they have the ability to produce well-prepared documentation, paying attention to sentence structure and grammar accuracy.

Rules for Well-Developed Writing

The rules that students should have in mind when writing are simple but consistent and they serve a single purpose: to make the writing easy to read and to save the reader's time:

- *Make your ideas obvious* – the reader should never be in any doubt about the thesis stated in the writing;
- *Introduce. Expand. Conclude* – all components of formal writing use the same structure, whether we refer to paragraphs, sections, subsections or chapters: make the topic clear, then expand upon it and finally sum up;
- *Stay on topic* – every information presented must be related to the main ideas, as the reader wants to know about the main topic and is not particularly interested in divagations, as they are considered a waste of time and an inability to focus on the essential;
- *Transitions are important though difficult* – each sentence should follow smoothly from the previous one. If the transition of sentences or paragraphs is not sequenced correctly, the reader will waste time backtracking and finally give up.
- *Avoid redundancy* - using non-essential information can occur whenever a minimal number of pages is required. However, in the academic community, the ability to write concisely is far more appreciated than filling pages with inconsistent words;
- *Be professional and diplomatic* – criticize ideas instead of authors and avoid pejorative terms.

All things considered, we believe that students have increased chances of being accepted to fill in a position in a company provided well-prepared documentation in presented in the preliminary stages of the application process. What this all reduces to is that a well-written document shows credibility and professionalism. Formal writing is also a way of showing respect to the recipient of the documents. As long as students acquire the ability to write clearly, without any errors and well-formatted, they will prove they really took the time and paid attention to the conventions that formal writing complies with and that they are a serious option for the job they have applied for.

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Sara – l’ange indiscipliné de Chris Simion

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ABSTRACT: Sara – The Unruly Angel of Chris Simion

Sara is Chris Simion’s heroine in the novel *Everyday God prays to me*. In this study, we will try to understand and establish Sara’s human limitations and her possibilities to cross them or not. Equally, we will try to understand Sara in a double hypostasis: a religious woman and a woman in love.
In Sara’s consciousness, there is always an oscillation, an „if”. She could never read the Bible. She was never able to open this Book, Sara feels the Bible as an order that she rejects. His profane, nonconformist and libertine mind wanted to find in the books, the conflict and the essence of a problem which could incite her from the spiritual point of view and which was able to provoke an intellectual orgasm. Ideas intertwine in his head, some are constructive, and the others act as a cyclone of feelings and overwhelming emotions. All of these ideas can create mental exaltation but also confusion.

KEYWORDS: *life, exaltation, confusion, suicide, conflict*

Motto: *La vie est seulement une halte dans le courant de notre éternelle création...*
Chris Simion

1. Préliminaires

Dans cette étude nous nous proposons d’analyser le destin de Sara, l’héroine du roman *Chaque jour Dieu ME prie* de Chris Simion. On essaiera également de comprendre et d’établir les limites humaines de Sara et ses possibilités de les franchir ou non. Dans la même mesure, on essaiera de séparer les pensées de Sara – femme religieuse et celles de Sara – femme amoureuse.

> Je ne cherche pas les sujets de mes livres. Les situations que je vis m’offrent les thèmes vers lesquels mon âme aspire. Je n’invente pas les histoires. Je les arrache du

> fond de mon âme pour les faire visibles pour tout le monde. Les thèmes abordés sont des thèmes vécus, des essais, des leçons...[1]

Ainsi, nous avons fait connaissance avec Chris Simion, écrivain et metteur en scène. Elle a écrit huit livres, le premier a été publié à seize ans. Le roman *Chaque jour Dieu Me prie* a été publié en 2002 et il a été très bien reçu par les critiques littéraires.

Sara, l'héroine du roman représente l'alter-ego de sa créatrice – Chris Simion.

> Dieu prie Chris Simion et pas l'inverse, non seulement parce qu'elle est son ange indisciplíné, non pas parce qu'elle est Sa création révoltée, et parce qu'Il lui demande de ne rien recevoir dans son âme que la Divinité. Si on est en mesure de recevoir des surprises, Chris Simion en sera une, non seulement dans le théâtre, mais aussi dans la littérature.[2]

Chris Simon nomme son roman *« une idée atypique qui incite le lecteur en créant avec lui une relation vivante, dynamique, interactive, qui déchire une barrière formelle, conventionnelle »*.[3]

2. Le destin de Sara – une lutte continuelle pour franchir les frontières de sa condition humaine

Sara est le personnage principal du roman *Chaque jour*, *Dieu ME prie*. Conçu dans un style original, le roman commence par la description de la fin de l'histoire de la vie de Sara. Les premières lignes du roman décrivent l'enterrement de Sara. Sara s'est suicidée au monastère où elle a passé ses dernières années de vie. À 27 ans Sara a choisi la vie monastique. Elle était diplômée en droit, mais elle n'a jamais professé. Sara dansait dans un club. Après la disparition de sa mère, Sara a perdu le sens de l'existence. *« La simplicité de cette femme adoucissait le monde, mais son âme était soumis aux plus terribles épreuves »*.[4]

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[1] Oana Borviz, Interviu Chris Simion, *Nu-mi inventez poveştile. Le smulg din ochii sufletului meu, ca să le vadă apoi toată lumea*, 24.05.2014, disponible en ligne: bookaholic.ro, URL: <http://www.bookaholic.ro/interviu-chris-simion.html>.

[2] Mircea Ghiţulescu, în postfaţa romanului *În fiecare zi, Dumnezeu se roagă la Mine* de Chris Simion, ediţia a II-a revăzută şi adăugită, Bucureşti, Amaltea, 2002.

[3] Chris Simion, *Oamenii de astăzi se tem de adevăr şi nu mai au curajul să-şi assume autenticul din sufletul lor*, interviu luat de Georgiana Papari, în *Cariera*, 21 aprilie 2011, *apud* URL: <http://www.feminis.ro/chris-simion-oamenii-de-astazi-se-tem-de-adevar-si-nu-mai-au-curajul-sa-si-asume-autenticul-din-sufletul-lor_18319.html>.

[4] Chris Simion, *În fiecare zi, Dumnezeu se roagă la Mine*, ediţia a II-a revăzută şi adăugită, Bucureşti, Amaltea, 2002, p. 31.

Avant de consacrer sa vie à la religion, Sara a aimé trois hommes: Toma, Ilia et Risto. Toma a représenté l'amour d'adolescence avec des querelles et des réconciliations, des départs et des retours, Ilia l'a introduite dans les cercles élégants d'une société sélecte et avec Risto, Sara avait comme passion commune – la peinture. Dans le cas de Sara, ce n'est pas l'amour pour les hommes celui qui a révélé son âme, mais par contre c'est la déception, le manque de bonheur.

> La souffrance amoureuse est un chaos qui détruit notre être... il n'y a aucune logique... Je pense que c'est le seul état dans lequel le corps et l'esprit se séparent, quand la raison est écrasée et elle n'a plus de force face aux sentiments. Je ne peux comparer cet état à rien. Donc, il est si transformé en néant qu'on ne peut pas l'endurer. Il est impossible pour nous de le maîtriser, de lui faire face.[5]

Le déroulement de l'action du roman est realisé autour du thème de la morte. Les personnages se rassemblent à l'occasion d'un enterrement ou ils changent leur vie après la disparition d'un être aimé. La morte, la dernière frontière de l'existence, fait possible un changement radical pour le destin de celui qui a perdu l'être qui représentait pour lui le pylône de résistance.

Sara a perdu sa mère et aussi l'homme aimé, l'homme à l'aide duquel elle a compris le sens de son existence.

La vie, la morte, l'église, la religion, l'amour – tous ces concepts – sont analysés dans leur sens le plus matériel, le plus concret : *« la vie est une halte », « Il est facile de toucher le bonheur avec le bout des doigts, mais il est difficile de le garder au coeur. », « Combien de fois as-tu rencontré la morte ? Et quand tu l'as rencontré, tu te titillais encore ? Elle était bleue, blanche ou noire ? Pour toi, elle a été rouge ? Elle a été confuse, violente ou affectueuse ? Tu lui as parlé ? Tu as pris sa main, tu l'as embrassé ? »*

Sara affirme que seulement par la voie du matériel, on peut jouir de spirituel et elle donne l'exemple de la Mère Teresa: si elle ne bénéficiait pas de l'aide matériel, elle ne pourrait jamais accomplir son devoir divin. Alors, si la condition humaine te limite, elle limite aussi tes expériences de vie. Pour franchir les frontières d'une situation matérielle précaire, l'homme doit accepter sa condition. La liberté spirituelle deviendrait illimité si la liberté materielle devenait possible. *« Si l'homme réussissait franchir son désespoir quand il se rendait compte que ' tout spirituel est influncé par matériel', il pourrait s'avérer être heureux. Et le bonheur est le seul état qui est inestimable. »*[6]

Dans la conscience de Sara il y a toujours, une oscillation, un « si ». Elle n'a jamais pu lire la Bible. Elle n'a jamais pu ouvrir ce Livre, elle n'a jamais pu Le

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[5] Chris Simion, *În fiecare zi, Dumnezeu se roagă la Mine*, ediţia a II-a revăzută şi adăugită, Bucureşti, Amaltea, 2002, p. 70.

[6] *Ibidem*, p. 81.

feuilleter parce qu'elle sentait la Bible comme une injonction, comme un ordre qu'elle rejetait. Son esprit profane, non-conformiste et libertin désirait trouver dans les livres lus, le conflit, l'essence d'un problème qui pouvait l'inciter du point de vue spirituel et qui était en mesure de lui provoquer l'orgasme intellectuel et ensuite qui pouvait la satisfaire dans son voyage vers le salut.

Les idées s'entrecroisent dans sa tête, les unes sont constructives, les autres agissent comme un cyclone de sentiments et d'émotions accablants. Toutes ces idées peuvent créer l'exaltation mentale mais aussi la confusion. Sara avait connu, elle avait senti les deux types des tourbillons mentaux.

De la même manière que sa créatrice, Sara pratiquait en plusieures étapes de sa vie, le détachement brusque d'un état. Le roman nous offre les données exactes d'un état et le passage vers l'autre état :

> Deux ans et onze mois, elle a préparé sa fin... Sa dernière minute, la plus longue de toute son existence, elle se trouvait dans sa chambre rangée à son gré... Les dernières secondes, cinq, quatre, trois, deux, un... Et... RIEN !!! ... Rien ne s'est passé... Ensuite, après un jour et une nuit de recherche, le chemin était devenu clair : pas le suicide, mais l'isolement dans un monastère était la solution.[7]

On peut reconnaître facilement les actions, l'hâte de Sara dans les affirmations de l'atypique écrivain Chris Simion :

> J'écris seulement quand j'ai l'inspiration de le faire. Quand l'ange descend, peu importe où on se trouve: à la maison, dans la rue, à la montagne ou au marché. C'est le moment quand on se sépare du plan réel et on subit un détachement de la réalité. Physiquement, avec un pied, on reste dans le monde matériel. Avec l'autre pied, avec l'esprit et l'âme on part loin. Alors, je peux me trouver n'importe où avec le corps parce que rien ne m'arrache de l'étreinte de l'inspiration. On répéte le prélude, l'entrée dans l'état, l'approche de l'inspiration, une sorte de silence, de concentration. Le silence pour voir, pour écouter, pour vivre en profondeur, pour être vraiment heureuse, étonnée. Peut-être ce n'est pas « le silence » le mot juste, peut-être on parle d'une sorte de relâchement, je ne sais pas...[8]

Mais la période passée entre les parois du monastère n'a pas été comme Sara l'imaginait. Ce n'était pas la religion, ni les restrictions, ni même Dieu qui occupaient ses pensées. C'était l'image d'un homme qu'elle a connu paradoxalement, un jour, quand elle vendait des cierges. Elle reconnaît que ce n'était pas le monastère qui a empêché son désir de rêver : *« C'est ma conscience qui a empêché mon voyage vers l'Infini. »*[9]

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[7] *Ibidem*, p. 80.
[8] Oana Borviz, *op.cit.*
[9] Chris Simion, *op.cit.*, p. 88.

Rapidement, Sara s'est rendu compte que la Divinité n'existait pas ni dans ses vêtements noirs, ni même dans ses prières. La Divinité était partout, mais surtout dans son âme qui aimait un homme, et de nouveau, paradoxalement, l'amour physique était interdit : *« J'habillais les vêtements monastiques et je sentais et je vivais contre les règles du monastère. »*[10]

Sara a toujours lutté pour franchir une situation ou une autre. Quand Toma l'aimait de toute son âme, elle l'a quitté, quand elle aimait Ilia, celui-ci est mort, quand sa mère vivait, Sara ne la visitait jamais, quand elle est morte, Sara s'est rendu compte que sa mère représentait son pylône de résistance, quand elle vivait au-delà des parois de la monastère, elle voulait être dedans, quand elle a préparé avec méticulosité sa dernière seconde de vie, c'est justement cette seconde qui a offert la reponse pour se sauver: aller à la monastère et quand elle a regardé la monastère comme la voie de son salut, elle est morte : *« Comment ça se passe: plonger dans l'Infini même si on est sûr qu'on ne peut pas toucher son essence ? »*[11]

3. Conclusions

La vie de Sara était comme une toile sur laquelle le peintre travaille avec assiduité pour lui donner la forme la plus impeccable et surtout quand la peinture est considerée prête à être exposée, elle suscite plus de réactions émotionnelles et d'opinions divergentes dans la tête et dans la conscience de son créateur qu'au commencement. Dans sa création, le peintre essaye de mettre toute son âme, toutes ses convictions, tous ses espoirs.

Sara aussi, quand elle a pris une décision ou une autre, la matérialisation était suivie de plusieurs contradictions que l'idée en soi.

> Les rêves m'épouvantent quelquefois parce que leur réalité peut être plus forte que la nôtre. On doit être fous, on doit être courageux pour pouvoir vivre dans l'Infini, là où nos rêves ont la chance d'être transformés en réalités, là où tout devient possible, là où, même l'amour, n'importe quel type d'amour, peut franchir ses limites et il peut devenir réalité.[12]

La fin du roman a fermé le cercle de l'existence de Sara: il commence avec l'enterrement et finit avec le deuil après l'enterrement. La pragmatique Chris Simion a parachevé son œuvre en mettant l'accent une fois de plus sur le final de l'existence humaine.

La fin représente une certitude, entre la naissance et la morte il y a la vie, mais celle-ci est marquée d'incertitudes, de questions, d'oscillations. *« La mort est le seul*

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[10] *Ibidem*, p. 92.
[11] *Ibidem*, p. 98.
[12] *Ibidem*, p. 99.

mystère qui bouleverse en profondeur la conscience humaine. La vie est comme une fleur dans un champ, un jour un bouc la paît. Et c'est fini ! »[13]

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[13] *Ibidem*, epilog.

The English Idiomatic Expressions Related to “Animals” and “Birds”

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ABSTRACT

This article aims at focusing on different animal or bird words as they are reflected in one major linguistic domain, namely the linguistic domain of idiomatic expressions that represents one of the most interesting linguistic areas for anyone who wants to improve his / her knowledge of English. As this article will show, the animal words, as well as the bird words, are numerous and an alphabetical arrangement of them will help English learners use words or combinations of words related to animals and birds correctly and efficiently whenever they feel the need to impress or “colour” their language in order to achieve a stronger emotional impact.

KEYWORDS: *meaning, animal expressions, bird idioms, euphemisms*

In this article, we will reveal to what extent the expressions related to animals and birds have made their mark not only in the British English but also in the other Anglophone countries – the American English, the English spoken in South Africa, the Australian English, etc., by the medium of different idiomatic constructions. Here are some examples:

- *A can of worms* = a very complex, unsolved problem;
- *A cat can look at a king* = said when one stares at somebody else impolitely;
- *A cat has nine lives* = said about someone or something that succeeds even when no one expects it to happen;
- *A chicken-and-egg situation* = a situation in which you do not know which of two connected events is the cause of the other. This expression originates in the question: “Which came first – the chicken or the egg?”;
- *A cock and bull story* (informal English) = a story, an excuse or an explanation that is so unlikely that no one believes it;

- *A dog and pony show* (American English, informal) = a complicated presentation or event that is designed to attract people's attention but which has little real content;

- *A dog in the manger* = a person who selfishly stops other people from using or enjoying something which he/she cannot use or enjoy. This idiom comes from Aesop's fable about a dog which lay in a manger (= a long open box) filled with hay. In this way he stopped the other animals eating the hay, although he could not eat it himself;

- *A dog's breakfast/dinner* (British English, informal) = a very untidy piece of work; a mess;

- *A dog's life* (informal English) = a life in which there is not much pleasure or freedom;

- *A fine kettle of fish* = a confused or unsuccessful situation; a mess;

- *A little bird told me* = somebody told me something and I keep his / her name secret;

- *A mare's nest* = an idea or a discovery that seems interesting and exciting but is found to be false or have no value. The meaning of this idiom is that mares, just like horses or donkeys, do not make nests and so a mare's nest does not exist;

- *A night owl* (informal English) = someone who feels more lively at night and usually goes to bed very late;

- *Ants in one's pants* = unable to stay still out of nervousness or excitement;

- *A pig of a something* (British English, informal) = a difficult or unpleasant thing or task;

- *As blind as a bat* – unable to see very well;

- *As cute as a bug's ear* = lovable, pretty, attractive (applied to children);

- *A snake in the grass* = a person who pretends to be your friend but who cannot be trusted;

- *As poor as a church mouse* = very poor;

- *As sick as a dog* (informal English) = feeling very ill, vomiting a lot;

- *As sick as a parrot* (British English, humorous) = very disappointed;

- *As slippery as an eel* = evasive, dishonest;

- *As the crow flies* (American English) = by the shortest and most direct route;

- *A wolf in sheep's clothing* = a person who appears friendly and nice but is really dangerous;

- *(To) beat (or flog) a dead horse* (British English) = to waste one's effort by trying to do something that is no longer possible. Note: if an animal or a person is *flogged*, it is / they are hit many times with a stick, usually as a punishment;

- *(To) be in the doghouse* (South African English, informal) = to be in a situation where someone is angry with you because you have done something wrong;

- *(To) be like a dog with two tails* = to be extremely happy;

- *(To) be more fun than a barrel of monkeys* (American English) = to be very funny or enjoyable;

- *(To) be the straw that breaks the camel's back* = to be the last in a series of bad events, that makes it impossible for you to accept a situation any longer;

- *(To) be up / rise with the lark* to get up early in the morning;

- *Birdbrain* = someone who is stupid;

- *Bird dog* = anyone whose job is to find objects, people;

- *Birds of a feather* = people with the same characteristics or thoughts;

- *(The) black sheep (of the family)* = a person who is different from the rest of their family or another group, and who is considered bad or embarrassing, this idiom originates in the belief according to which shepherds used to dislike black sheep because their wool was not as valuable as white wool;

- *(To) blow that for a lark* (British English, slang) = used by someone who does not want to do something because it involves too much effort;

- *Brass monkeys/brass monkey weather* (British English, slang) = a very cold weather. This expression refers to the brass rack called a *monkey*, which was used to store cannonballs. When it was very cold, the brass contracted and the balls fell off;

- *Bull of the woods* (slang) = any person who acts with or assumes authority;

- *Bull session* = foolish talk;

- *Busy as a bee* = very industrious;

- *Busy as a cockroach on a hot stove* = exceptionally busy;

- *(To) buy a pig in a poke* = to buy something without seeing it or examining it first;

- *(To) catch flies* = to yawn;

- *(The) cat's whiskers/pyjamas* = the best person, idea, thing, etc.;

- *Chicken feed* = a small and unimportant amount of money;

- *Chicken tracks* = very bad handwriting;

- *(To) cock a snook at somebody/something* (British English, informal) = to make a rude gesture by putting your thumb to your nose; to do or say something that shows your lack of respect for somebody/something, especially when you cannot be punished for this;

- *Cold turkey* = the unpleasant state that drug addicts experience when they suddenly stop taking a drug;

- *(To) come off one's high horse* = to stop acting in a superior or snobbish manner;

- *Crocodile tears* = insincere grief or compassion. The origin of the phrase was the fabulous belief that the crocodile wept in order to allure or while eating its victims;

- *(To) cry wolf* = to repeatedly say there is danger, when there is none, or ask for help when there is no need (with the result that people won't think you are telling the truth when there is real danger or when you really need help);

- *Curiosity killed the cat* = said to someone who is too curious;

- *Dead duck* = any person or thing that has failed or is certain to fail and that is therefore not worth discussing;

- *Dog eat dog* (informal English) = a fierce competition, with no concern for the harm done or other people's feelings;
- *(The) donkey work* (informal English) = the hard, boring parts of a job;
- *Donkey's years* (British English, informal) = a very long time. This is a play on words between "years" and "ears", the joke being that donkeys have long ears;
- *Dressed for bear* = dressed in such a way as to attract men;
- *Drink like a fish* = drink a lot;
- *Drunk as a skunk* (American English) = very drunk;
- *Eager beaver* = an extremely ambitious person;
- *Early bird* = a person who gets up very early;
- *(To) eat like a horse* = to eat very large quantities of food; *I could eat a horse* = I am very hungry;
- *Fat cat* = a provider of money for political issues;
- *(To) fight like cat and dog* = to argue fiercely very often;
- *Fish and visitors stink after three days* = this old truism comes from Benjamin Franklin, who penned it for his Poor Richard's Almanack. The meaning of this idiom is that visitors, who keep prolonging a visit, can get to be really annoying;
- *(To) fish for compliments* = to encourage someone indirectly to say nice things about you;
- *Fish in troubled waters* = to involve oneself in a difficult, confused or troubled situation, especially with a view to gaining an advantage;
- *Fish or cut bait* = bring something to a successful conclusion soon, or else stop trying and give someone else a chance to do so;
- *Fish story* = an exaggerated story; a great big lie;
- *(To) fly the eagle* = to brag about one's country;
- *(Strictly) for the birds* = not important or interesting;
- *(To) give somebody the bird* (American English, slang) = to tease, to annoy somebody; to make a rude sign at somebody with your middle finger;
- *(To) go ape* (American English, slang) = to become extremely angry or excited;
- *Goose egg* = zero (usually applied to exam grades);
- *Grease monkey* = a mechanic, especially one who works on aircraft or automobiles;
- *(To) have a bee in your bonnet* = to think or talk about something all the time and believe that it is very important;
- *(To) have a bug on* = to have an obsession;
- *(To) have a cow* = to be angry, irritated;
- *(To) have a frog in one's throat* = to temporarily lose one's voice;
- *(To) have a whale of a time* (informal English) = to enjoy oneself very much; to have a very good time;
- *(To) have butterflies in one's stomach* = to be nervous about something that is about to happen;

- *(To) have snakes in one's boots* = to be drunk;
- *(To) have the bull / deer by the tail* = to take charge of events;
- *(To) hit the bull's eye* = to satisfy a specific taste or desire;
- *Hobby horse* = a mania, a topic someone would talk about all the time;
- *(To) hold one's horses* = to restrain oneself;
- *(A) horse laugh* = a coarse, mocking laugh
- *Horse opera* = western movie;
- *(To) keep the wolf from the door* = to provide the necessities of life in sufficient quantity to prevent privation;
- *(To) kill two birds with one stone* = to manage to achieve two aims by doing one thing;
- *Knee high to a grasshopper / frog* = very small. This expression is usually used by male relatives to point out either a child's youth or the speaker's experience;
- *(To) land like a cat* = to be lucky, to escape trouble;
- *(To) let the cat out of the bag* = to allow a secret to be known, usually without intending to;
- *Like a bat out of hell* = very fast;
- *Like a bull in a china shop* = clumsy;
- *Like a cat in a strange garret* (American English) = at a loss; puzzled;
- *Like a cat on hot bricks* (British English) / *like a cat on a hot tin roof* (American English) = very nervous;
- *Like a fish out of water* = in an uncomfortable position;
- *Like a hog / cow on ice* = very clumsy;
- *Like the cat that got / stole the cream* = very pleased or satisfied with oneself;
- *Like water off a duck's back* = with little result or effect;
- *(The) lion's den* = a difficult situation in which one must face a person or people who are unfriendly or aggressive. The idiom comes from the story of Daniel in the Bible, who went into a lion's den as a punishment but was not hurt by the lion;
- *(The) lion's share* (British English) = the largest part of something that is being shared. The idiom comes from one of Aesop's fables, in which the lion is helped by other animals to kill a stag, but then refuses to share it with them;
- *Lone wolf* = a person who by choice plays a solitary role in his ventures;
- *(To) look like the cat who swallowed the canary* = to look smug, eminently pleased; to look guilty;
- *Loose as a goose* = relaxed;
- *Lower than snake's belly* = disappointed, depressed; mean, insincere in showing good feelings;
- *Mad as a beaver* = very angry;
- *Mad as a hornet* = very angry; ready to attack because of angriness;
- *Mad as a March hare* = quite insane. Hares in March, which is their breeding season, are especially wild, leaping madly about;

- *(To) make a monkey out of somebody* = to cause somebody to feel or appear foolish;
- *(To) make a mountain out of a molehill* = to turn something insignificant into major issue; to exaggerate;
- *(To) make a pig / hog of oneself* = to be a glutton;
- *(To) make a silk purse out of a sow's ear* = to succeed in making something good out of some material that does not seem very good;
- *(To) monkey around* = to waste time or procrastinate by doing something unproductive or unhelpful;
- *Monkey business* = unethical, illegal action;
- *Monkey on one's back* = a difficult problem that somebody cannot solve or get rid of; (slang) the state of being unable to stop using drugs;
- *Monkey see, monkey die* = said to smaller children who imitate the misconduct of bigger ones;
- *Monkey's wedding* (South African English) = used to describe a period of time when it is raining while the sun is shining;
- *Old goat* = an old, unlikeable man;
- *Other fish to fry* = other matters to be engaged in that will be more interesting or profitable;
- *Parrot – fashion* (British English) = without understanding the meaning. The idiom refers to the fact that parrots can learn phrases and repeat them after you without understanding what they mean;
- *(To) pull a rabbit out of a hat* = to do something miraculous; to get magical results;
- *(To) purr like a kitten* = to run very smoothly (said about cars or any machine); to be very flirtatious (about a woman);
- *(To) put on the dog* (American and Australian English) = to try to seem richer or more important than you really are; to behave in an elegant, extravagant manner;
- *(To) put the cart before the horse* = to put or do things in the wrong order;
- *(To) put / set the cat among the pigeons* (British English) = to do something that is likely to cause trouble;
- *Queer fish* = strange, eccentric person;
- *(To) rain cats and dogs* = to rain heavily. The idiom may come from North mythology, in which cats were supposed to have an influence over the weather, while dogs were the signal of storms;
- *Rare bird* = an eccentric, unusual person;
- *(The) rat race* = any job, business or way of life in which action and activity seem more important than specific results;
- *Red as a lobster* = bright red due to sunburn;
- *(To) see pink elephants* (informal English) = to see things that are not really there, because you are drunk;

- *Separate the sheep from the goats* = divide the good people from the bad people. This expression comes from the belief that on Judgement Day God will judge everybody who ever lived and decide who was good (= the sheep) and who was bad (= the goats);
- *(To) sling the bull* = to lie;
- *Snail mail* (informal English, humorous) = used by people who use email on computers to describe the system of sending letters by ordinary mail;
- *Stool pigeon* = a police informer;
- *Straight from the horse's mouth* = from a trustworthy source. This may come from horse racing and the humorous suggestion that you had heard from the horse itself whether it would win the race;
- *(To) strut like a peacock* = to be vain (used mainly in a context where someone is vain about his clothing);
- *Stubborn as a mule* = very stubborn;
- *(To) sweat like a pig* = to sweat heavily;
- *(To) sweeten the kitty* = to make something more attractive;
- *(To) take the bull by the horns* = to boldly face and tackle the difficulty;
- *(To) take to something like a duck to water* = to be able to do something naturally and without any difficulty;
- *The bee's knees* = a wonderful person or thing;
- *There are no flies on him* = he is intelligent / honest / flawless;
- *The worm turns* (informal English) = even a patient person will get angry if he / she is repeatedly badly treated;
- *(To) throw the bull* = to talk nonsense;
- *Till the cows come home / When pigs fly* = for a long period of time; never;
- *(To) turn* (of a boat) = to turn upside down. This idiom refers to the fact that if a turtle is turned on its back, it is helpless and unable to move.
- *Ugly-duckling* = an ill-favored child in an otherwise attractive family;
- *(To) wave a red flag at a bull* = to do something to obviously irritate somebody;
- *White elephant* = a useless or unmanageable gift, something proving to be a burden which one cannot dispose of. "White elephants were regarded as holy in ancient times in Thailand and other Asian countries. Keeping a white elephant was a very expensive undertaking since the owner had to provide the elephant with special food and provide access for people who wanted to worship it. If a Thai King became dissatisfied with a subordinate, he would give him a white elephant. The gift would, in most cases, ruin the recipient."[1]
- *Wild-goose chase* = an absurd and completely futile errand;
- *Wild horses would not drag somebody there* = nothing would make or persuade somebody to go somewhere, to do something, etc.;

[1] URL: <www.phrases.org.uk/meanings/410050.html>.

- *Yellow dog contract* = an employer – employee illegal contract by which a person being hired is first made to agree that he will join no union while employed.

In **conclusion**, our article has tried to highlight the idioms connected with animals and birds, as we have noticed this is a chapter less discussed in treatises. We have provided an explanation of the meaning of certain idiomatic constructions or we have shown where certain idioms originate. We have arranged the idioms in an alphabetic order, as we believe that a systematic approach of them would help students as well as any learners of English to fathom their knowledge. The article aims at focusing on this particular aspect of the English language, in an attempt of representing a useful tool as well as a learning material for students or translators of English, which may enable them to have a better understanding of the English literature and civilization.

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Interpretarea la Kelsen

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ABSTRACT: Interpretation at Kelsen

Kelsen considers that any application of the rule involves interpretation of it, but it does not constitute an act of knowledge of the law, but an act of will, an act of legal policy, a policy-making position condemned by history. What it requires is not the adequacy of the judicial solution of its content, but the judge has given delegation portion of the authoritarian way in which he is presenting. For Kelsen interpretation has only a secondary importance in the practice of law, for she would not represent both a decryption operation meaning of legal norms, as well as a simple, commonplace operation of choice between several possible meanings.

KEYWORDS: *legal norm, logic interpretation, grammar interpretation, metaphor, pyramid, linguistic knowledge*

În puţine cuvinte despre interpretarea legii

Strict terminologic, *interpretarea legii* înseamnă: mai întâi, activitatea eminamente intelectuală[1] de explicare, lămurire[2], clarificare a unui anumit text de lege, activitate prin care se determină sensul şi forţa regulilor enunţate în text[3]; apoi, acţiunea de elucidare a obscurităţilor din text, ceea ce înseamnă că *„nu este necesar, nici indicat, să se interpreteze un text clar"*[4]. În fine, termenul *interpretare* mai desemnează şi rezultatul procesului de interpretare.

Operaţia logico-raţională a interpretării legii este, în realitate un mecanism caracterizat prin supleţe şi rafinament[5], care conduce, printr-o corectă punere în mişcare, la desluşirea voinţei legiuitorului, la cunoaşterea realităţii juridice a momentului, a evoluţiei relaţiilor sociale reglementate până în momentul aplicării spre a găsi cele mai adecvate soluţii unei cazuistici întotdeauna bogate.

Pe scurt, *„interpretarea înglobează ansamblul operaţiunilor necesare pentru a face regulile de drept susceptibile de a fi aplicate în cazul concret"*[6].

Prin urmare, interpretarea juridică antrenează un ansamblu de operaţiuni raţionale de analiză, abstragere, lămurire şi argumentare a sensului şi semnificaţiilor normelor de drept şi a principiilor formulate în textele legale în vigoare, mijloacelor de probă, cu scopul justei încadrări a diferitelor situaţii din practică[7].

Generalitatea normei juridice[8], specificitatea limbajului juridic[9], dinamica finalităţilor dreptului[10], contradicţiile interne ale sistemului juridic[11], lacunele legii[12] justifică cu prisosinţă necesitatea interpretării normei juridice. În acest fel, interpretarea legii se caracterizează prin finalitatea sa practică, anume asigurarea aplicării concrete a legii de către organele investite în acest sens şi prin folosirea unor metode specifice[13].

Fără prea multe detalii, reamintim că doctrina admite că vorbim despre: 1) interpretarea oficială şi interpretarea neoficială, în funcţie de puterea sa obligatorie sau neobligatorie; 2) interpretarea literală, extensivă şi restrictivă în funcţie de rezultatul la care se ajunge prin interpretare; 3) interpretare gramaticală, logică, sistematică, istorico-teleologică în funcţie de metoda de interpretare folosită[14].

Interpretarea este oficială când este realizată în exercitarea atribuţiilor legale, de un organ de stat aparţinând puterii legislative, executive ori judecătoreşti[15]; interpretarea *oficială jurisdicţională* provine de la un organ de jurisdicţie, iar obligativitatea acestei interpretări, numită judiciară, este limitată la cazul soluţionat prin hotărârea judecătorească definitivă[16]; este *neoficială* interpretarea dată legii de către doctrină, avocaţi în pledoariile lor... persoane ce nu reprezintă puterea de stat, ea neavând forţă juridică obligatorie[17].

Literală (declarativă, strictă) este interpretarea întâlnită când între formularea textului legal şi cazurile practice care se încadrează în ipoteza sa se află o deplină concordanţă, astfel că nici nu se extinde, nici nu se restrânge aplicaţia textului de lege[18]. *Extensivă* este interpretarea întâlnită când nu există concordanţă între formularea textului şi cazurile practice, astfel că textul trebuie extins la mai multe cazuri ce nu se încadrează strict în litera sa[19]. Din contră, este *restrictivă* interpretarea utilizată când nu există concordanţă între formularea textului legal şi cazurile ce se pot încadra în text, prin această formă de interpretare asigurându-i-se textului un conţinut mai restrâns decât cel ce rezultă din simpla lui citire.

Metoda gramaticală constă: în utilizarea analizei morfologice, sintactice a textului; în luarea în considerare a cazului, numărului, genului, poziţiei părţilor unei propoziţii ori semnificaţiei semnelor de punctuaţie[20]; *interpretarea sistematică* constă în raportarea normei interpretate la alte norme juridice, din acelaşi act normativ ori din alte acte normative, aşa încât stabilirea înţelesului normei se realizează prin fixarea locului ei în sistemul de drept[21]; *istorico-teleologică* este metoda care ia în calcul finalitatea urmărită de legiuitor la adoptarea normei şi contextul istoric în care norma apare; este *logică*[22] interpretarea care presupune lămurirea înţelesului normelor juridice prin folosirea legilor logicii formale generale şi a sistemului de argumentare pe care se sprijină. Dintre regulile de interpretare amintim: excepţia este de strictă aplicare şi interpretare; unde legea nu distinge, nici interpretul nu trebuie să distingă; legea trebuie interpretată în sensul aplicării ei, iar nu în sensul neaplicării ei[23].

Interpretarea în Teoria pură a dreptului a lui Hans Kelsen

După cum ştim, Kelsen produce o metaforă generativă pentru a reprezenta ierarhia surselor dreptului[24], adică sursele dreptului se organizează, după el, sub forma unei piramide: orice regulă de drept trebuie să respecte norma care-i este superioară, formând astfel o ierarhie organizată[25]. Întrebarea centrală a ştiinţei dreptului la Hans Kelsen este bine cunoscută, anume care este valabilitatea unei norme legale, în ce condiţii poate avea o semnificaţie obiectivă o propunere care se pretinde a reprezenta un standard legal?[26] Piramidă sau *construcţie în trepte a ordinii de drept*[27], două tipuri de raporturi – raporturi de validitate şi raporturi de conformitate – constituie sistemul ierarhiei normelor juridice: primul tip de raport presupune că *„o normă este valabilă fiindcă şi în măsura în care a fost produsă într-un mod determinat de o altă normă"*; astfel că *„ordinea de drept nu este un sistem de norme de drept aflate pe acelaşi plan, egale, ci o construcţie în trepte din mai multe straturi. Unitatea sa este asigurată de interdependenţa care reiese din aceea că valabilitatea unei norme, produsă conform unei alte norme, se bazează pe această din urmă normă, a cărei producere este determinată la rândul ei de altă normă; un regres care se sfârşeşte în cele din urmă în norma de bază presupusă. Norma de bază ipotetică, în acest sens, este deci motivul de valabilitate suprem, pe care se bazează unitatea acestei interdependenţe de producere"*[28]. Celălalt tip de raport între norme, cel de conformitate, presupune că norma inferioară în ierarhie nu poate avea un conţinut care să contrazică conţinutul normei superioare. Prin intermediul acestor două tipuri de raport care structurează relaţiile între norme, dreptul îşi reglează propria producere[29].

Prin teoria pură a dreptului, Hans Kelsen a dominat gândirea juridică o bună parte a secolului XX, el propunându-şi să debaraseze ştiinţa dreptului de orice influenţă exogenă, în special a politicii şi a ştiinţelor sociale. Prin urmare, el reduce ştiinţa dreptului la dreptul pozitiv care să observe normele aşa cum sunt, nu aşa cum ar trebui să fie: el se interesează de forma şi sensul propoziţiilor normative, ştiinţa dreptului nefiind compusă, după el, din norme juridice, ci din propoziţii de drept enunţuri descriptive care informează din exterior asupra stării dreptului în vigoare într-o ordine juridică pozitivă dată[30].

În privinţa interpretării, căreia Kelsen îi acordă o atenţie superficială[31], acesta consideră că orice aplicare a normei presupune interpretarea acesteia[32], dar ea constituie, nu un act de cunoaştere a dreptului, ci un act de voinţă, un act de politică juridică, o luare de poziţie politică[33] condamnată de istorie. Ceea ce impune soluţia judiciară, nu este justeţea conţinutului său, ci delegaţia dată judecătorului de a tranşa în mod autoritar cazurile care i se prezintă. Pentru Kelsen, interpretarea nu are decât o importanţă secundară în practica dreptului, căci ea nu ar reprezenta atât o operaţie de descifrare a sensului normelor juridice, cât o simplă, banală operaţie de alegere între mai multe sensuri posibile.

NOTE

[1] L. Dogaru, *Notion sur l`interpretation des normes juridique*, URL: <http://www.upm.ro/facultati_departamente/ea/RePEc/curentul_juridic/rcj15/recjurid154_10F.pdf>.

[2] *Micul dicţionar enciclopedic,* 1972.

[3] D. Dănişor, *Interpretarea Codului civil Perspectivă jurilingvistică*, București, C. H. Beck, 2015, p. 1; W. Baude, S. E. Sachs, *The Law of interpretation,* Harvard Law Review, Vol. 130, February 2017, no. 4.

[4] D. Dănişor, *Interpretarea Codului civil Perspectivă jurilingvistică*, București, C. H. Beck, 2015, p. 1.

[5] I. Dogaru, *Drept civil,* vol. I, Craiova, Themis, 2000, p. 65; Gh. Beleiu, *Drept civil român. Introducere în dreptul civil. Subiectele dreptului civil*, Ediţia a VII-a revăzută şi adăugită de M. Nicolae, P. Truşcă, Bucureşti, Universul Juridic, 2001, p. 52.

[6] P. Pescatore, *Introduction à la science du droit*, Centre Universitaire de l'État, Luxemburg, 1978, p. 326, citat de R. Niţoiu, *Teoria generală a dreptului*, Craiova, Universitaria, 2003, p. 261.

[7] A. I. Duşcă, *Dreptul Uniunii Europene privind afacerile*, Bucureşti, Universul Juridic, 2016, p. 73 şi urm.; S. Ghimpu, ş.a, *Dicţionar juridic selectiv*, Bucureşti, Albatros, 1985.

[8] Care desemnează faptul că legea, în general nu inventariază cazuri concrete, ci conţine reguli de conduită generale şi abstracte, astfel că persoanele care aplică legea trebuie, în fiecare caz să determine măsura în care norma se aplică în cazul concret supus soluţionării. I. Dogaru & S. Cercel, *Drept civil. Partea generală*, Bucureşti, C. H. Beck, 2007, p. 38. A se vedea şi E. Millard, « Qu'est-ce qu'une norme juridique ? », *Cahiers du Conseil constitutionnel*, n° 21 (Dossier : La normativité) – janvier 2007. URL : <http://www.conseil-constitutionnel.fr/conseil-constitutionnel/francais/nouveaux-cahiers-du-conseil/cahier-n-21/qu-est-ce-qu-une-norme-juridique>.

[9] Simplu spus, limbajul juridic are un anumit specific, în sensul că utilizează cuvinte proprii lui sau cu alt sens decât cel din limbajul comun. Specificitatea limbajului dreptului ţine şi de tehnicitatea sa care reflectă tehnicitatea însăşi a dreptului. Limbajul juridic nu este înţeles de profani spontan şi imediat, căci pentru aceştia el apare ca un limbaj cel puţin ciudat, ermetic, ba chiar misterios. D. Dănişor, *Interpretarea Codului civil Perspectivă jurilingvistică*, Bucureşti, C. H. Beck, 2015, p. 73; L. Raucent, *Droit et linguistique – une approche du formalisme juridique*, în Les cahierd du droit, vol. 19, no 3, 1978, p. 576.

[10] Deseori dreptul urmează cu greu dinamica ordinii sociale şi economice, astfel că normele sunt utilizate pentru situaţii diferite de cele avute în vedere la momentul adoptării lor. (I. Dogaru, S. Cercel, *op.cit.*, p. 38).

[11] Inflaţia normativă face să ne întâlnim cu contradicţii între dispoziţiile aceluiaşi act normativ, între dispoziţiile diferitelor acte normative, ori între dispoziţiile unui act normativ şi principiile fundamentale ale dreptului... cazuri în care interpretul are a folosi, de exemplu principiul ierarhizării normelor juridice. (I. Dogaru & S. Cercel, *op.cit.*, p. 38).

[12] O lege nu poate să prevadă toate situaţiile în care se va aplica, şi, în plus, nu toate situaţiile din viaţă au o normă ataşată spre aplicare.

[13] I. Dogaru & S. Cercel, *Drept civil. Partea generală*, Bucureşti, C. H. Beck, 2007, p. 39.

[14] *Idem*, p. 39; R. Niţoiu, *op. cit*., pp. 265-267; A. I. Duşcă, *Dreptul Uniunii Europene privind afacerile*, Bucureşti, Universul Juridic, 2016, p. 73.

[15] Dacă interpretarea provine de la organul de stat care a edictat norma, ea are caracter general obligatoriu întocmai ca şi actul interpretat (cum este cazul definirii termenilor folosiţi în actul normativ). *Idem*.

[16] I. Dogaru, D. C. Dănişor, & Gh. Dănişor, *Teoria generală a dreptului*, Bucureşti, Editura Ştiinţifică, 1999, p. 69; S. Ghimpu, ş.a., *Dicţionar juridic selectiv*, Bucureşti, Albatros, 1985; N. Popa, *Teoria generală a dreptului*, , Bucureşti, C. H. Beck, 2008, p. 154 şi urm.; D. Dănişor, *Interpretarea Codului civil Perspectivă jurilingvistică*, Bucureşti, C. H. Beck, 2015, p. 43 şi urm; I. Craiovan, *Metodologie juridică*, Bucureşti, Universul Juridic, 2005, p. 136 şi urm.; I. Craiovan, *Tratat de teoria generală a dreptului*, ediţia a III-a revizuită şi adăugită, Bucureşti, Universul Juridic, 2015, p. 95; Gh. Boboş, *Teoria generală a dreptului*, Bucureşti, Argonaut, 1999, pp. 309-332; I. Ceterchi & I. Craiovan, *Introducere în teoria generală a dreptului*, Bucureşti, ALL, 1993, pp. 97-105; R. Motica & Gh. Mihai, *Teoria generală a dreptului*, Bucureşti, ALL, 2001, pp. 105-121; A. Sida, D. Berlingher, *Teoria generală a dreptului*, Arad, Editura Universității „Vasile Goldiş", 2007, pp. 168-177.

[17] Deşi nu are forţă juridică obligatorie, ea poate fi însuşită de o autoritate dacă convinge prin forţa argumentelor aduse; tot asemenea este şi cazul opiniilor particulare ale unui judecător sau parlamentar, cu privire la maniera în care o anumită dispoziţie legală trebuie interpretată sau aplicată. Fl. Măgureanu, „Organizarea şi exercitarea profesiei de executor judecătoresc", *R.D.C.*, nr. 10/2001, pp. 29-33.

[18] „Cum este cazul enumerărilor limitative", I. Dogaru & S. Cercel, *op. cit*., p. 40.

[19] A. I. Duşcă, *Dreptul Uniunii Europene privind afacerile*, Bucureşti, Universul Juridic, 2016, p. 74.

[20] Mai clar, o normă juridică se formulează în texte, textele sunt alcătuite din cuvinte legate între ele în cadrul propoziţiilor, propoziţii care compun fraze; analiza gramaticală porneşte de la analiza termenilor în care este exprimată norma, cuvinte care se pot împărţi în trei categorii: 1) cele care îşi menţin sensul uzual – majoritatea; 2) cele folosite în limbajul curent dar care au un sens aparte tehnica juridică; 3) cuvinte caracteristice unei ramuri de drept. A se vedea R. Niţoiu, *op. cit*., p. 275; A. I. Duşcă, „Le spécifique de l'interprétation des normes de l'Union européenne", *Annales de l'Université de Craiova, Série Sciences philologiques, Langues étrangères appliquées*, VII[e] année, N[o] 1, Craiova, Universitaria, 2012, p. 150; S. Imbre, *Interpretarea normelor juridice*, Bucureşti, Editura Academiei, 1964; D. Dănişor, *Interpretarea Codului civil Perspectivă jurilingvistică*, C. H. Beck, Bucureşti, 2015, p. 73; D.-C. Dănişor, Gh. Dănişor, & I. Dogaru, *Teoria generală a dreptului, op. cit*., p. 394; C. Aubry & C. Rau, *Cours de droit civil français*, Paris, 1919, p. 193.

[21] A. Pop & Gh. Beleiu, *Drept civil. Teoria generală a dreptului civil*, TUB, 1980, pp. 85-87.

[22] François Gény vorbeşte despre interpretarea logică în următorii termeni: *„Se întâmplă ca formula legală să fie clară, precisă în privinţa condiţiilor, clară în privinţa sancţiunii (...) va fi suficient să-i analizăm cu grijă conţinutul, să-i cântărim toţi termenii. (...) Într-un astfel de caz, rolul interpretului se reduce aproape numai la funcţia de a-i da textului întreaga forţă pe care formula sa o cuprinde. Interpretarea rămâne gramaticală deoarece nu se presupune că legiuitorul, pentru a-şi exprima gândirea, s-ar îndepărta de regulile normale şi uzuale ale limbii. Dar se întâmplă adesea ca gândirea legiuitorului să nu fie tradusă exact de formula utilizată. Atunci intervine, pentru a suplini neputinţa interpretării gramaticale, interpretarea impropriu numită logică, a cărei esenţă constă, trecând pe deasupra cuvintelor, să caute gândirea legii, până în sufletul autorului său. Trebuie, deoarece formula rămâne mută şi închisă, să penetrăm pe alte căi voinţa care a inspirat-o, să degajăm spiritul legii, pentru a controla, rectifica, completa, restrânge sau extinde litera sa”*. Această metodă de interpretare logică este cea mai răspândită, presupunând folosirea legilor logicii formale şi a sistemului de argumente, bazându-se pe raţionamente inductive şi deductive. D. Dănişor, *Interpretarea Codului civil. Perspectivă jurilingvistică*, Bucureşti, C. H. Beck, 2015, pp. 63-64.

[23] La aceste reguli de interpretare trebuie să adăugăm argumentele de interpretare logică: 1) argumentul per a contrario; 2) argumentul a fortiori; 3) argumentul reducerii la absurd; argumentul de analogie. A se vedea I. Dogaru & S. Cercel, *op. cit*., pp. 42-43. Cu privire la specificul interpretării dreptului Uniunii Europene a se vedea A. I. Duşcă, „L*e spécifique de l'interprétation des normes de l'Union européenne”, Annales de l'Université de Craiova, Série Sciences philologiques, Langues étrangères appliquées*, VII[e] année, N[o] 1/, Craiova, Universitaria, 2012, p. 155; A. I. Duşcă, *Dreptul Uniunii Europene privind afacerile*, Bucureşti, Universul Juridic, 2016, p. 74.

[24] H. Kelsen, *Théorie Pure du Droit*, trad. Ch. Eisenmann, Paris, Dalloz, 1962.

[25] *Les fictions du droit Kelsen, lecteur de Vaihinger* Présentation et traduction par Ch. Bouriau, ENS Éditions, 2013. URL: <http://catalogue-editions.ens-lyon.fr/resources/titles/29021100885770/extras/Bouriau13_extrait.pdf >.

[26] J. Kunz, „The "Vienna School" and International Law", *New York University Law Review*, 1933-1934, p. 370 şi urm.; K. Wilk, „Law and State as Pure Ideas: Critical Notes on the Basic Concepts of Kelsen's Legal Philosophy", *Ethics*, 51 (1941), p. 158 şi urm.; A. Gewirth, „The Quest for Specificity in Jurisprudence", *Ethics*, 69 (1957), p. 155 şi urm., citaţi de T. Avrigeanu, *O teorie pură a dreptului penal? Thomas Hobbes, Hans Kelsen şi Vintilă Dongoroz,* p. 96. URL: <http://www.rsdr.ro/Art-4-1-2-2008.pdf>.

[27] H. Kelsen, *Doctrina pură a dreptului*, Bucureşti, Humanitas, 2000, p. 303; D.-C. Dănişor, „Modele de justiţie constituţională: de la divergenţă la o relativă convergenţă", *Revista de ştiinţe juridice*, Craiova, nr. 3-4 (33), 2005, p. 122.

[28] H. Kelsen, *Doctrina pură a dreptului*, Bucureşti, Humanitas, 2000, p. 272; S. Paulson, „Four Phases in Hans Kelsen's Legal Theory?", *OJLS*, 18 (1998), p. 153 şi urm.; N. Bobbio & D. Zol, *Hans Kelsen, the Theory of Law and the International Legal System*: *A Talk,* URL: <http://ejil.org/pdfs/9/2/1495.pdf>; W. Ebstein, *The pure theory of Law,* Madison, University of Wisconsin Press, 1945.

[29] H. Kelsen, *Doctrina pură a dreptului*, Bucureşti, Humanitas, 2000, p. 274; D.-C. Dănişor, „Modele de justiţie constituţională: de la divergenţă la o relativă convergenţă", *Revista*

de ştiinţe juridice, Craiova, nr. 3-4 (33), 2005, p. 122. H. Kelsen, *Théorie pure du droit*, Paris, LGDJ, 1999, p. 224 şi urm., despre piramida ordinii juridice.

[30] H. Kelsen, *Théorie pure du droit*, Paris, LGDJ, 1999, p. 79 şi 81.

[31] Care rezultă din numărul redus de pagini din lucrările sale P. Amselek, *L'interprétation dans la Théorie pure du droit de Hans Kelsen,* p. 1, URL: <http://paul-amselek.com/textes/melanges_cote.pdf>.

[32] *Idem*, p. 335.

[33] *Idem*, pp. 335-342. P. Amselek, *L'interprétation dans la Théorie pure du droit de Hans Kelsen*, URL: <http://paul-amselek.com/textes/melanges_cote.pdf>.

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Anglicisme în limbajul economic

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ABSTRACT: Anglicisms in Economic Language

The laborious process of anglicisms assimilation requires a thoroughly devised selection of those criteria meant to prevent luxury loanwords from permeating into Romanian, thus also ensuring that the tendency to bring about hybrid languages fades away. Along the same lines, we consider that it is of paramount importance to comprehensively assess the prospects of adjusting any loanword to suit Romanian phonetic, spelling, and morphological rules.

KEYWORDS: *anglicisms, economic language, linguistic amalgamation*

1. Observaţii preliminare

Cât de benefic şi de justificat este împrumutul lingvistic din alte limbi, fie ele şi de circulaţie internaţională? Reputatul academician, Eugen Simion, supune dezbaterii dinamica împrumuturilor din limba engleză, fenomen intens promovat de mijloacele de comunicare în masă:

> Este vorba, în esenţă, de cuvinte noi, scoase din dicţionare recente, sau de termeni care circulă în mass-media şi în limba vorbită… Unele nu s-au fixat bine în limbă, circulă sub mai multe forme, altele tind să se stabilizeze. M-am întrebat […] dacă n-ar fi fost mai bine ca, înainte de a le introduce într-un dicţionar academic, să mai fi aşteptat puţin pentru a vedea dacă limba literară reţine sau nu aceste anglicisme, franţuzisme, italienisme care se grăbesc să intre în casa limbii române… Cât de necesară este, mai ales, această *romengleză* pe care o ascultăm – de cele mai multe ori amuzaţi, alteori iritaţi – la TV sau la Radio, vorbită cu precădere de Chiriţele mediei de azi […]?... Nu este totdeauna necesară, dar n-avem încotro, nu putem s-o interzicem. Şi, de altfel, nici nu avem cum. Trebuie să lăsăm ca un termen nou să-şi dovedească utilitatea sau să dispară de la sine, pur şi simplu. Vor intra definitiv în limba română literară *a accesa, acquis, broker, dealer, gay, hacker, item, jacuzzi, trend*? Deocamdată circulă prin gazete şi sunt folosite cu precădere de experţii noştri în integrarea europeană. Nu ştim încă dacă este bine sau nu să le introducem într-un dicţionar care dă norme de vorbire şi scriere corectă…
>
> (*DOOM*^{2}, 2005: „Cuvânt-înainte”)

La răspândirea anglicismelor, în general, contribuie foarte mult presa scrisă sau vorbită, care informează publicul asupra diferitelor aspecte și evenimente ale vieții sociale, politice, culturale și economice naționale și internaționale, având un rol important în modernizarea vocabularului românesc prin împrumuturi din engleză. În perioada actuală, se manifestă o tendință puternică de a extinde folosirea cuvintelor englezești și în limbajul colocvial.

Abundența împrumuturilor de origine engleză din terminologia economică românească se justifică, mai ales, prin nevoia de a utiliza termeni specializați, care nu au corespondent în română. Mai puține sunt situațiile în care se recurge la traducerea/calchierea construcțiilor lexicale englezești din terminlogia economică.

Noul *Dicţionar explicativ ilustrat al limbii române* este o apariţie inedită în peisajul publicaţiilor academice, menite să statueze normele de folosire a limbii române, prin ponderea ridicată a *anglicismelor* şi *xenismelor* (terminologia este folosită în acest context, chiar dacă dicţionarul respectiv nu cuprinde linii de demarcaţie precise între cele două categorii ale termenului generic *neologisme de origine engleză)*. În *Prefața* acestei lucrări de referință, Eugenia Dima surprinde câteva dintre caracteristicile definitorii ale *Dicționarului*:

> Au fost incluse numeroase cuvinte care reprezintă achiziţii recente determinate de evoluţia tehnologică şi de schimbările sociale, economice şi politice, mai ales din ultimele decenii, cu referire specială la domenii precum informatică, […], finanţe, comerţ. De asemenea, s-a înregistrat un număr semnificativ de termeni din medicină, deoarece s-a considerat că acest domeniu, având un impact deosebit asupra vorbitorilor, furnizează numeroase lexeme cu tendinţă de generalizare. Autorii au manifestat o preocupare specială pentru termenii religioşi, neglijaţi în alte dicţionare. Cuvintele intrate de curând în limbă şi care nu au fost adaptate sistemului fonetic românesc, păstrând forma etimonului sau care nu au forme flexionare (în special cele de origine engleză), au fost considerate ca făcând parte din fondul lexical al limbii române, având tendinţa de extindere la un număr tot mai mare de vorbitori şi, ca urmare a circulaţiei lor în domenii de mare importanţă pentru realităţile economice şi socioculturale româneşti, de adaptare fonetică şi de încadrare morfologică.
>
> (*DEXI*, 2007: VII)

Pentru a întreprinde o analiză lingvistică a funcţionalităţii unor anglicisme şi xenisme din limbajul economic actual, este o condiţie *sine qua non* introducerea unor precizări de natură terminologică. Cadrul teoretic, odată conturat, se pot trece în revistă exemplele alese:

> *Anglicism*: s.n. (lingv.) Cuvânt, expresie proprii limbii engleze. Cuvânt, expresie de origine engleză, pătrunse într-o altă limbă (şi încă neadaptate la sistemul acesteia); englezism.
>
> (*DEXI*, 2007: 77)

Barbarism: s.n. (lingv.) Termen, construcţie etc. de origine străină, folosite fără a fi necesare şi fără a fi asimilate de limba care le-a împrumutat; element de jargon.

(*DEXI*, 2007: 194)

Calchia: vb. I. tr. (lingv.) A forma cuvinte, expresii noi sau a adăuga un sens nou unui cuvânt după modelul unui cuvânt străin

(*DEXI*, 2007: 275)

Neologism: s.n. (lingv.) 1. Cuvânt nou, împrumutat dintr-o limbă străină (în epoca modernă) sau creat recent (prin mijloace proprii) în limba respectivă din acest împrumut. – Restr. Împrumut lexical recent. 2. Accepţie nouă a unui cuvânt.

(*DEXI*, 2007: 1249)

Xenism: s.n. (lingv.) Cuvânt, sintagmă etc. de origine străină, introduse într-o limbă fără a fi adaptate la sistemul fonetic şi morfologic al limbii respective.

(*DEXI*, 2007: 2210)

În sprijinul disipării echivocului şi a ambiguităţii, inerente oricărei analize lexicale întreprinse, se poate recurge la citarea judecăţilor de valoare ale inegalabilului lingvist, George Pruteanu:

Cu cât mai multe cuvinte noi, cu atât mai bine. Numai că „anglicism” e un cuvânt echivoc. Sunt numite anglicisme cuvintele de provenienţă anglo-americană indiferent dacă ele au fost asimilate sau nu. Or, aici e problema. Şi *tramvai* şi *science fiction* sunt numite anglicisme, dar unul e cuvânt românesc, celălalt nu. Trebuie să le tratăm în mod diferit şi e bine să precizăm termenii cu care operăm. Cuvintele străine care nu devin româneşti, ci continuă să fie folosite cu scriere şi pronunţie străine se numesc *xenisme*. Să revenim la anglicisme. Aşadar, anglicisme sunt cuvinte care, plecate de la Washington sau de la Londra, circulă acum prin România, în două modalităţi diferite: fie că s-au „naturalizat”, au căpătat „cetăţenie română”, adică aspect şi pronunţie perfect româneşti, fie nu, adică şi-au păstrat forma şi pronunţia englezeşti, rămânând xenisme. În ambele cazuri, însă, ele sunt incluse în dicţionarele româneşti.[1]

În lucrarea de faţă, am optat pentru încercarea de a delimita folosirea *anglicismelor*, deja înglobate în corpusul unor dicţionare normative (*DOOM²*, *DEXI*) de cea a *xenismelor* (cuvinte, sintagme, preluate mai mult sau mai puţin abuziv din limba engleză, care nu au fost, încă, asimilate normelor fonetice, grafice sau morfologice din limba română şi, a căror folosire, adeseori este percepută ca o abatere de la normă, mai degrabă decât o modalitate de îmbogăţire a vocabularului).

2. Xenisme

<table>
<tr><th>Nr. crt.</th><th colspan="2">Exemple în context</th></tr>
<tr><td rowspan="2">1.</td><td colspan="2">„În opinia lui, este bine că listarea Electrica nu vine foarte târziu după cea a Romgaz, pentru că va fi ca un reminder pentru comunitatea internațională că România este în viață, că are tranzacții, că nu a fost doar o singură dată pe scena internațională, ci se întoarce.”</td></tr>
<tr><td>reminder
/rɪˈ maɪn.dəʳ /</td><td>➢ memento, înştiinţare</td></tr>
<tr><td rowspan="2">2.</td><td colspan="2">„În anul 2009, România a parafat un împrumut stand-by pe 24 de luni, în valoare de 12,95 miliarde de euro cu FMI, parte a unui pachet de sprijin de 19,95 miliarde, acordat de FMI,UE și Banca Mondială.”</td></tr>
<tr><td>stand-by
/ˈstænd.baɪ/</td><td>➢ de sprijin, de rezervă;disponibil</td></tr>
<tr><td rowspan="2">3.</td><td colspan="2">«Avantajul concurențial al Business Standard, lansat în luna mai, în varianta „beta” și în luna septembrie, în format full, este indiscutabil. Sunt subiectiv, dar nu cred că există formula în care un alt ziar să depășească acum Business Standard.»</td></tr>
<tr><td>full
/fʊl/</td><td>➢ total, întreg, complet
(Bantaş & Năstăsescu, 2004: 123)</td></tr>
<tr><td rowspan="2">4.</td><td colspan="2">„Publicațiile economice sunt primele din România, care ating break-even. Istoria profitului lor este impresionantă.”</td></tr>
<tr><td>break-even
/breɪk ˈiː.v ə n/</td><td>➢ prag de rentabilitate
(Topală & Pitiriciu, 2004: 37)</td></tr>
<tr><td rowspan="2">5.</td><td colspan="2">„Capital a fost ani de zile publicația cu cea mai mare margine dintre toate produsele Ringier, worldwide.”</td></tr>
<tr><td>worldwide
/ˈwɜːldˌwaɪd/</td><td>➢ la scară mondială
(Bantaş & Năstăsescu, 2004: 375)</td></tr>
<tr><td rowspan="2">6.</td><td colspan="2">„Pe de altă parte, crede Ulmanu, există încă în piață ideea că o publicație de business are foarte multe șanse să reușească, pentru că se adresează unui public specializat, cu un anumit statut profesional și economic, avid de informație și atractiv pentru advertiseri.”</td></tr>
<tr><td>advertiser
/ˈæd.və.taɪ.zə r /</td><td>➢ 1) persoană care publică un anunţ, o reclamă
➢ 2) ziar/revistă de anunţuri/reclame
(Topală & Pitiriciu, 2004: 15)</td></tr>
<tr><td rowspan="2">7.</td><td colspan="2">„Wall-Street a provocat gazetari cu vechime, specialiști în media, dar și gânditori de business din exteriorul domeniului la un brainstorming de idei și soluții aplicabile la situația de acum a ziarelor tipărite.”</td></tr>
<tr><td>brainstorming
/ˈbreɪnˌstɔː.mɪŋ/</td><td>➢ s., asaltul/ explozia ideilor; dezlănţuirea/asaltul inteligenţei
(Bantaş & Năstăsescu, 2004: 42)</td></tr>
</table>

<table>
<tr><td rowspan="2">8.</td><td colspan="2">„Valorile nete sunt cel puțin de două ori mai mici decât cele listate de Alfa Cont, dat fiind că, în ultimele șase luni, presa scrisă a practicat discount-uri de minimum 50%, după cum susțin media buyer-ii din agenții.”</td></tr>
<tr><td>buyer
/ˈbaɪ.əʳ/</td><td>➢ cumpărător
(Topală & Pitiriciu, 2004: 41)</td></tr>
<tr><td rowspan="2">9.</td><td colspan="2">„Un director din Enel conduce direcția de trading cu energie din Hidroelectrica.”</td></tr>
<tr><td>trading
/ˈtreɪ.dɪŋ/</td><td>➢ s., activitate comercială, schimburi comerciale
(Bantaş & Năstăsescu, 2004: 352)</td></tr>
<tr><td rowspan="2">10.</td><td colspan="2">„Vânzările de materiale pentru finisaj Duraziv au crescut considerabil în primele patru luni, în ciuda pronosticurilor rezervate din piața de la finalul lui 2013. Avansul vânzărilor de adezivi are la bază consolidarea relațiilor cu partenerii de business, atât pe retail, cât și pe segmentul B2B, chiar și în absența lucrărilor mari de termo-reabilitare.”</td></tr>
<tr><td>retail
/ˈriː.teɪl/</td><td>➢ comerţ cu amănuntul
(Bantaş & Năstăsescu, 2004: 295)</td></tr>
<tr><td rowspan="2">11.</td><td colspan="2">„World Class, lider pe piața din România în industria wellness-ului, ocupă, din luna februarie, un spațiu dublu în Plaza România, comparativ cu anul trecut.”</td></tr>
<tr><td>wellness
/ˈwel.nəs/</td><td>➢ o stare de sănătate</td></tr>
<tr><td rowspan="2">12.</td><td colspan="2">„La nivel de mix de chiriași, Răzvan Gaiță spune că, în locul fostului supermarket Gima, se vor deschide două magazine Ancora, noi pe piața locală. Gaiță nu a făcut public numele retailer-ilor, menționând doar că va fi un retailer de fashion și un home&deco.”</td></tr>
<tr><td>mix
/mɪks/

retailer
/ˈriː.teɪ.ləʳ/

home&deco</td><td>➢ amestec; varietate
(Bantaş & Năstăsescu, 2004: 187)

➢ comerciant cu amănuntul, detailist
(Bantaş & Năstăsescu, 2004: 295)

➢ decoraţiuni interioare</td></tr>
<tr><td rowspan="2">13.</td><td colspan="2">„Povestea unui business care a renăscut mai puternic din criză. Cum a reușit un tânăr inginer să cucerească piața de project management.”</td></tr>
<tr><td>project
/ˈprɒdʒ.ekt/
management
/ˈmæn.ɪdʒ.mənt/</td><td>➢ gestionarea unui proiect</td></tr>
<tr><td rowspan="2">14.</td><td colspan="2">„Experiența dintr-o multinațională cu mulți expați l-a făcut pe Popa să se gândească că o companie românească de profil ar cunoaște mai bine necesitățile pieței locale, diferită de cea vestică.”</td></tr>
<tr><td>expatriate
/ekˈspæt.ri.ət/</td><td>➢ expatriat, persoană trimisă de firma la care este angajat să lucreze în străinătate
(Topală & Pitiriciu, 2004: 110)</td></tr>
</table>

2.1. Anglicisme

<table>
<tr><th>Nr. crt.</th><th colspan="2">Exemple în context</th></tr>
<tr><td rowspan="2">1.</td><td colspan="2">„Facultatea de Management organizează periodic evenimente pe teme de management, economie, leadership, marketing și comunicare în afaceri, cu scopul de a aduce în discuție teme de actualitate și de a populariza subiectele din aceste domenii în rândul tinerilor.”</td></tr>
<tr><td>leadership
/ˈliː.də.ʃɪp/</td><td>➢ s.n., funcţie, poziţie de lider/<engl. leadership
(DEXI, 2007: 1030)</td></tr>
<tr><td rowspan="2">2.</td><td colspan="2">„Economia lituaniană este bine pregătită pentru adoptarea euro, a declarat boardul Fondului Monetar Internațional/FMI/ într-un comunicat publicat joi, informează agenția Xinhua.”</td></tr>
<tr><td>board
/bɔːd/</td><td>➢ s.n., consiliu
(Topală & Pitiriciu, 2004: 34)
➢ board (angl.) [pron. bord]; s.n., pl. borduri
(DOOM^2, 2005: 92)</td></tr>
<tr><td rowspan="2">3.</td><td colspan="2">„Este important că această imagine de direcție economică bună este confirmată de toate rapoartele Comisiei Europene, ale agențiilor de rating”, a declarat primul ministru.</td></tr>
<tr><td>rating
/ˈreɪ.tɪŋ/</td><td>➢ * rating (angl.) [pron. reiting] s.n., pl. ratinguri;
(DOOM^2, 2005: 662)
➢ rating [΄reitiŋ] s.n., evaluare, apreciere/ <engl. rating
(DEXI, 2007: 1627)</td></tr>
<tr><td rowspan="2">4.</td><td colspan="2">„Și partea de consum presupune alte metode care au fost folosite în alte țări occidentale pentru ca acest trend pozitiv, această direcție pozitivă să fie menținută”, a mai declarat premierul.</td></tr>
<tr><td>trend</td><td>➢ trend s.n., 1. Direcţia principală de dezvoltare a unui fenomen, sensul unei evoluţii considerate pe termen lung; tendinţă.
➢ 2. (econ.) Evoluţie a pieţei, a comerţului/ <engl. trend
(DEXI, 2007: 2055)</td></tr>
<tr><td rowspan="2">5.</td><td colspan="2">„Trustul își lansează noul cotidian economic luni, 14 ianuarie, sub titlul Financiarul. Ziarul va avea un format compact, cu 32 de pagini și va fi difuzat în fiecare zi, de luni până vineri, pentru prețul de doi lei.”</td></tr>
<tr><td></td><td>➢ trust s.n., (econ.) 1. Grup de întreprinderi care, deşi îşi păstrează autonomia juridică, sunt controlate de o societate</td></tr>
</table>

	trust /trʌst/	diriguitoare, producţia şi finanţele întreprinderilor respective fiind reglementate de un consiliu de administraţie. 2. Întreprindere extrem de puternică şi de dezvoltată, care, prin forţa sa economică, îşi exercită influenţa asupra unui întreg sector economic/ pl. *–uri/ <engl.* ***trust*** (*DEXI*, 2007: 2075)
6.	«Deci e vorba de o nișă care „există” nu numai din punctul de vedere al intențiilor editorului sau al publicului, ci și ca ***business*** profitabil», ne-a spus Comănescu.	
	business **/ˈbɪz.nɪs/**	➢ *business* [´biznis] *s.n.* 1. afacere. 2. ocupaţie, muncă/ pl. *–uri/ <engl.* ***business*** (*DEXI*, 2007: 265)
7.	„Dragoș Stanca consideră că orice produs media de calitate, cu o strategie clară și un ***target*** bine definit, își poate face loc pe piața românească.”	
	target **/ˈtɑː.gɪt/**	➢ *target* [´target] *s.n.* țintă, scop, obiectiv/ pl. *–uri/ <engl.* ***target*** (*DEXI*, 2007: 1981)
8.	„Publicațiile de *business* au vândut în primul semestru spațiu publicitar, în valoare de 17, 35 milioane euro (valoare brută, fără ***discount-uri***), cu 34,2% mai puțin decât în perioada similară a anului trecut, potrivit datelor Alfa Cont.”	
	discount **/ˈdɪs.kaʊnt/**	➢ *reducere* (Topală & Pitiriciu, 2004: 91) ➢ *discount* [dis´kaunt] *s.n.* v. *discont <engl.* **discount** (*DEXI*, 2007: 584)
9.	„Din suma înjumătățită, se mai extrag și ***barterele,*** inclusiv cele încheiate cu publicații din cadrul aceluiași grup.”	
	barter **/ˈbɑː.tə ʳ/**	➢ *barter, troc* (Topală & Pitiriciu, 2004: 30)
10.	„Tranzacția ar fi urmat să fie perfectată integral în acțiuni și structurată ca fuziune între egali, creând o companie cu venituri anuale de 23 miliarde de dolari și resursele financiare necesare pentru investiții în noi tehnologii de ***advertising***.”	
	advertising **/ˈæd.və.taɪ.zɪŋ/**	➢ *publicitate* (Topală & Pitiriciu, 2004: 30)
11.	„Vânzările de materiale pentru finisaj Duraziv au crescut considerabil în primele patru luni, în ciuda pronosticurilor rezervate din piața de la finalul lui 2013. Avansul vânzărilor de adezivi are la bază consolidarea relațiilor cu partenerii de ***business***, atât pe *retail*, cât și pe segmentul B2B, chiar și în absența lucrărilor mari de termo-reabilitare.”	
	business **/ˈbɪz.nɪs/**	➢ *1. afacere.2. ocupaţie, muncă; pl. -uri/ <engl.* ***business*** (*DEXI*, 2007: 265)

<table>
<tr><td rowspan="2">12.</td><td colspan="2">„Evoluțiile au fost determinate de consolidarea relațiilor cu partenerii, creșterea notorietății brandului, precum și de accentul pus de clienți pe culoare, în decorarea locuințelor.”</td></tr>
<tr><td><i>brand</i>
/brænd/</td><td>➢ <i>marcă</i>
(Topală & Pitiriciu, 2004: 37)
➢ <i>brand</i>[2] s.n., (econ.) <i>marcă a unei fabrici, a unui produs;</i> pl. <i>-uri/</i> <<i>engl.</i> <i>brand</i>
(<i>DEXI</i>, 2007: 245)
➢ s.n., <i>brand,</i> pl. <i>branduri</i>
(<i>DOOM</i>[2], 2005: 98)</td></tr>
<tr><td rowspan="2">13.</td><td colspan="2">„Răzvan Gaiță, directorul general al dezvoltatorului imobiliar, a povestit despre schimbările ce vor fi realizate în centrul comercial al cărui business a scăzut puternic după deschiderea mallului, AFI Palace Cotroceni, în apropiere.”</td></tr>
<tr><td>mall
/mɔːl/</td><td>➢ s.n., mall (angl.), pl. malluri
(DOOM[2], 2005: 462)</td></tr>
<tr><td rowspan="2">14.</td><td colspan="2">„Lucrările de modernizare și repoziționare a centrului comercial Plaza România ca mall de proximitate au demarat și vor viza, în principal, schimbarea fațadei, modificarea circuitului de shopping și transformarea unei părți din mall în spații de birouri.”</td></tr>
<tr><td>shopping
/ˈʃɒp.ɪŋ/</td><td>➢ *shopping (angl.), [pron. ş<u>o</u>ping] s.n.
(DOOM[2], 2005: 725)</td></tr>
</table>

2.2. Unităţi frazeologice calchiate

<table>
<tr><th>Nr. crt.</th><th colspan="2">Exemple în context</th></tr>
<tr><td rowspan="2">1.</td><td colspan="2">„Astfel, Cehia anunța că va lua o decizie în acest sens numai după convocarea unui referendum (dar nu mai devreme de anul 2020), Ungaria susținea că nu ia în calcul trecerea la euro înainte de 2018, iar premierul polonez Donald Tusk declara că moneda euro este complet neatractivă.”</td></tr>
<tr><td>completely
unattractive
/kəmˈpliːt.li ˌʌn.əˈtræk.tɪv/</td><td>➢ complet neatractivă</td></tr>
<tr><td rowspan="2">2.</td><td colspan="2">„Veniturile din advertising digital, care crescut anul trecut cu 17%, vor depăși până în 2018 publicitatea TV, anticipează compania.”</td></tr>
<tr><td>digital advertising
/ˈdɪdʒ.ɪ.t ə l
ˈæd.və.taɪ.zɪŋ/</td><td>➢ publicitate digitală</td></tr>
<tr><td rowspan="2">3.</td><td colspan="2">„Vânzările de adezivi Duraziv au crescut cu 21% în intervalul ianuarie-aprilie, comparativ cu perioada similară a anului precedent, în timp ce divizia de vopsele a consemnat un avans de 35%.”</td></tr>
<tr><td>dyes division
/daɪz
dɪˈvɪʒ. ᵊ n/</td><td>➢ sector, secţie
(Topală & Pitiriciu, 2004: 94)</td></tr>
</table>

<table>
<tr><td rowspan="2">4.</td><td colspan="2">„În ceea ce privește repoziționarea ca mall de familie, principalele modificări în strategia mallului vor viza zona de promovare, focusul urmând să fie pe cartierele învecinate: Militari, Drumul Taberei, Crângași.”</td></tr>
<tr><td>focus
/ˈfəʊ.kəs/</td><td>➢ centru (al atenţiei, al interesului) (BBC English-Romanian Dictionary, 1997: 452)</td></tr>
</table>

3. Concluzii

Permeabilitatea limbii române faţă de împrumuturile de provenienţă engleză este evidentă. Procesul de asimilare a anglicismelor este unul extrem de laborios, necesitând statuarea unor criterii certe de selecţie a acestora, din multitudinea existentă. Pentru a evita împrumuturile amalgamate, lipsite, deseori, de o justificare reală, precum şi tendinţa creării unor limbaje *hibrid*, un criteriu fundamental este cel al evaluării unor posibilități de adaptare a oricărui împrumut la rigorile fonetice, grafice şi morfologice, specifice limbii române.

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On Tackling Business Vocabulary Development: Teaching Approaches

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ABSTRACT

Globalization has opened the frontiers and has invited numberless language systems to join hands and work together for the purpose of communication. Both cultures and languages strive to surpass their limits and coexist internationally in order to grasp an adequate impetus towards a solution to overcome the crisis. Business has widely been accepted to be mostly done in English, a fact which has given the Business English course a tremendous importance and responsibility. This study analysed an assortment of Business English features as they occurred in class during a course on making decisions delivered to a group of Romanian students attending the Faculty of Economics and Business Administration, University of Craiova. The first part of this paper presents the key business vocabulary encountered in the course by means of a comparison between students' initial understanding and the correct one. In the second part of the study, there is an exemplification of the course taught at the FEBA, University of Craiova. Results indicated that there are instances when students use their intuition to guess the meaning of some economics concepts instead of further research. However, a focused course delivery can be of real help and can develop students' vocabulary.

KEYWORDS: *business language, globalization, limitations, understanding*

Introduction

The vocabulary business people use in Romania has become more and more practical over the years so as to meet the needs of both the representatives of the multinationals that have opened subsidiaries in Romania, and the Romanian business people, who have had to adapt their business skills and language to the principles, tactics and communication ways of the "newly come." The students who attend the Faculty of Economics and Business Administration at the University of Craiova only start studying Business English in the first year and, consequently, they are familiarised neither with the economics information nor with the Business English they need to know if they want to further work for a multinational. Thus, one of the most important objectives Business English teachers have during the three semesters Business English is studied at the University of Craiova is to develop their students' understanding of both business concepts and business language and to improve their ability to use them correctly in real life business contexts. This intent is even more challenging if we also consider the cultural aspects that foreign business people must take into account when they come to open a multinational's subsidiary in Romania.

Materials and Method

Tackling the theme of decision-making is utterly important and challenging for second-year economics students whose specialization is Management, as it is definitely a skill all managers need. A 2-hour course was taught on participating in a decision-making meeting and the materials used were selected from Business Result Upper-intermediate - Unit 7 – Making decisions – Business Communication Skills page 44 (Activities 1, 2, 3, 4 and 5) and the video (homework). The main aim of the course was to make the students understand (while listening) and use (speaking) the key expressions studied while participating in a decision-making meeting. The anticipated problems were that students could find it difficult to use the key expressions on presenting/ supporting an argument, giving an opinion, responding to opinions, clarifying or leading the discussion while or speak fluently in English about making decisions. The solution chosen by the teacher was to allocate enough time to the speaking part and design the course in such a way as to approach speaking after having made sure that the students have fully understood vocabulary structures.

The course sequence presented below shows the teaching approach of the course, its main focus being vocabulary, listening, speaking and writing.

Stage 1: (lead-in) The aim of this stage was to introduce the topic and make students be interested in how to improve their language skills when participating in decision-making meetings. The procedure: After having welcomed the students, checked their homework and asked her if they had any questions or queries, the teacher started the course by introducing the topic. The teacher asked questions of the type "have you ever attended a decision-making meeting?" "how often do you have to attend decision-making meetings?" "who are they usually led by?" etc. The teacher asked the student to silently read the context and then the students are asked to identify KYM's problems, the participants and the purpose of the meeting. Then the students are asked to look at the list of points and talk about them. The interaction was teacher-student, student-teacher, and student-student, and the time allotted was 15 minutes.

Stage 2: (Introducing the key expressions generally used in decision-making meetings about presenting/ supporting an argument, responding to opinions/ arguments, clarifying, leading the discussion) The aim of this stage was to make my student listen for gist and specific information in order to understand the correct message of an audio file. The procedure: The teacher played the recording 28 and asked the students to listen to the meeting and to tick the points discussed (exercise 1). Then the teacher explained to lay off, to make redundant; to be laid off, to be made redundant), to keep/ reduce to a minimum, drawback, oversee vs. overseas, and to draw up and the students were asked some CCQs to quickly check understanding: "So, if I am laid off, am I fired?" or "If I have something in black and white, do I have the facts?" The teacher played the recording again and this time the students were asked to complete the phrases in the sentences. (exercise 2). The teacher explained what they mean and in what contexts they are generally used. The student put the phrases into the categories: presenting/ supporting an argument, responding to opinions/ arguments, clarifying, leading the discussion. (exercise 3). The interaction was teacher-student, student-teacher, and student-student, and the time allotted was 25 minutes.

Stage 3: (working with pronunciation) The aim of this stage was to make students pronounce correctly. The procedure: The teacher wrote the following down:

- We see vs. we'll see
- I like vs. I'd like
- Off (could you start us off) vs. of
- Too (I don't want to spend too long) vs. to (can we move on to...)

The teacher explained the difference in pronunciation and meaning between the two items in each pair. To help the students to pronounce correctly each item in its specific context, the teacher pronounced them several times and showed students how to position the lips and tongue in order to get the correct sound. Furthermore, the students were asked to repeat each item in different contexts. The teacher played those parts of the recording where these items appeared. The teacher asked the students to work in pairs and to create a context for each item and they had conversations together using them all several times. The interaction was teacher-student, student-teacher, and student-student, and the time allotted was 20 minutes.

Stage 4: (working with expressions) The aim of this stage was to make the students identify phrases used to set the agenda for discussion, manage turn-taking, invite people to express their opinion, move on to a different topic, indicate enough time has been spent on a topic, monitor action points. The procedure: The student was asked to listen again to the recording 28 and to write down the indicated phrases. After one phrase had been identified and written down by the students, the teacher paused and the students were asked to work in pairs and use it in a new context of their own. The activity continued until the students had identified and used all the required phrases. (exercise 4, but instead of using the audio script, the teacher used the recording). The interaction was teacher-student, student-teacher, and student-student, and the time allotted was 20 minutes.

Stage 5: (speaking, practising the vocabulary) The aim of this stage was to make the students remember and correctly use the key expressions they were not familiar with. The procedure: The students were asked to play a game. Each of them was going to choose those phrases from *Key expressions* he/ she was not familiar with, write them on separate cards the teacher provided and then continue the meeting from audio 28. As they participated, they "played" the cards by placing them on their desks. If the student used the phrase incorrectly, the colleagues returned the card to the student and he/ she had to play it again until he/ she used it correctly. The teacher did not correct the students on the spot but encouraged them to keep speaking using the new key expressions. The interaction was mostly student-student, and the time allotted was 20 minutes.

Stage 6: (error correction) The aim of this stage was to correct any errors students made with the purpose of helping them use the expressions correctly. The procedure: The teacher tried to memorize the students' errors and then explained the correct way to say what the student wanted to say. (delayed correction) Then the teacher asked the students to try and say again what they wanted to say, using the correct pattern this time. The interaction was teacher-student and student-teacher, and the time allotted was 15 minutes.

Stage 7: (homework) The students had to practise the key expressions using the interactive CD and to watch the video about making good or bad decisions. Written homework: The students had to do exercises 1 and 2 on page 114. The interaction was teacher-student and the time allotted was 5 minutes.

Results

Here is a table containing the key Business English phrases of the course discussed in class in the first column, students' initial understanding of their meanings and use in the second column, the definition provided in the Longman Business English Dictionary in the third column and some examples in the fourth column, selected from the same dictionary, with the objective of further clarifying the meaning.

Business English phrases	**Students' initial understanding**	**Correct meaning**	**Use in examples**
To lay somebody off	To fire, to dismiss [The difference is made between "to lay somebody off" and "to make some-body redundant" cases in which the employees have made no mistake, but the employer can no longer af-ford to pay their salaries, and "to fire" or "to dis-miss" cases in which the employ-ees made some mistakes that trig-gered their dismis-sal.	to stop employing a worker, usually when there is not enough work for them to do	The group plans *to lay off* 10% of its workforce.
To make some-body redundant	To fire, to dismiss	if you are made re-dundant, you lose your job because your employer no longer has a job for you.	The bank expects to *make 15,000 staff re-dundant* over the next three years.
To keep/ reduce to a minimum	To keep it short	to limit something to the smallest amount or degree possible .	It is essential that we *keep costs to a mini-mum*. Risks must be *re-duced to the absolute minimum.*
drawback	To remove money from an account [confusion with to withdraw]	disadvantage of a situation, product etc. that makes it less attractive	There are *drawbacks* to being a sole trader, but they are out-weighed by the bene-fits. • one of the main drawbacks of the scheme

Oversee	Abroad [confusion with overseas]	1. to organize and control an activity or the work that people or an organization do = MANAGE 2. [FINANCE] to be responsible for making investments	1. A team leader was appointed *to oversee* the project. 2. He *oversaw* $80 billion in assets in his previous post.
Overseas	abroad	1.(as an adverb) to, in, or from a foreign country across the sea 2. (as an adjective) [only before a noun] coming from, existing, or happening abroad	1. He spent quite a lot of time working *overseas.* • exchange control requirements applying to *overseas* shareholders • The law made it possible for *overseas* companies to hold a stake in Russian companies.
To draw up	To do something quickly	to write out or prepare an agreement, list, plan, etc.	The chairman had *drawn up* an agenda. The first thing you need to do is *draw up* a business plan. Our selection committee *drew up* the list of candidates.

Conclusion

Students' erroneous initial understanding of these words and phrases was mainly due to their immediate tendency of intuitively guessing the meaning of vocabulary they did not know. The teacher's objective here was to clarify the correct meaning by providing the accurate explanation and examples and, then, by making the students practise them while reading, speaking and writing.

This course delivery showed that economics students' business vocabulary can be developed through a combination of approaches, i.e. information input, listening and speaking in a teaching atmosphere as close to real life business contexts possible.

During the course, it was agreed that the difference between students' initial understanding of the key expressions and the correct one was either because of the general English influence on the meaning or on the students' lack of business knowledge since they had no work experience whatsoever. All participants in the course were able to remember and use the key expressions correctly thanks to the vocabulary game. Furthermore, the students received the teacher's feedback positively, as error correction was delayed and not on the spot, which might have caused students' feeling embarrassed to continue speaking.

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Terminology Management from a Translation-oriented perspective

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ABSTRACT

Terminology and specialized language are more than a technical or particular instance of general language. In today's society with its emphasis on science and technology, the way specialized knowledge concepts are named, structured, described, and translated has put terminology in the limelight. The information in scientific and technical texts is encoded in terms or specialized knowledge units, which can be regarded as access points to more complex knowledge structures.
As such, they only mark the tip of the iceberg. Beneath the waters, stretch the tentacles of a many-splendoured conceptual domain, which represents the implicit knowledge underlying the information in the text. In order to translate this type of specialized language text, translators must go beyond correspondences at the level of individual terms, and be able to establish interlinguistic references to entire knowledge structures.

KEYWORDS: *terminology, scientific and technical, interlinguistic, knowledge structures*

One of the most interesting and beneficial aspects for translation due to the changes which have occurred in terminography is the increasing number of terminological resources that have appeared in the last few years. These resources, such as specialized dictionaries, glossaries, databases, etc. about a (or several) specialized domain(s), are the fruit of new methodologies and computing applications which favour the creation of these resources as they improve and facilitate terminographers' everyday work. For example, there exists a huge amount of information available in electronic format, which can be easily stored to compile and manage textual corpora; candidate terms can be automatically extracted; texts can be automatically aligned; there are tools to create databases in an easy way, etc. Consequently, the number of these resources, especially those in electronic format, is higher now than it was some decades ago.

However, more choice is not always synonymous with improved choice. Although there is now easier access to a greater number of terminological resources on different specialized domains, we find low and, often, very low-quality resources which are not reliable at all. The low quality of these resources is due to several factors: their authors do not systematically develop them, the data included is not concise or correct, the information is not consistent, etc. In this context, translators have to bear in mind that the assessment of terminological resources is essential for their current work in order to deal with the infoxication (Cornellà, 1999) of so many resources, even more, when the purposes of these terminological resources are not to satisfy their needs but often just to help the general public to have a superficial understanding of a text.

In what follows, we shall briefly discuss the current professional translators' situation regarding terminological resources and the aspects we have introduced above. Subsequently, we examine recent terminological resources and applications that try to fulfill the needs of translators as their target users and which have employed translation-oriented terminology management. Finally, we present a new tool, *Trandix*, a context-based consultation terminological resource aimed at translators.

In modern terminography, terminographical projects should cope with users' needs and expectations. The starting point of any terminographical project should be based on a series of decisions: working languages, specialized domain, temporality, and users, among others, as well as an analysis of the content as adequate for the potential users or the skills needed to properly use these resources. Consequently, the results of any terminological project would depend on the target users and satisfy their potential needs. However, this is not always the case, and particularly for translators.

A considerable number of resources currently available are of little use to professional translators, and therefore many are obliged to resort to the creation of their own terminological resources either from comparable corpora or from existing translations. These inadequate resources often pose a problem for translators since it is well known that they usually work under time pressure and they have little opportunity to create their own resources. This is the reason why terminological resources have considerable importance for them and should meet their requirements as far as possible.

In our opinion, professional translators' needs have usually been put on a level with those of other users (foreign language students, the general public, etc.), which causes a problem regarding their specific needs and expectations. Hence, professional translators are obliged to carry out multipurpose tasks and, thus, translate, compile corpora, do research, create databases, store their terminology, etc., which increases the time they have to devote to each translation, and requires good research competence.

In order to guarantee good quality in any type of professional translation, the European Committee for Standardization (CEN) developed the European Standard for Translation Services (EN-15038), which was published in 2006 (CEN 2006). According to this standard, professional translators should have the following competencies when translating:

- Translating competence, which "comprises the ability to translate texts to the required level" of specialisation and meet customers' requirements;
- Linguistic and textual competence in the source language and the target language, which "includes the ability to understand the source language" and translate it into the target language by following its textual conventions and rules;
- Cultural competence, which includes the ability to develop suitable strategies for the efficient use of the information sources available;
- Technical competence, "which comprises the abilities and skills required for the professional preparation and production of translations" regarding technical aspects; and
- Research competence, which refers to the "ability to efficiently acquire the additional linguistic and specialized knowledge necessary to understand the source text and to produce the target text."

All these competencies included in the mentioned norm ensure a more efficient and precise translation, i.e., the acquisition of these competencies by translators ensures a high level of translation quality and thus, appropriate communication with the target audience. Although these competencies define a professional translator, in our opinion, research competence is one of the most important.

Therefore, research competence can be also understood, in a wider way, as the key to finding all the information that translators need when doing their work and filling gaps that they may have regarding cultural issues, textual conventions, technical problems, phraseology, etc., apart from assisting them with specialized knowledge acquisition and transfer.

In this context, it remains clear that research competence is constant and present during the whole translation process, that is (1) during the pre-translation phase, where it can become more intense so as to understand the original text and the specialized terminology, (2) during the transfer from the original message to the target text, fulfilling the pragmatic requirements and looking for equivalents, and (3) during post-translation, when translators are carrying out the final revision and need to check terminology and other specific aspects to ensure the quality of their translation. In short, we can confirm that research competence is essential throughout the whole translation process, and translators are required to have good skills to deal with the current infoxication.

Research competence combined with technical competence (that is, the competence referring to the abilities and skills required for the professional preparation and production of translations regarding technical aspects) is very useful for translators as they are frequently obliged to compile and manage corpora and extract terminology or create databases by themselves due to the lack of available or suitable terminological resources. In this sense, we can state that the more skilled a translator is in these two competencies, the better it is for their work.

According to previous research on translators' needs and expectations (Muñoz, 2010) and also taking their working conditions into account, it becomes clear that translators prefer solving their terminological problems by means of the consultation of ready-made resources, either paper-based or electronic, i.e., consulting available specialized dictionaries, databases, glossaries, etc. However, as we mentioned above, they do not always have the possibility to do so because of the lack of resources to fulfill their needs or because of the low quality of available resources. Hence, they are obliged to search and compile their own data and carry out ad hoc terminology management.

Apart from translators' preference for ready-made resources, the 2010 study offers a series of conclusions regarding translators' needs and expectations, which we briefly present below (see Muñoz, 2010):

- Translators prefer online resources (56.47%) to any other type of resource (electronic resources, such as CD-ROMs, accounted for 24.71% and paper-based 18.82%) mainly due to easy and quick access, as well as their usually open access and update.
- Translators prefer bilingual (39.45%) to monolingual resources in the target language (25.56%) and source language (24.12%), and above all to multilingual resources (10.88%). This is due to the fact that they consider multilingual resources as being of lower quality and less useful in their work.
- The five most frequent resources used by professional translators are the following: (1) Bilingual Specialized Dictionary/Glossary (18.65%), (2) Searches in search engines (like Google) (16.13%), (3) Terminological Databases (8.84%), (4) Monolingual specialized dictionaries (original language: 8.63%), and (5) Wikipedia (8.63%). In the following positions, we find other resources, such as monolingual specialized dictionaries (target language: 7.83%) or parallel corpora (5.09%), but with a lower percentage.
- Regarding microstructure, translators were given the opportunity to classify the most frequent ISO fields (ISO 12620:1999) found in the microstructure of terminological resources into three different categories: essential, desirable and irrelevant;
- Translators also had the opportunity to express their opinions regarding their needs and expectations of terminological resources. These were the most repeated arguments: Terminological resources should: (1) Permit exportability and/or importability in different formats (.txt, .tmx or .tbx); (2) Include more pragmatic information about usage and tricky translations (old usage, false friends, specific usage in a domain or region, etc.); (3) Offer links to other resources to improve or increase the results, (4) Improve search options, and (5) Provide examples taken from real texts.

Having presented translators' needs and preferences regarding terminological resources, we can confirm that most of the terminological resources that are currently available (especially in electronic format) do not fulfill their requirements. They do not include the information needed by this group of users; nor do they ensure reliability or good quality. They are mostly devoted to helping with message de-codification, i.e. understanding the original message, but not to assisting with message codification or re-writing, which translators' tasks are based on.

Nevertheless, we must highlight the fact that there have been some good efforts to improve the working environment of translators in the last few years and nowadays several translation-oriented resources and applications can be encountered, as we discuss in the next section.

Despite the fact that most of the available terminological resources do not fulfill translators' requirements, there are different applications and resources, which are aimed at translators or, at least, can be considered as somehow translation-oriented which have been developed in the last few years. These resources claim to be reliable information sources or improve the consultation of terminological data so as to fulfill professional translators' requirements and make their life easier.

Let us examine the meta-search engine *Metalemán*, a search engine aimed at translators working with the German-Spanish language combination. Its basic aim is to provide quicker and easier access to the usual monolingual and bilingual resources employed in this type of translation (dictionaries, databases, acronym and abbreviation resources, etc.) by means of a repository of links to these resources. It is a simple resource but very useful and helpful, since translators have access to different resources from only one application.

A sophisticated bilingual search engine is *Linguee*, a so-called 'intelligent dictionary.' The running process is very intuitive, as the user just has to type the term or the expression in the search bar and click on Search, after having selected the corresponding language combination. This application combines an editorial dictionary and a search engine, which permits searches for words and expressions through bilingual texts in the language pairs English-German, English-French, English-Spanish, and English-Portuguese. The search results are offered in two different parts: one offers the results obtained from the dictionary, and the other includes example sentences from other sources to provide terms and expressions in context. According to the authors, the dictionary has been checked by their editors and is constantly enhanced manually; the majority of the example sentences come from bilingual websites, particularly from professionally translated websites of companies, organisations, and universities, such as texts published by the European Parliament. We must also highlight the fact that *Linguee* rejects all translations detected as automatically made and, therefore, they are not displayed as results of the bilingual search.

IntelliWebSearch is also a very interesting and useful translation-oriented application, describing itself as a “Term Searcher’s Paradise”. It was designed by M. Farrel, a technical translator working in the Italian-English language combination, with the aim of saving time when browsing the Web for terminological information. It consists of a dictionary management system which can be installed on the user’s own hard drive and which can be configured to search websites or dictionaries. The idea is to reduce the steps required to access the terminological information, that is, the steps needed to consult a frequently used dictionary, a database, a website, etc. These steps are reduced thanks to the use of shortcuts to access the tool and the different resources.

As far as *Trandix* is concerned, this tool is not just a terminological resource, but also an innovative software application aimed at translators which offers the possibility to access data in different ways and to customize the results displayed, which makes it flexible and target-oriented. The design of its functionalities and features was based on the results obtained in the survey presented in the previous section (Muñoz, 2010); the methodology followed to elaborate the terminological content was systematic and translation-oriented and was conducted within the framework of corpus-based terminography.

The main goals of the *Trandix* tool are focused on fulfilling translators’ requirements and filling the gaps that were identified regarding terminological resources aimed at translators. At the moment, the *Trandix* tool is a translation-oriented multilingual terminological resource (Spanish, English, and German) in the domain of adventure tourism and its related terminology. It offers reliable and systematically-managed terminological data according to the translation-oriented methodology proposed in Muñoz (2012), and also an innovative way of consulting the terminological database. Therefore, it provides advantages in two different aspects: terminological data and access to it, as seen below.

Carrying out research on different resources before work started on this tool, theorists and practitioners alike realized that one of the greatest problems of terminological resources, whether reliable or not, is due to the editing phase and the consultation options afterwards. Terminographers devote much time to creating their terminological database (analyzing a specialized domain, gathering and managing data, searching collocations, etc.) but, once it is finished, they export their databases in printable format or make them available online, without taking users’ needs for searching into account. So these resources frequently offer just a conventional way of consulting the information, either in paper-based or electronic format. That is, they provide access through term search, an alphabetical list, or other conventional types of search, but they do not go further and try to improve the process of data access and consultation by users. Therefore, we point at a lack of research in this respect and also a lack of innovative proposals to improve users’ (in our case, translators’) access to their data.

Trandix was designed in this context. Its functionalities aim to enhance this final phase of consultation by offering several types of searches, different possibilities to customize the results, etc. As noted previously, it is currently available just for the adventure tourism domain and for Spanish, English, and German, but we are working on further improvements, which include a greater range of domains and languages.

The most innovative aspect of *Trandix* is the so-called 'search in context.' This means that the consultation is carried out in the same text which the translator is working in, that is, the translator is allowed to access terminological data from their working text, without using any other kind of resource or writing or copying and pasting the searchable terms in other applications, such as metasearch engines or dictionaries.

In order to work with this tool, translators only need to upload their working text into *Trandix* in plain text or .txt format. Subsequently, they will visualise a window divided into two different parts: one devoted to the text to be translated and the other blank. The source text, now uploaded in the tool, then appears with highlighted terms, which are the ones included in the terminological database.

This procedure helps translators to check the data included in the database from the beginning of the working session and to access the terms by means of hyperlinks, which reduces the time needed for terminological searching within the resource and, therefore, the time that translators devote to their consultation if their search fails. In order to access terminological information, users need to double-click the highlighted terms; the information will then be displayed on the right side of the (previously blank) window.

The *Trandix* search-in-context option improves translators' tasks in two different ways: (1) It permits the visualization of all the terms in the working text that are included in the database at a glance and from the beginning of the session, which eliminates unsuccessful searches; and (2) It provides the option of accessing the terminological information from the same window in which the working text is located, without the need to change application or stop seeing the context in which the searchable unit is placed.

Apart from the search-in-context option, the tool provides two other types of searches, so that translators can choose their own way to find the required information. In this sense, the main purpose of the tool is to fulfill their requirement about the improvement of search options indicated in the survey. The first type of search consists of an internal search in the database, that is, a term-based search in which users type the term that they are looking for and obtain the terminological information (if this term is included); and the second one is an external search, which offers the possibility to search in several external resources (specialized dictionaries, glossaries, search engines, etc.) previously set by users (as indicated below).

This second type of search is similar to the one offered by the *IntelliWebSearch* tool as it allows users to consult different resources without having to change or leave the application. That is, instead of having to open their search engine and consult dictionaries or other resources from there, the *Trandix* tool allows users to do it from the same window in which they are working.

In our opinion, this external search can be useful in several ways: first, users are not always satisfied with the information that they encounter in terminological resources and it is important for them to have the opportunity to easily consult other resources; second, there may be terms appearing in texts that are not included in the terminological database, either because they are neologisms or because they were not included at the time of populating the database, and users need to search for information about them. Therefore, we highlight this option as a way of facilitating, to a certain extent, access to the required information, either providing access to other terminological resources or search engines like *Google*.

Finally, the *Trandix* tool also offers the possibility to navigate the terminological entries by means of hyperlinks. This is another type of internal search, as users can jump from one entry to another by using these hyperlinks and, therefore, access related terms or cross-references, either to complete the information found or to gain knowledge on other terms.

In short, this tool attempts to improve the results of terminological research by offering several types of searches with a view to reducing time and effort, eliminating unsuccessful searches and meeting users' needs and preferences.

This functionality is mainly based on function theory (Bergenholtz and Tarp, 2003; Tarp, 2008) and electronic multifunctional dictionaries (Spohr, 2010). Both proposals defend the need to elaborate terminological entries according to the potential users, as in modern terminography, so that resources can meet users' needs and expectations. Besides, Spohr (2010) proposes the creation of a generic terminological database from which different data are selected according to the target users and the purpose of the project. That is, the terminological database remains the same but the information it contains will be selected according to the users and the project purpose. For example, it is not the same to elaborate a terminological resource for students as for experts, since the information required by these users differs.

The target users in the study described above can be considered a homogeneous group as they all are professional translators. However, by means of the survey results, it was detected that translators also differ in what they need (depending on their background, preferences, etc.), and some translators can even need different kinds of information for different projects. Consequently, we state that it is necessary, as far as possible, to give the opportunity to users to select the information that they want to have displayed in the terminological entry.

Taking this into account, Trandix provides a range of terminological fields, based on ISO 12620 (1999) and the preferences indicated in the survey, but it also offers the possibility to customize the microstructure of the entries in each session. Hence, a translator could, for example: decide that the microstructure of the terminological entries display only the terms and the equivalents in one language; select the domain, equivalents, and notes to access pragmatic information; or select the definition, collocations, and equivalents fields. In short, the tool is flexible enough to allow users to select the fields to be included in the microstructure. At this stage, users can also select the tools that they want to use for the external searches in order to carry out the searches outside the application.

Apart from the above features, we highlight the fact that Trandix offers the possibility for users to send feedback at the end of each session. This is done by means of an email, which is automatically created when the session is finished and always after users have confirmed their interest in collaborating with the development of the tool. This email contains the terms and expressions that were searched for using external searches and is also editable by users who want to add any other comments. This functionality allows developers to understand users' satisfaction and needs as well as possibilities to enhance the tool and the content in the future.

Finally, the tool also allows users to copy and paste a whole text or a fragment directly on the left side of the main window, in case they have not uploaded a .txt file at the beginning of the session. Moreover, the text is editable from the same window in which it appears once copy-pasted or uploaded, avoiding the use of external editors and thereby centralising users' work in one application. This results in a significant reduction of users' time and effort when translating.

In this chapter, we have tried to identify and review translators' needs and expectations according to a survey carried out in the framework of a larger research project about terminological resources for translators (Muñoz 2010). Following on from the results obtained, we discussed several tools and resources that are currently available online and also presented an innovative tool, called *Trandix*, the aim of which is to fulfill translators' needs and fill the gaps encountered regarding terminological searches and access to resources.

As final concluding remarks, and after carrying out our review on the current situation of translation-oriented terminology management, we strongly believe that there is a growing interest in developing translation-oriented tools, either applications to improve searches or terminological resources (specialized dictionaries, glossaries, etc.) so as to provide reliable sources of information. However, we observe that there is still a lack of this type of tool and more research should be carried out, above all on the editing phase of terminological projects and the consultation options provided afterwards.

In our opinion, a great number of terminological resources developed by reliable authors (institutions, administration, experts, etc.) do not yet fulfill translators' requirements, although their content is systematically managed and reliable, because of the fact that they do not pay enough attention to the editing and post-editing phases. That is, they work very hard during the whole terminological project, but they limit themselves after exporting the database to printable or electronic format, and offer conventional searches (alphabetical lists of terms, term-based search). Therefore, they do not bear in mind users' needs regarding consultation and data access.

We emphasized the strategic costs and benefits of the Trandix tool, which we consider to be an innovative and useful tool for translators. Apart from offering a reliable and systematically managed terminological database, it provides several search options (search in text, external searches, hyperlinks, and internal search); the possibility to customize entry microstructure, language interface and the selection of resources to be employed during external searches; as well as other useful functions such as the possibility to send feedback to the administrator.

To conclude, we argue that it is necessary to continue working on new applications and resources addressed to translators, as a concrete group of users with specific needs and preferences, so as to enhance their translation tasks and reduce the time devoted to research. And finally, we also endorse Trandix as a suitable translator-oriented tool.

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New Methods in Teaching ESP

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ABSTRACT

The article presents succinctly the main methods of ELT and the main differences, which distinguish ESP methodology. The process of learning a language is too complex and depends upon too many factors to be absolutely predictable and manageable with readymade solutions. The best solution seems to be, so to say, to have "no method", and namely never let the method dominate the learning, but the learning process, situation and learners to determine the method. The ESP teacher's job is to find the most suitable method for "decoding" subject-specific material, not only in accordance with Harmer's "how, why and where"; but his/her experience, intuition and ability to work in a team of specialists in order to find relevant materials are key ingredients to specific teaching needs.

KEYWORDS: *ESP, ELT, team teaching, materials development, methods*

The methodological practice has witnessed various transformations in the teaching of language. From the classical grammar-translation method, which was dominating until the 19th century, to modern ones such as the communicative method or the lexical approach, there has been a continuous search for how best to transmit linguistic knowledge, without having found a universal, miraculous recipe.

The fact is that the process of learning a language is too complex and depends upon too many factors to be absolutely predictable and manageable with ready-made solutions. The best solution seems to be, so to say, to have "no method", and namely never let the method dominate the learning, but the learning process, situation and learners to determine the method. Teachers need to be creative, sensitive and responsive to a multitude of stimuli, to be able to adapt every time and remain open to learning, in their turn.

Following a presentation of the main methods and approaches to language learning, Harmer (2007) distinguishes five features, which seem to remain a constant concern across the methodological quest:

- *Affect*: students' positive feelings and attitudes facilitate the learning process;
- *Input*: constant exposure to the language is necessary;
- *Output*: meaning-focused tasks are important in order to activate language knowledge;
- *Cognitive effort*: the learning process is more effective when learners take an active role in the "decoding" of language, rather than passively being presented rules;
- *Grammar and lexis*: they are equally important and should receive equal stress in the teaching syllabus;
- *How, why and where*: the purpose of teaching, the learners and context should be key factors in determining the teaching method

In what follows, definitions of the main methods (as enumerated by Harmer) will be provided, according to their succinct presentation in Richards *et al* (2002) and Harmer (2007). As stated previously, these are mainly guiding possibilities, which may be combined, varied, or even improved according to the learning situation.

- *Grammar Translation*: a method of foreign language teaching which makes use of translation and grammar study as the main teaching and learning activities. [...] A typical lesson consists of the presentation of a grammatical rule, a study of lists of vocabulary, and a translation exercise. [It] emphasizes reading rather than the ability to communicate in a language [...]. (Richards *et al* 2002: 231)
- *The Direct Method* [...] has the following features:
  a. only the target language should be used in class
  b. meanings should be communicated "directly" (hence the name of the method) by associating speech forms with actions, objects, mime, gestures, and situations
  c. reading and writing should be taught only after speaking
  d. grammar should only be taught inductively; i.e. grammar rules should not be taught to the learners (*idem*: 159)
- *The Audiolingual Method*: (a) emphasizes the teaching of speaking and listening before reading and writing (b) uses dialogues and drills (c) discourages use of the mother tongue in the classroom (d) often makes use of contrastive analysis [...] The theory behind the audiolingual method is the aural-oral approach to language teaching, which contains the following beliefs about language and language learning: (a) speaking and listening are the most basic language skills (b) each language has its own unique structure and rule system (c) a language is learned through forming habits. (*idem*: 39)

- *Presentation, Practice, and Production*: [It] grew out of structural-situational teaching whose main departure from Audiolingualism was to place the language in clear situational contexts. In this procedure, the teacher introduces a situation which contextualizes the language to be taught. The language, too, is then presented. The students now practise the language using accurate reproduction techniques such as choral repetition [...], individual repetition [...], and cue-response drills. Cue-response drills have similarities with the classic kind of Audiolingual drill [...], but because they are contextualised by the situation that has been presented, they carry more meaning than a simple substitution drill. Later, the students, using the new language, make sentences of their own, and this is referred to as production. (Harmer 2007: 64-5)
- *Community Language Learning*: It uses techniques developed in group counselling to help people with psychological and emotional problems. The method makes use of group learning in small or large groups. These groups are the "community". The method places emphasis on the learners' personal feelings and their reactions to language learning. Learners say things which they want to talk about, in their native language. The teacher (known as "Counselor") translates the learner's sentences into the foreign language, and the learner then repeats this to other members of the group. (Richards *et al* 2002: 92)
- *Suggestopaedia*: It makes use of dialogues, situations, and translation to present and practise the language, and in particular, makes use of music, visual images, and relaxation exercises to make learning more comfortable and effective. (*idem*: 528)
- *Total Physical Response*: items are presented in the foreign language as orders, commands, and instructions requiring a physical response from the learner (e.g. opening a window or standing up). TPR gives greater emphasis to comprehension than many other teaching methods. (*idem*: 559)
- *The Silent Way*: [It] makes use of gesture, mime, visual aids, wall charts, and in particular Cuisinière rods (wooden sticks of different lengths and colours) that the teacher uses to help the students to talk. The method takes its name from the relative silence of the teacher using these techniques.
- *Communicative Language Teaching*: an approach to foreign or second language teaching which emphasizes that the goal of language learning is communicative competence and which seeks to make meaningful communication and language use a focus of all classroom activities. [...] The major principles of Communicative Language Teaching are:
  1. learners use a language through using it to communicate
  2. authentic and meaningful communication should be the goal of classroom activities
  3. fluency and accuracy are both important goals in language learning
  4. communication involves the integration of different language skills

5. learning is a process of creative construction and involves trial and error (*idem*: 90)

- *Task-Based Learning / Task-Based Language Teaching*: a teaching approach based on the use of communicative and interactive tasks as the central units for the planning and delivery of instruction. Such tasks are said to provide an effective basis for language learning since they:
  a. involve meaningful communication and interaction, and
  b. negotiation
  c. enable the learners to acquire grammar as a result of engaging in authentic language use (*idem*: 540)
- *The Lexical Approach*: an approach to language teaching that is based on the view that the basic building blocks of teaching and learning are words and lexical phrases, rather than grammar, functions or other units of the organization. The lexicon is seen as playing a much more central role in language organization, language learning and language teaching than, for example, grammar, and occupies a more central role in syllabus design, course content, and teaching activities. (*idem*: 304)
- *Teachers and Students in Dialogue Together*: a return to materials- and technology-free classroom in which language emerges as teachers and students engage in a dialogic relationship. [It is] reasoned that language is co-constructed between teachers and students, where it emerges (as it is scaffolded by the teacher) rather than being acquired. [...] In this return to 'pedagogy of bare essentials' students learn because they get to express what they want to say – rather like the consumers of Community Language Learning [...] – instead of taking their cue from coursebooks and school syllabuses. Critics of this line of reasoning point out that this kind of dialogic model favours native-speaker teachers [...], that it is extremely difficult to countenance in large classes, that syllabuses are necessary organizing constructs, and that materials such as coursebooks, in particular, are highly prized by both teachers and students alike for a variety of reasons. (Harmer 2007: 75)

Next, we will have some examples of applying different methods in order to reach the same target language, namely vocabulary related to remuneration.

Example 1: the direct approach

Group level: advanced
Length: 15 minutes
Lesson aims: to identify specific vocabulary items in genuine recorded materials and derive their meaning from context
Expected knowledge: listening skills

Target language: vocabulary – remuneration (e.g. salary, wages, perks, overtime, bonus, commission, etc.)
Lesson type: emphasis will be on the acquisition stage of target vocabulary

Sequence:

As a warm-up activity, the teacher leads a discussion centred upon what people might discuss during a job interview in relation to negotiating salary.

Next, the teacher prepares a video recording of a real-life interview, during which an employer and a prospective employee negotiate salary. The recording is played twice, and the students are asked to identify and write down vocabulary items related to remuneration. Subsequently, the students are given handouts, which are divided into two columns: one with the target vocabulary items, and another column with their corresponding definitions in jumbled order; the students are asked to match the words with their definitions.

Example 2: the lexical approach

Group level: advanced
Length: 15 minutes
Lesson aims: to consolidate the acquisition of vocabulary terms through a gap-filling activity and through identifying collocations
Expected knowledge: reading skills; knowledge of the basic meaning of the targeted words
Target language: vocabulary – remuneration (e.g. salary, wages, perks, overtime, bonus, commission, etc.)
Lesson type: emphasis will be on the acquisition stage of target vocabulary

Sequence:

The teacher distributes handouts to students with a set of gapped sentences, which they have to fill in with words on a list. During the completion of their activity, the teacher walks between the desks, monitors the students, helps them out and gives them feedback.

Then s/he asks the students to identify collocations related to those terms starting from the sentences in the handouts.

As a follow-up, the students can use the identified collocations in sentences of their own.

Example 3: the communicative approach

Group level: advanced
Length: 30 minutes

Lesson aims: using vocabulary items in meaningful conversational contexts
Expected knowledge: knowledge of the target vocabulary items
Target language: vocabulary – remuneration (e.g. salary, wages, perks, overtime, bonus, commission, etc.)
Lesson type: emphasis will be on a meaningful use of the vocabulary items in a situational context, such as negotiating salary during an interview

Sequence:

The teacher distributes cards for role-play to several pairs of students, with a situation in which they should imagine they find themselves during the stage of an interview when an employer and his/her prospective employee negotiate the latter's salary; during their dialogue, the students are supposed to use the target items, which the teacher has previously written on the blackboard (pointing out that they should use all the items). The students are given three minutes to prepare the dialogue with their partner.

The teacher asks 2 pairs of students to act out their dialogues in turn. During the process, the teacher crosses out on the board the items, which have been used. At the end, all the students are invited to discuss their colleagues' performance and vote for the best team.

Regarding the differences between the methodologies of general English Language Teaching (ELT) and English for Specific Purposes (ESP), Helen Basturkmen (2006: 114) argues that the existence of any such differences is "debatable". She quotes various authors in the literature, who distinguished few differences between the two.

Thus, Robinson (1991) underlines two distinctive features of ESP methodology: "ESP can base activities on students' specialism (but need not do so), and ESP activities can (but may not) have a truly authentic purpose derived from students' target needs." (Basturkmen 2006: 114) Along the same line of thought, Dudley-Evans and Saint John (1998) maintain that the particularity of ESP methodology consists of "the use of tasks and activities reflecting the students' specialist areas." (*Ibidem*) Basturkmen also quotes Watson Todd (2003), who analyses English for Academic Purposes (EAP), which is a specific field of ESP, in order to identify differences:

> […] six approaches have been emphasised in the EAP literature: inductive learning, process syllabuses, learner autonomy, use of authentic materials and tasks, integration of teaching and technology and team teaching (cooperating with content teachers). Watson Todd argues that whereas the first five are also found in general English language teaching, the sixth, team teaching or cooperation with content teachers, is distinctive to EAP."
>
> (*Ibidem)*

We note Bocanegra-Valle (2010), who underlines the importance of materials development by the ESP teacher, by taking into account the students' subject matter.

Badea (2014: 450) acknowledges the individuality of ESP in language teaching. Accordingly, she argues that "Domain-specific communication has been systematically investigated in its multidimensionality and linguists have tried to identify its characteristics." The same author discusses the translation of legal documents, the translation being a process, which, we believe, should not be overlooked as a tool in ESP teaching. Thus,

> […] from the linguistic standpoint, [the translator] needs to reach an overall understanding of the grammatical structure of the text, he has to clarify the meanings of words , reduce polysemy, which is a real threat to meaningful translation and interpretation, and solve semantic problems.
>
> (Badea 2015: 38)

We tend to believe that ESP methodology should, indeed, regard cooperation with content teachers as a starting point in the design of syllabuses and lesson planning. ESP teachers should become aware of their learners' needs, and this can only be achieved by constant reference to core subjects in the students' academic instruction, or to the learners' specific work environments. An ESP teacher's main challenge is then to process and adapt materials that are specific to a certain domain, in order to serve distinct language teaching needs.

In our experience, ESP students generally respond positively when exposed to genuine chunks of language from their field of study. For example, Physics students are receptive to a video material describing a process; getting to master the language used in that material gives them confidence that their efforts earn them valuable insight into their field of interest.

Therefore, the ESP teacher's job is to find the most suitable method for "decoding" this material, not only in accordance with Harmer's "how, why and where" (*see above*); but his/her experience, intuition and ability to work in a team of specialists in order to find relevant materials are key ingredients to specific teaching needs.

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Ranimer l’intérêt des étudiants en classe de FLE : le débat d’idées

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ABSTRACT: Renewing the Interest of Students in FFL Class: the Debate of Ideas

Why are we debating? Why conduct a debate in the class of French? What benefits have we for teaching French as a foreign language? The debate of ideas allows us to reach numerous objectives: a) social : exchange, listen to the other, work together, share his knowledge ; b) communicative: speak, express himself, argue, convince, conclude ; c) linguistic : learning a vocabulary of argumentation (verbs of opinion, terms of articulation), oral comprehension, use of the modes and tenses, indirect speech, pronunciation, diction, intonation. The debate of ideas uses several stages: brainstorming, the definition of the approached notions, the search of arguments that possess, according to their shape, different status, and the practise of the argumentative debate. The debate needs a work by small groups and presents an increase of interest for French as a foreign language when we find the grammatical, lexical, phonologic faults. The practice of the argued debate allows opening in class a democratic space in which the thought and the word, the critical mind can express themselves.

KEYWORDS: *debate, French as a foreign language, motivation, collaboration, argumentation*

1. Introduction

Un travail est essentiel pour un étudiant s’il est conforme à ses champs d’intérêt, s’accorde avec ses projets personnels et convient à ses préoccupations. Cette condition privilégie considérablement l’impression qu’a l’étudiant de l’utilité qu’il prête à l’activité. Par conséquent, plus une activité est significative, plus l’étudiant la considère captivante et nécessaire. Prendre en considération les sujets appréciés par les étudiants dans la sélection des contenus d’activités, prendre le temps d’expliquer l’utilité de l’activité pour le cours et pour l’ensemble du programme de formation de l’étudiant sont des moyens pour un professeur de donner du sens à un travail.

La variété doit d'abord se retrouver dans le nombre de devoirs à accomplir à l'intérieur d'une même activité. Lorsqu'un travail ne nécessite l'accomplissement que d'une seule tâche (par exemple, l'emploi répétitif d'une procédure d'interprétation de texte), il est généralement peu motivant aux yeux des étudiants. Les activités proposées doivent aussi être diversifiées. La réitération d'un même exercice tous les jours (par exemple, la lecture et la discussion d'un texte) peut être un motif de démotivation pour l'étudiant à cause de son caractère monotone. Cette condition concerne notamment la représentation que l'étudiant a du contrôle qu'il déploie sur ses apprentissages.

Si l'étudiant est encouragé à faire divers exercices et si, de plus, il a l'occasion de retenir ceux qui lui conviennent le mieux, il aura l'impression d'exercer un certain contrôle sur ce qui se passe en classe. À la fin, une activité doit être assimilée à d'autres activités, c'est-à-dire qu'elle doit être consignée dans un scénario logique. Afin que l'étudiant se rende compte de l'importance d'une activité, il faut qu'il puisse aisément s'apercevoir que cette dernière est directement associée à celle qu'il vient d'achever et à celle qui viendra. Il sera plus aisé de présenter des activités intégrées aux étudiants si elles sont placées dans un programme ou une approche pédagogique.

> Les contenus que les élèves proposent les uns aux autres pour communiquer sont la meilleure base de ce que nous appelons les formes d'enseignement interactives. L'enseignement interactif des L.E. doit commencer par le comportement pédagogique. Un comportement pédagogique interactif peut être atteint par la réflexion et par l'entraînement dans le cadre d'un « training » à l'interaction au sein d'un groupe d'enseignants. Dans ce training, l'enseignant peut en même temps apprendre concrètement comment chercher à résoudre les conflits dans le groupe d'apprentissage grâce à de brefs exercices interactifs.
> (Schiffler, 1991: 6)

Une activité représente une provocation pour l'étudiant dans la mesure où elle n'est ni trop simple ni trop complexe. En conclusion, un étudiant n'est pas intéressé par un succès pour lequel il n'a déposé aucun effort ou par un insuccès dû à son incapacité à réussir une activité. Les jeux vidéo, dont les étudiants sont si amateurs, sont de bons exemples d'activités présentant des provocations à relever. Les étudiants, qui y trouvent des activités adaptées à leur niveau, ont l'impression qu'ils réussiront s'ils se montrent patients. Il devrait en être semblable dans les classes de français langue étrangère. Cette exigence agit sur la représentation que l'étudiant a de ses capacités, car, s'il parvient à relever le défi, il sera penché à prêter son succès non pas au peu de difficulté de l'activité, mais à ses propres mérites et à son travail.

2. Les objectifs du débat

Pourquoi débattre ? Pourquoi orchestrer un débat en classe de français langue étrangère ? Quels avantages en avons-nous pour l'enseignement du français langue étrangère ? Le débat d'idées nous permet de toucher de nombreux objectifs : a) sociaux :

communiquer, consulter l'autre, collaborer avec lui, partager ses connaissances ; b) communicatifs : parler, s'exprimer, argumenter, persuader, conclure ; c) linguistiques : acquisition d'un vocabulaire de l'argumentation (verbes d'opinion, termes d'articulation), compréhension orale, utilisation des modes et des temps, discours indirect, prononciation, diction, intonation.

Les objectifs d'un débat sont de caractère plurivalent. Il s'agit de formuler des énoncés, articuler la pensée et ses réflexions, donner des exemples, écouter les points différents sur un thème. Il permet de structurer graduellement un jugement personnel opposé, de savoir le défendre devant une assemblée en produisant des arguments, d'écouter et respecter les autres. Il s'avère très nécessaire d'habituer les étudiants à la pratique du débat pour les sensibiliser à la vie du citoyen, leur apprendre à collaborer dans le cadre d'un projet collectif, à s'exprimer oralement, à prendre la parole en public pour verbaliser leur réflexion et tenir compte des propos des autres. Prendre part ensemble à l'élaboration d'une pensée et découvrir de façon ludique et collective la complexité d'un sujet est une contribution fondamentale du débat.

Nous ne devons pas démarrer par faire écrire les étudiants, à l'exception des prises de notes ou de la recherche documentaire. Nous devons nous attarder la plupart du temps sur l'oral, le dialogue et l'argumentation. Quand nous travaillons sur le débat, nous travaillons sur l'énonciation d'interrogations et d'opinions, sur le dialogue, l'écoute, dans le but d'avancer la réflexion de chacun des étudiants. Dans notre cas, dans la classe de FLE, il s'agit de l'argumentation structurée, des exemples concrets, du développement des compétences orales des étudiants. Même si le débat reste simple et limité dans le temps, c'est au travers de la confrontation des arguments dans un débat que les représentations peuvent évoluer.

Le sujet doit provoquer l'intérêt des apprenants. Il nous faut aboutir à un choix motivé des intérêts de nos étudiants qui acte aussi des objectifs du cours. C'est sur les besoins spécifiques de nos étudiants que nous devons toujours focaliser notre travail. Saisissons-nous de toutes les opportunités : un événement d'actualité, une émission télévisée, etc. Nous partons de la vie sociale pour remonter aux grandes questions civiques, toujours selon le niveau de nos étudiants. Ce qui est absolument important, c'est d'une part de prendre ses distances par rapport à l'exemple donné et d'autre part, de quitter le plus rapidement possible les préjugés, l'émotionnel, les idées toutes faites pour aller sur le terrain de la raison, de la loi, de l'argumentation. Sinon, nous prenons le risque d'aller sur le versant glissant des discussions où tout le monde pense avoir raison et veut se faire entendre, pour enfin crier plus fort que les autres.

En tant que professeur dirigeant le débat, nous devons formuler une question précise qui fait débat, c'est-à-dire qui suscite un échange argumenté et qui ne se limite pas à un pour ou à un contre. Il s'agit aussi de s'interroger sur le plan social, économique. N'oublions pas de définir avec les étudiants les modalités de travail (constitution de groupes, calendrier, travail individuel).

L'objectif n'est pas de préparer des exposés ou de construire des dossiers, mais d'effectuer une recherche ciblée pour répondre à la question posée. Par conséquent, les étudiants choisissent des documents de toute nature (articles de presse, BD, caricatures), font le tri des informations et en assurent l'exploitation. Tout au long de cette étape, nous guidons nos étudiants, nous profitons de l'utilisation des nouvelles technologies et nous favorisons le travail en groupe autant que le travail en autonomie. Au niveau C1, des synthèses peuvent permettre à chacun des groupes de faire un état des premiers résultats.

N'oublions pas que l'objectif est avant tout que les étudiants débattent en autonomie. Ce n'est pas un débat entre nous et les étudiants, mais entre étudiants. Nous, nous sommes plutôt facilitateurs du débat. Nous annonçons à nos étudiants les règles du débat et le cadre. Président de la séance : le professeur. – Intervenant : il intervient dans le débat. – Régulateur / Modérateur : un arbitre qui certifie le respect des règles et qui a pour tâche de lancer des échanges, veiller à un temps d'échange, marquer une pause et conclure. – Secrétaire : il prend des notes et il fait la synthèse. Observateur / public : il pose des questions (au moins 5 étudiants).

La forme du débat peut varier. D'après notre expérience, ce que nous aimons faire avec nos étudiants et ce qui, nous croyons, fonctionne le plus, c'est soit la forme classique du débat entre deux groupes qui débattent, soit la table ronde d'étudiants représentatifs, animée par un autre étudiant qui peut injecter des questions venues du public. Pour la première forme, nous devons créer deux équipes de débatteurs. La deuxième forme se propose aux étudiants déjà habitués au débat. Il faut que les règles soient clairement expliquées et bien respectées. On peut les noter sur le tableau de la salle de cours, préparer une bonne présentation sur Power Point. Pour les niveaux débutants et les étudiants qui n'avaient pas d'expérience similaire, il est mieux d'expliquer les règles avant le lancement du premier débat :

- Personne ne prend la parole avant la fin de l'intervention d'une autre personne.
- Tous les participants doivent respecter les règles.
- Le silence est obligatoire. C'est pourquoi on privilégie les gestes. Par exemple, si on veut prendre la parole, on lève la main et si on veut applaudir pour féliciter ou bien montrer qu'on est d'accord avec l'argument présenté, on bouge les mains.
- Carte rouge : on donne une carte rouge pour le non-respect de l'une des règles déjà citées. (Un point de moins)

Vous pouvez revenir sur les interprétations erronées, les jugements, les conclusions et donner une suite au travail déjà fait, écrire un article dans le journal de l'Université, créer un panneau d'information ou bien créer un "cahier de débats".

Il est important d'utiliser un objet transitoire pour distribuer équitablement la parole et faire respecter l'ordre pendant la séance. Par exemple, confier à un étudiant "un bâton de parole" qu'il passera ensuite à son voisin de droite. L'étudiant n'a le droit de parler que lorsqu'il a le bâton de parole entre les mains. L'utilisation symbolique du "bâton de parole" est bien sûr une suggestion qui n'est pas obligatoire. En revanche, un minuteur est absolument nécessaire.

3. Les étapes du débat

Le débat d'idées se sert de plusieurs étapes: la problématisation, la définition des notions abordées, la recherche des arguments qui possèdent, selon leur forme, des statuts différents, la pratique du débat argumenté.

L'enseignant est le meneur de jeu et le gardien du temps. Il distribue la parole et s'assure que le débat conserve une forme démocratique. Il répartit les temps de parole de manière efficace. Il n'intervient pas dans le cadre du débat. L'enseignant anime le débat, mais ne donne pas son avis. Il est tout d'abord le garant de ce qui n'est pas permis. Il doit lui aussi respecter les règles. Le débat instaure un principe d'interaction active : le modérateur laisse les deux équipes s'exprimer et argumenter, mais il doit pouvoir relancer la discussion à tout moment s'il y a un vide/un désaccord. Pour ce faire, les outils linguistiques auront été donnés au préalable. Le débat en classe de FLE s'inscrit donc parfaitement dans la perspective actionnelle. La pratique du débat argumenté permet d'ouvrir en classe un espace démocratique dans lequel la pensée et la parole, l'esprit critique peuvent s'exprimer.

Le débat exige un travail par petits groupes et présente un regain d'intérêt pour le français langue étrangère lors du repérage des fautes grammaticales, lexicales, phonologiques.

Le débat rend l'étudiant actif au sens propre du terme et lui permet, grâce à l'interaction, de participer à la construction de son propre savoir. Le débat, par son oralité présente un aspect ludique qui peut constituer une motivation. L'expression orale permet à l'étudiant d'exprimer librement son point de vue.

Le débat est synonyme de : communication, authenticité, motivation, plaisir, conviction, construction d'une pensée raisonnée. En ce qui concerne la correction linguistique : il faut accepter de laisser libre cours à la parole : le professeur peut aussi enregistrer / filmer / prendre note des fautes commises en vue d'une remédiation ultérieure.

> Une discussion orale peut aussi déboucher sur de la production écrite si on l'organise, par exemple, en *panel* : au centre, un petit groupe d'apprenants débat de la question choisie; autour, les autres écoutent mais n'ont pas le droit de parler; ils peuvent en revanche poser des questions au « centre », uniquement par écrit; le professeur se charge de les remettre au « centre » qui, périodiquement, arrête la discussion pour les lire et essayer d'y répondre; deux élèves se chargent d'observer l'un « le centre », l'autre « la périphérie » en notant les attitudes, les gestes, les regards, etc. (l'idéal serait qu'ils aient une caméra...).
>
> (Moirand, 1990: 164)

Les étapes préalables à la conduite du débat argumenté en classe:

Étape 1 : Définir des notions et des concepts

1. Visionnage d'une vidéo
2. Commentaire de la vidéo : Les étudiants doivent émettre une première opinion : de quoi parle cette vidéo ? Cette première étape permet de sensibiliser les étudiants aux valeurs que génère le thème abordé. L'objectif est de susciter chez les étudiants une réflexion et de confronter leurs représentations initiales à l'explication qui est donnée dans la vidéo. Cette étape est conduite en groupe classe. Les étudiants participent à cet échange verbal en respectant les règles de la communication. Ils peuvent au cours du visionnage prendre note des mots-clés, ou des mots qui les interpellent ou qu'ils ne comprennent pas. Un temps suffisant est accordé à la compréhension du message que porte la vidéo.
3. Définition des mots-clés du débat

L'explication de ces mots, découverts et entendus dans la vidéo, est indispensable : un étudiant ne peut pas comprendre une idée, un concept, des valeurs, s'il ne comprend pas les mots qui s'y appliquent.

Étape 2 : Problématiser

Cette étape est fondamentale car ce sont les personnages de la vidéo qui font émerger la problématique du débat. Si par exemple on choisit quatre personnages pour cette séance, on doit constituer quatre groupes d'étudiants.
Remarque : les points de vue de ces personnages sont convergents. L'objectif n'est pas de débattre d'un sujet polémique, mais d'inciter les étudiants à interroger les valeurs universelles qui sont la liberté, le courage, la création. Chaque personnage incite les étudiats à exprimer un point de vue qui interroge, de multiples façons, la liberté d'expression et ses limites. Les arguments proposés viennent éclairer des vécus mais aussi des postures différentes.
La mise en place d'un jeu de rôle place un filtre protecteur pour l'étudiant : il s'appuie sur un raisonnement qui interroge les états émotionnels, mais autorise également une mise à distance nécessaire. Dans le cadre de ce débat, dans lequel ne s'expriment ni le « pour », ni le « contre », la place de l'enseignant s'avère déterminante car il va devoir susciter et organiser les interactions et les échanges.

Étape 3 : Comprendre l'enjeu du débat argumenté

L'argumentation s'adresse à un auditoire qu'il s'agit de persuader et de convaincre.

Étape 4 : Évaluer le comportement des étudiants au cours du débat.

Nom, prénom :

Thème du débat :
Le personnage que je représente :
La thèse que je défends :

N'oublions pas ! Débattre est synonyme de communiquer et de convaincre. Alors le jeu du débat a un enjeu et les étudiants doivent se prendre au jeu. C'est à eux de jouer !

4. Exemples de sujets de débats

Pour ou contre les cours par correspondance ?
Les jobs d'été, est-ce vraiment utile ?
Quelle est pour vous la mission du journaliste ?
Des ordinateurs à la place des professeurs pour ou contre ?
Quel serait le professeur idéal ?
Le meilleur et le pire prof. Les professeurs, comment sont-ils (elles) ? Qui voudrions-nous voir devant nous, près du tableau ?
Le tourisme: positif ou négatif sur l'environnement ?
Travail : à quel âge commencer ?
La retraite doit-elle ou non être avancée selon vous ? Justifiez vos réponses.
Le plus important dans la vie, c'est de réussir sa vie professionnelle. Quelle est votre opinion ?
Beaucoup de gens émigrent pour améliorer leurs conditions de vie. Qu'en pensez-vous ?
L'écologie, c'est votre problème ou bien celui des autres ?
On entend souvent dire qu'il y a deux justices : une pour les pauvres, l'autre pour les riches. Le système judiciaire traite-t-il équitablement les citoyens ?
Lorsque la télévision a fait son apparition au début des années 50, on s'est félicité : on disait qu'un merveilleux moyen de s'instruire venait de voir le jour. Mais les jeunes en font-ils un instrument de formation ?
Certains disent que l'informatique et les nouvelles technologies vont tuer le livre. Êtes-vous d'accord ?
Avoir des diplômes est indispensable pour réussir dans la vie. Quelle est votre opinion sur ce sujet ?
Vous participez à un débat ouvert sur l'utilité des langues étrangères, vous essayez de convaincre vos interlocuteurs de l'importance de ces langues.

5. Conclusions

En conclusion, une activité d'apprentissage doit, dans la mesure du possible, mener à une réalisation, c'est-à-dire à un produit qui ressemble à ceux que l'on trouve dans la vie courante. Il peut s'agir, par exemple, d'une affiche, d'un article de journal, d'une interview, d'un document audiovisuel, d'un texte électronique dans un site Internet, d'une pièce de théâtre, d'un dossier de presse ou d'une critique de production culturelle. Un poème lyrique, un organisateur graphique ou une chanson peuvent également constituer des réalisations susceptibles de motiver l'étudiant.

En fait, il est important d'éviter le plus possible que l'étudiant ait le sentiment de devoir accomplir un travail qui ne présente de l'intérêt que pour son professeur et qui n'est utile qu'à des fins d'évaluation. La réalisation d'un produit améliore la perception que l'étudiant a de la valeur qu'il porte à ce qu'il fait. Une activité d'apprentissage doit se dérouler dans une atmosphère de collaboration et amener les étudiants à travailler ensemble pour atteindre un but commun. L'apprentissage coopératif est fondé sur le principe de la collaboration et suscite généralement la motivation de la majorité des étudiants, car il favorise la perception qu'ils ont de leur compétence et de leur capacité à contrôler leurs apprentissages. Des activités axées sur la compétition plutôt que sur la collaboration ne peuvent motiver que les plus forts, c'est-à-dire ceux qui ont des chances de gagner.

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Understanding Leadership through Metaphors. A New Perspective

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ABSTRACT

This paper suggests that metaphors are essential to understanding leadership. Metaphors can serve as underlying, organizing structures of leadership thinking and experience, and they can be mobilized in order to accomplish interpersonal goals. The literature on leadership abound**s** with metaphors such as leadership as game, sport, art or machine. The multitude of leadership metaphors used by authors and leaders alike appears determined by a complex interplay of personal, situational and cultural factors. An exploratory grid presents possible entailments of selected metaphors on important dimensions of leadership. Leadership metaphors carry implicit suggestions about values- what is good, what should be done, and how – and may allow for new insights into the ethics of leadership. By examining the entailments of leadership metaphors on such dimensions as highlighted and hidden leadership aspects, or the suggested relationship between leader and follower, metaphor analysis allow the exploration of leadership conceptualizations on an experiential level.

KEYWORDS: *leadership, metaphors, leaders, concept*

Leadership, as anybody knows who has actively sought to engage in it, is a complex social phenomenon lacking real boundaries and a clear definition (Benis, 1959; Burns, 1978). The collection of behaviours, interactions, outcomes, and social phenomena labeled as leadership is heterogeneous and often contradictory. This collection is also often complimented by a plethora of prescriptive advice on how to lead, guaranteed to justify almost any approach to leadership.

Since the nineteenth century, a number of different approaches to leadership have been developed, each placing different emphasis on what constitutes good leadership. For example, trait theories (Galton, 1869; James, 1880) attempt to explain leadership in terms of certain distinctive personality characteristics of leaders – an early "great person" approach reborn in the more recent accounts of "charismatic" leadership. In a radical move away from trait theories, situational leadership theories explain that specific contexts give rise to specific kinds of leadership and to specific persons who embody leadership. Transactional leadership theories focus on the exchanges between leaders and followers. However, as Barker (1997) observes, the *"obsession with the rich and powerful, with traits, characteristics, behaviors, roles, styles, and abilities of people who by hook or by crook have obtained high positions"* has not expanded the body of knowledge about leadership significantly.

In this paper, my goal is to shed light on the concept of leadership from a new perspective, as seen in other articles and studies. This perspective emphasizes how leaders and writers experience and express their ideas about leadership. In other words, this perspective of leadership is based on the analysis of the implicit conceptualizations people use when thinking about, explaining, and enacting leadership and these conceptualizations are commonly expressed through metaphors.

Metaphors are based on correspondence between two different concepts. Understanding and expressing one concept in terms of the other, metaphors cross-reference a source domain (such as friendship or sports) and a target domain (such as leadership) by a simultaneous activation of both domains. Metaphors often build a bridge from the known to the unknown, from the familiar to the unfamiliar. It is, therefore, not surprising that in talking and writing about leadership, metaphors are widely used. The analysis of metaphors has been largely successful in reaching a better understanding of such complex and diverse areas as foreign policy decisions (Shimko, 1994), moral politics (Lakoff, 1996) and a social dilemma (Allison, 1996).

Metaphors provide us with a more differentiated appreciation of different conceptions of leadership. Indeed, people talk about and enact very different things when referring to leadership. Examining metaphors may help leaders reflect on how they implicitly construct leadership. The study of leadership metaphors may reveal the hidden strategies of leaders and may expose metaphorical manipulations of those led or taught about leadership. The linguistic examination of leadership focuses on the subjective experiences of leaders and on the role of metaphors in those experiences. Rather than understanding leadership as an objective phenomenon, we suggest that the metaphors used by leaders and those who describe leadership are essential for understanding leadership itself. Metaphors are not linguistic decoration or verbal artistry; instead, metaphors are indicative of a leader's thinking and form a foundation for his or her actions. Leadership metaphors create leadership reality by defining such important aspects as the leader's role and the context in which leadership takes place.

Leadership metaphors can be approached from two theoretical perspectives: the cognitive approach an discourse theory. The cognitive approach emphasizes that metaphors function as organizing principles of leadership thought and experience. This understanding of metaphors is based on the assumption of cognitive linguistics (Johnson, 1987). Cognitive linguistics infers root metaphors from everyday linguistic expressions. For example, if leadership is structured by the metaphor of war, statements like *"shooting down the arguments of an opponent"* and *"defending* *one's strategic goals"* seem natural. The full impact shows in metaphorical entailments, which pass on characteristics of the metaphorical image, or source domain, to the target domain. For example, the metaphorical entailment *"Leading is applying military strategies> is a logical consequence of the leadership-as-war metaphor and the principle that wars are conducted according to military strategies"* (Lakoff & Johnson, 1980). The internal logic of *"leadership is war"* generates a broad range of notions about leadership; it is conducted on a battlefield where attacks and counterattacks take place, where the goal is to defeat an enemy, and where one's own defeat may carry the ultimate risk of death. Understanding a metaphor's entailments is a matter of our commonplace cultural knowledge about the domains activated by the metaphor (Lakoff & Johnson, 1999). Entailments are especially important in that they suggest which rules are valid in the context of leadership and provide guidelines for how to act within the context.

A discursive understanding of leadership metaphors emphasizes how leaders and authors writing about leadership mobilize metaphors to accomplish certain interpersonal goals. Highlighting and hiding aspects of entailment are particularly important to the discursive management of causal attribution and accountability (Edwards, 1997). Thus, metaphors not only describe and illustrate a target domain such as leadership but also carry normative assumptions about what is right and what is wrong. The discursive view thus sees metaphors as both sense-making devices that are triggered by events and as actively employed tools that manage one's interests in social interaction.

Examples of Leadership Metaphors

The abundance of metaphors is not surprising if one considers that people need metaphors in order to grasp an abstract and complex phenomenon such as leadership. How leadership metaphors are employed ranges from such obvious descriptions of leadership as a martial art (Mindell, 2000) or as an *"engine"* (Tichy, 1997) to more subtle uses, such as that of former political adviser Dick Morris, who describes how leaders *"plat the game"* (Morris, 2002).

A close look at the use of metaphors suggests that the metaphors used to describe leadership is neither invented nor randomly invoked. Most leadership metaphors take up recurring themes, and they can be clustered accordingly.

Game and Sport Metaphors

An important group of leadership metaphors is drawn from the world of game and sport. For example, author Dick Morris offers his view on how leaders "play the game". In *Leadership and Golf* the authors (Wentz & Wentz, 2002), combine a number of game metaphors in telling the story of business executives who *"remain handicapped by the muscle memory of their old game"* and suggest that leaders *"trust their swing"*. William Boetcker links leadership to the *"great game of life"*. Game and sports metaphors often emphasizes the constructed and changeable nature of the setting within which leadership takes place; they encourage the leader to *"toy around"* with different game rules (in-game metaphors) or emphasize the importance of practice to achieve leadership mastery (in sports metaphors).

Certainly, the concept and practice of <team sports> are also related to leadership. Participants in a team sport are seen as leaders, the sport is said to encourage traits such as *"loyalty, discipline, commitment, a concern for excellence, and a 'never-say-die' attitude"* (Simm, 1985). Wilbert Leonard, a sociologist argues that athletes are important leaders and tend to be *"less questioning and critical of authority structures"* than non-athletes, and that coaches are more *"organized, ordered"* and adverse to change than non-coaches. Team players, then, must subordinate themselves to leadership and recognize that the good of the organization is primary. Game and sport metaphors allow differentiation between several aspects of business leadership. Leaders are usually "trying to hold" – they have been taught somewhere that there is a *game of poker* and *you hold cards up* all the time. However, business is not poker; it is a "holistic game". Executives' compensation is "sort of a *competitive game*".

War Metaphors

The literature on leadership is abundant with metaphors of war and fighting. For example, the subtitle of a recent book about the U.S. Secretary of Defense Donald Rumsfeld, promising *"leadership wisdom of a battle-hardened maverick"*, explicitly connects leadership with war. A powerful metaphor links the Secretary's personal management style with his position as head of the Pentagon (Krames, 2002). A *"fieldbook"* analysis of Jack Welch's leadership style, which purports to be a *"battle plan"* for a *"revolution"*, activates a range of war metaphors of leadership as engagement in a military conflict (Slater, 1999).

Moving beyond the cursory examples of leadership metaphors given above, the interview with John Harvey Jones-industrialist, management guru, is a perfect example of leadership metaphors. At the beginning of the interview, Harvey-Jones explicitly refers to his background in the military. Thus, not surprisingly, the interview is rife with war metaphors. Military services *"place leadership absolutely at the front of everything"* Harvey-Jones notes. War and military metaphors are again evident when he says that *"there are not bad troops, only bad leaders"*. Leadership in war is a dangerous matter of life and death, as *"every one of us old guys has bitten the dust at one time or another."* War metaphors overlap with medical and body metaphors in the language of a leader who faces the *"bloody truth"*. The fusion reappears in the image of the leader as *"head of the bloody company"*. An example of the isolated use of medical and body metaphors is a leader who is actually *"in deep do dah"* but continues to pretend it is *"just a hiccup"*.

Art Metaphors

Warren Bennis (2002) recently equated leadership with the art of acting and performing. Repeatedly, it has been suggested that exercising leadership is similar to conducting an orchestra-producing, as it does, an *"expressive and unified combination of tones"* (Bailey, 1997), and requiring that the leader *"turn his back on the crowd"* (Crook, 1997). Cameron (1997), stated that a *"symphony may be played by a hundred musicians responsive under the baton of a master conductor or by fifty thousand mechanics playing a blueprint score."* His words not only link leadership once more to metaphors of playing music but also contrast the metaphor of arts to the machine metaphor of a mechanical production process (Cameron, 1997).

Machine Metaphors

Cameron's choice of a machine metaphor is hardly exceptional. Understandings about leadership are frequently expressed through such metaphors built on engineering and industrial production concepts and depicting leaders as being -or -running-machinery. Tichy & Cohen, for example, call their book The Leadership Engine (1997). They see an organization as a *"machine"* composed of connected *"parts"* that requires *"lubrication, fuel, and constant maintenance."* In turn, their characterizations prompted a reviewer to call the book a *"super, hardware store"* for one's empty *"toolbox"* (Morris, 2002).

Religious/ Spiritual Metaphors

Religious and spiritual metaphors link leadership to the super-human and holy. Authors inspired by these metaphors write about the *"temptations"* and *"obsessions"* of successful leaders and link them to *"fables"* telling superficially simple stories, which, upon closer inspection, reveal more general wisdom (Lencioni, 1998). Bob Galvin's contention that the job of leaders is *"to spread hope"* employs another spiritual metaphor. Similarly, Vince Lombardi's suggestion that a leader *"can never close the gap between himself and the group"* represents a physical-spatial metaphor which implies that a leader is not an ordinary human being but rather someone extraordinary and super-human (Crainer, 1998). These metaphors are reminiscent of Greek mythology, and of the troubling consequences of blurring the division between the gods and humans.

Metaphors may be selected deliberately without much individual reflection. They may reveal an individual's implicit or explicit desire to speak to a specific audience with whom the metaphors may resonate particularly well. The selection of metaphors is also influenced by the situation in which those metaphors are used; different situations may evoke different leadership metaphors in the same individual. Finally, metaphors are culturally rooted. Some metaphors may come more naturally than others-not because of individual preference or situational context, but because of the metaphors society prefers. In other words, we may not just speak a metaphor; the metaphor -culturally rooted and induced-may speak through us.

Metaphor analysis cannot act as a simple decoder key, swiftly and unequivocally uncovering an individual's true, but hidden, conception of leadership. It requires detailed qualitative analysis, much like the work of archaeologists piecing together various artifacts to reconstruct how previous generations lived. Over time, however, one may gain valuable insights into an individual's conception of leadership-a situational understanding of both the concept and its cultural underpinnings.

Identifying the metaphors used to conceptualize leadership is only one part of what metaphor analysis can do to deepen our understanding of leadership. Metaphor analysis offers a more important and challenging opportunity to understand the entailments of particular metaphors. After labeling leadership metaphors, one can examine the implications of their use. Employing leadership metaphors implies certain conceptions of leadership; therefore, examining them can highlight the possibilities and constraints of leadership conceptions as culturally or situationally suggested, or as personally defined by a leader. Using one of the metaphor clusters we have identified-war and battle-as an example one may explore what the metaphor suggests and what roles are ascribed to leader and follower. One may ask, What is the nature of the relationship between the leader and the group?

With war and battle metaphors, the focus is frequently on danger, hardship, endurance, and the heroism required for success in a hostile environment. The leader is seen as the commanding officer whose orders must be obeyed. The war metaphor implies a hierarchical understanding of leadership in which leaders -not their subordinates-enjoy a substantial level of autonomy but also bear the sole responsibility for decision-making. Like foot soldiers, subordinates may not need a good understanding of the overall situation, and they may have to be sacrificed in order to win the battle. Adherence to authority, not individuality, is encouraged among followers.

Clearly, examining such implications for the leader-group relationship dynamic is an important step in the process of uncovering and attributing metaphorical meaning. We can gain still further insight into the meaning of leadership metaphors by looking at the central role of information in a given metaphor-specifically, how it is passed on and in what form. In war and battle metaphors, information fulfills the specific role of sustaining the existing hierarchy. Information of fact travels upward in the chain of command; orders travel downward. Subordinates feedback what they encounter and receive information (in the form of orders) on how to react. This is in stark contrast to sports metaphors, for example, in which one finds the frequent emphasis on *"team spirit"* and *"team play."* While the members of sports teams enter the game with a certain strategy and often have such predefined roles as goalie or offensive player, sports allow more readily for autonomous decisions so as to further the team's overall goal. In sports, information flows are much less hierarchical; facts, suggestions, and demands are regularly mixed. Unlike in the military, team members often determine who acts as their leader. Choosing the metaphor of war and battle over another metaphor-that of sport, for example-gives voice and emphasis on these underlying dimensions. Another relevant metaphorical dimension is that of vision and goals, which are important aspects of the leadership phenomenon. Therefore, in addition to exploring the role of information and communication and the relationship between those who lead and those who are lead, one might also look at what specific metaphors entail for the importance and role of goals.

Leaders can use metaphors explicitly and deliberately to influence others, give shape to the world, and even manipulate listeners. More importantly, metaphors are often used implicitly, without the beyond a merely theoretical and cognitive discussion of expoused theories of leadership, user's awareness. The language used by those describing leadership is full of metaphors. Metaphor analysis offers an approach to grasping how those engage in leadership understand it themselves. Moving metaphor analysis provides access to actual theories of leadership *"in use"* (Putnam, 1985). Metaphors open a window into experiential approaches to leadership, as leaders explicitly or implicitly define their leadership through metaphors. Moreover, metaphor analysis may provide insight into why some leaders are more successful than others are. For example, a rich metaphorical vocabulary that enables the use of the most appropriate metaphors in any given situation may signify a leader who is flexible and can adjust his or her leadership in appropriate ways. Another indication of good leadership may be a good match between the metaphors of an organization or a group and the metaphors its leader uses. Rather than trying to link leaders to only one type of metaphor, reflecting on leadership in terms of a multitude of metaphors can help avoid the pitfall of conceptualizing leadership too narrowly. Behn (1992) emphasizes that more than one language of leadership may exist. Similarly, there need not be only one *"right"* metaphor of leadership; certain metaphors may suit certain leadership situations, personalities, styles and goals. As with other languages, it may be that *"multilingual"* leaders (and followers) fare better than those who *"speak only one language."*

Leadership-what leaders say and do, as well as how others describe what leaders do-is expressed regularly through metaphors. This paper proposes that metaphors provide a stimulating way to understand leadership and what people really mean when discussing leadership. Such metaphors are inexplicit and unconsciously chosen. Especially telling and meaningful for a deeper understanding of leadership are the implicit images and metaphors found in leader's everyday expressions of their actions, goals, and attitudes.

Expressing socially shared meanings of leadership, leadership metaphors-such as leadership as war, game, sport, art, machine or spiritual experience-center on experientially significant nuclei of meaning. The analysis of leadership texts shows that leaders simultaneously use a multitude of metaphors and that these metaphors are determined by a dynamic interplay of personal, situational, and cultural factors. By examining the entailments of leadership metaphors on such key dimensions as highlighted and hidden leadership characteristics and the suggested relationship between leader and followers, metaphor analysis opens a window to understanding approaches to leadership on a deeper, experiential level. Metaphor analysis may also provide valuable lessons for how to lead successfully. Effective leaders, for example, may be characterized by their rich metaphorical vocabulary, which enables them to use the metaphors appropriate to different leadership situations. Finally, leadership metaphors carry messages about the ethics of leadership, suggesting what is good, what should be done, and how. Being aware of these messages is an important basis for ethical leadership.

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