ANNALES DE L'UNIVERSITÉ DE CRAÏOVA
ANNALS OF THE UNIVERSITY OF CRAIOVA

ANALELE UNIVERSITĂȚII DIN CRAIOVA

SERIA ŞTIINŢE FILOLOGICE

LIMBI STRĂINE APLICATE

❖

ANUL XIV, Nr. 1/2018

EUC

EDITURA UNIVERSITARIA

ANNALES DE L'UNIVERSITÉ DE CRAÏOVA
ANNALS OF THE UNIVERSITY OF CRAIOVA

ANALELE UNIVERSITĂŢII DIN CRAIOVA

SERIA ŞTIINŢE FILOLOGICE

LIMBI STRĂINE APLICATE

❖

ANUL XIV, Nr. 1/2018

EUC

EDITURA UNIVERSITARIA

ANNALES DE L'UNIVERSITÉ DE CRAIOVA
13, rue Al. I. Cuza, Dolj, Roumanie

On fait des échanges de publications avec les institutions similaires du pays et de l'étranger

ANNALS OF THE UNIVERSITY OF CRAIOVA
13, Al. I. Cuza Street, Dolj, Romania

We exchange publications with similar institutions of our country and from abroad

COMITETUL DE REDACȚIE

Nicolae PANEA: Redactor-șef

MEMBRI

Emilia PARPALĂ-AFANA (Craiova) **Anda RĂDULESCU** (Craiova)
Diana DĂNIȘOR (Craiova) **Angelica VÂLCU** (Galați)

COMITETUL ȘTIINȚIFIC

Sándor ALBERT (Szeged)
Mirella CONENNA (Bari)
Jan GOES (Arras)
Ghislaine LOZACHMEUR (Brest)
Antonio PAMIES BERTRAN (Granada)
Nicole RIVIÈRE (Paris)
Francesca SAGGINI (Tuscia)
Fabienne SOLDINI (Aix-en-Provence)
Bledar TOSKA (Vlora)
Cristina TRINCHERO (Torino)

Laurențiu BĂLĂ: Secretar de redacție

ISSN: 1841-8074

C U P R I N S / C O N T E N T S / S O M M A I R E

Cristina ANDREI: *Setting the Pillars for Achieving Proficiency in TEFL* **5**

Olivia BĂLĂNESCU: *Feedback-ul acordat studenţilor străini: tehnici, provocări, soluţii* **10**

Costina Denisa BĂRBUCEANU: *Departing from Tradition: Technology Enhanced Learning (TEL) in English Language Teaching* **23**

Lidia BIVOL: *Observații asupra celor mai frecvente lacune în însușirea limbii străine (franceza) și modalități de remediere a lor* **31**

Irina-Janina BONCEA: *Teaching and Training Approaches during Technical English Classes* **37**

Virgil BORCAN: *La détonation après-coup : un certain aspect dans le fonctionnement de l'humour san-antonien* **45**

Adrian-Florin BUȘU: *Metafora ca spațiu al productivității semantice și cognitive* **49**

Svetlana CATERENCIUC: *Particularități derivaționale ale termenilor tehnici* **59**

Mădălina CERBAN: *The Functional and Stylistic Characteristics of Business Language* **63**

Ileana Mihaela CHIRIȚESCU: *L'histoire de deux âmes :* Je suis là*, de Clélie Avit* **71**

Laurenția DUTOVA: *The Interaction between the Didactic Strategies and the Areas of the Language* **77**

Simon FARAUD: *"Sucer la substantifique moelle": Different Marrows for Different Readers in Perrault's and Carter's* Cinderella **81**

Magda FĂURAR: *Essential Tips for Teachers of Modern Languages* **99**

Hervé GUYADER: *« Une harmonie secrète n'est pas concevable sans un Créateur génial et infini. » Le sacré dans la poésie de Nicolas Bouvier* ... **112**

Huda HALAWACHY: *Idiomaticity Through the Czech and Polish Lenses: Some Extensional Remarks on Kavka and Zybert (2004)* **117**

Andreea ILIESCU: *Cultural Awareness for Business Speakers* **127**

Adriana LĂZĂRESCU & Cristina Iulia FRÎNCULESCU: *Tackling Problem-solving in the Business Environment* **135**

Laviniu LĂPĂDAT: *Teaching Modern Foreign Languages in Multilingual Classrooms* **142**

Diana MARCU: *Developing Oral Fluency in ESL* **147**

Cristina Gabriela MARIN: *All about the Money in Tourism and Travelling Vocabulary* **156**

Anca PĂUNESCU: *Limba română ca limbă străină: provocări, realități, abordare didactică. Studiu de caz – limba română pentru anul pregătitor, între modern și traditional* **161**

Alina-Roxana POPA: *Aspects of the Importance of Play in the Language Teaching of Adolescent and Adult Learners* **168**

Anda RĂDULESCU: *Procédés courants et innovation dans la traduction de la poésie de Boris Vian en roumain* **174**

Daniela SCORȚAN: *Encourager l'originalité des étudiants : de l'expression écrite dirigée à l'expression écrite libre* **189**

Fabienne SOLDINI: *Communautés de lecteurs en ligne, de la sociabilité littéraire aux jeux lectoraux* **196**

Jérôme THOMAS: *The "cannibal meal" amongst the Tupinamba in Brazil (16th century)* **208**

Raluca Nora URZICEANU: *Relațiile semantice ale termenilor sportivi. Sinonimia și polisemia* **239**

Olga ZINGAN: *Integrated-Skill Approach in Teaching English for Specific Purposes, Focus on Reading Specialized Texts* **244**

Setting the Pillars for Achieving Proficiency in TEFL

Cristina Maria ANDREI
University of Craiova
Department of Applied Foreign Languages
<cristina_ndr@yahoo.com>

ABSTRACT

Being a proficient user of English has lately become compulsory in a world governed by technology, constant movement and change of jobs, frequent travelling, etc. Mastering the basic skills in English may be enough to overcome some language barriers when setting a contact with a foreigner but advanced knowledge of it may help the present students land their dream job, create a wonderful impression on others for being excellent communicators and successfully face the challenges that a current workplace may generate. However, achieving this level needs full involvement on both sides' teacher and student, hard work and willingness to teach and to be taught. English teachers should set clear guidelines to be followed and find suitable strategies for enhancing a high level of all the four basic English skills: reading, speaking listening and writing.

KEYWORDS: *proficiency, language barriers, challenge*

Developing English knowledge at a high level has recently become the strongest desire or request of most language learners. This attitude does not necessarily come from an inner impetus but rather from the current trend on the labour market which requires staff to master English extremely well. In fact, there is a thin line between the two motivations. English has become increasingly used all over the world so whether people find it enjoyable to learn or not does not count so much anymore. Computers, tablets, conversations among people of different nationalities at various international conferences or meetings, presentations at corporations, etc, are almost all held in English. Studying it has rather turned into a necessity of the current days, therefore, children from a very young age start learning it with the help of attractive materials designed especially for them. In the case of adults, there is a mix of motivations both practical and emotional which determine them to acquire it; Krashen offers an appealing perspective on the psychological factors which contribute to the individual's will to acquire English:

> For example, he identifies 'attitudinal' factors as having influence upon learning proficiency. (...) Krashen distinguishes integrative motivation, 'the desire to be like valued members of the community', from instrumental motivation, 'the desire to achieve proficiency in language for utilitarian, or practical reasons.
>
> (Morgan, 1998: 26)

Thus, knowing English facilitates communication with people from other countries they work with, leaves a good impression on the others around them and is of great help for future advancement in their careers. It is no surprise or wonder that there is a strong demand on the market for English courses, an acute interest in specialized English websites or programs that may bring improvement of any kind in the acquisition of English. Teaching it has progressed and theory in the field and techniques have changed. Modern approaches hinted the actual trends of the international environment. In the volume edited by Arena Louis, it is specified that:

> With good reason, language learning goals have swung increasingly toward the effective teaching of oral communication skills in the ESL and Foreign Language classroom. Our world is much smaller than it was twenty years ago due to increased jet travel and the wide variety of telecommunications available. The need to communicate, orally and in writing, whether in business, foreign diplomacy, or for tourist pleasure, with speakers of foreign languages in foreign cultures is now at an all-time high the world over.
>
> (Arena, 2013: 129)

The factors which trigger the acquisition of English are numerous and vary from person to person. The common target is the same: in the actual context, English is needed at a high level.

Generating Proficiency in Class

1. A well-designed English course

Generating proficient users of English is a heavy "burden" for teachers for obvious reasons. Not all students are ready to move on and moreover, a great amount of time should be devoted for designing "high-quality" lessons. Learners' performance in English depends on her/his abilities but also on the teacher's course which needs to be carefully projected.

> (…) a well-balanced language course should consist of four roughly equal strands (…) these four stands are called meaning-focused input (learning through listening and reading –using language receptively), meaning-focused output (learning through speaking and writing – using language productively), language-focused learning (deliberate learning of language features) and fluency development (…). It is through these four strands that learners achieve the language goals of a language course, namely fluent control of the sounds, spelling, vocabulary, grammar and discourse features of the language so that they can be used to communicate effectively.
>
> (Nation & Newton, 2009: 2)

In other words, special attention should be devoted to the development of all the 4 language skills in a fair balance. The learner cannot become proficient in speaking unless he/she practices it, cannot master reading unless he/she reads constantly;

speaking and writing are also a matter of doing them repeatedly. The teacher should look for ways of granting the same proportions of time to them.

2. Suitable activities for stimulating proficiency

One of the most relevant aspects in teaching ESL is to create lessons that learners really enjoy; in the case of adults, they should contain issues that put their mind to contribution, that stimulate their intellect and prepare them not only for the professions they intend to follow but also for future possible exams. Thus, activities should hint the expansion of vocabulary by all means; idioms and phrasal verbs need to be integrated in reading passages that match their point of interest; advanced grammar aspects and composition writing practice activities are opportunities for the learner to make progress. Listening and speaking skills need to be enjoyable.

2.1. Improve reading

Reading is for sure a great modality to develop vocabulary and focus on expressions that are commonly used in English but cannot be remembered unless they are repeatedly met in a wide range of contexts. The more students read, the faster they become familiarized with them; thus, they grasp the meaning easier, in a short period of time, they do no longer perceive only superficial information but get to the depth of it.

> The strategies for teaching should aim at the acquisition of rapid reading and the ability to adjust the speed according to the text and purpose. Besides being able to skim for the main idea and scan for specific kinds of information, reading critically should also be encouraged. Gradually, the poor reader is bound to use his own intuition and reach the high proficiency level in reading. The lack of poor reading is lack of reading practice.
>
> (Padma, 2008: 33)

Once they become proficient readers, they start paying attention to abstract notions and other academic aspects. The teacher can make use of pie charts, diagrams, images, photographs, charts, etc. Students who become proficient are able to read aloud passages which are of a high level of difficulty and to start debates on them. These texts provide an excellent alternative for introducing or practicing vocabulary (adjectives + noun collocations, words easily confused, opposites, compound nouns, prefixes, modifying adjectives and participles) and grammar structures (passives, modals, conditionals, word order, etc) and connect to the other skill: speaking.

2.2. Improve speaking

Speaking may become motivating if the themes proposed in the reading materials arouse the students' interests. This is a wonderful occasion to put into practice the

new idioms or expressions, to exercise grammar, pronunciation, stress and tone. They deliberately engage in text-related topics, discussions, offering arguments, supporting and defending their ideas. It is important to be confident when delivering a speech or expressing opinions and overcome the possible mistakes which may appear.

2.3. Listening

Listening should rather hint interviews from reality where people talk about their experiences because only this way they will concentrate on what the people say. Sometimes it is necessary to play the recording twice or more in order to understand it. The teachers should offer a listening material which is not too long since boredom may appear. A short one is not suitable for proficient learners either. Activities on the recording may include open-ended questions, true or false questions, charts to fill in, multiple choice questions, etc

2.4. Writing

Writing compositions at a proficient level is based on discursive, narrative or descriptive essays which need to include relevant information; they need to draw the reader's attention and be shaped on the student's personal style.

Negative Factors Hindering Proficiency

However, no matter how hard the English teacher tries to take achievers to their maximum potential of mastering a language sometimes obstacles appear. Stress is one of the most relevant factors which hinder the L2 acquisition at a proficient level. Maria Ulrich (2014: iii) divides stressful factors into: "teacher factors, peer related factors, academic related factors and environmental related factors". Better said, she refers to the relation of the teacher with the students, the relation among students, the academic exams or other tests students have to take and the atmosphere in the class.

The English teacher plays the most significant role in generating knowledge. Clear directions, a positive attitude, balanced encouragement and other strategies may be used to prevent students from feeling stressed and do their best. A well-planned lesson draws the learners' attention and helps them acquire useful information.

The relation among students is also vital in ensuring success. Most of them face a huge level of discomfort when making a mistake in front of their peers. They lose their self-esteem and are reluctant to participating in any further activities. Pair work and group work help low achievers overcome the feelings of worry, negative evaluations and inadequacy.

The atmosphere in the class or better said the environmental aspect is not a point to be neglected. The noise in the class is hard to bear by some learners because they

need silence to concentrate on their tasks. It may also generate the feeling of a disorganized class. A dark and not well-equipped class from the technological point of view is a hard situation to cope with nowadays, uncomfortable chairs, etc
Other factors which may hinder proper acquisition of English at high level are: large groups of students in the class, absenteeism of the students or the teacher, a lesson which starts very early in the morning or late in the evening, etc.

Conclusion

In conclusion, I think that generating proficiency in a foreign language is a challenge for the English teacher but is, at the same time, the ultimate goal. All the efforts that the design and teaching of such lessons involve are rewarded if students show interest and "put" an equal amount of "work" in order to reach the target. I have previously discussed about carefully designed courses, attractive activities, stressing factors for learners; still, a proficient level cannot be attained if learners don't bring their full contribution in and out the class. Asking questions when they cannot grasp the meaning of the information provided, requiring advice when confusions or ambiguities appear, working individually to expand vocabulary are modalities of improving the English level. Learners shouldn't miss the opportunities to listen to materials in English even in their free time or to have conversations in English if such occasions occur. Revising the exercises from the class, doing extra tasks are small but relevant steps to progress. In my opinion, a proficient level is the result of a team formed of teacher and learners who show interest in the subject, passion for studying and a positive attitude towards the teaching process.

Bibliography

1. Morgan, Brian D., 1998. *The ESL Classroom – Teaching Critical Practice, and Community Development*, University of Toronto Press.
2. Arena, Louis, 2013. *Language Proficiency: Defining, Teaching and Testing*, New York, Library of Congress cataloguing.
3. Ulrich, Maria Clarisa Lucero. 2014. *Enhancing English Learning Experience for ESL learners: A nursing intervention*, Anchor Academic Publishing.
4. Nation, I, S. P., Newton, J. 2009. *Teaching ESL/EFL Listening and Speaking*. Routledge Publishing.
5. Padma, B. 2008. *Reciprocal Teaching Techniques*, APH Publishing Corporation
6. <https://www.mastersinesl.org/teaching-esl/best-practices-for-teaching-esl-speaking-reading-and-writing/>.

Feedback-ul acordat studenților străini: tehnici, provocări, soluții

Olivia BĂLĂNESCU
Universitatea din Craiova
Departamentul de Limbi Moderne Aplicate
<eleonoli@yahoo.com>

ABSTRACT

Giving feedback is one of teachers' main responsibilities. It is an ongoing process which means not only correcting students, but also assessing their work, the ultimate goal being that of helping learners monitor their own progress. Feedback can take various forms, from praising and encouraging, to correcting and group discussions. It is a well-known fact that students react differently both to praising and to criticism, depending on their personality, their language level or the type of activity, but things become even more complex when cultural differences interfere. In this article we shall discuss feedback and its implications in the multicultural context of the groups of foreign students registered for the preparatory year of Romanian language, and offer possible solutions to the problems that may arise.

KEYWORDS: *correction, error, evaluation, feedback, mistake*

Este bine cunoscut faptul că, în general, oamenii învață o limbă străină prin încercări și greșeli succesive. Atunci când corectează greșeli, profesorii furnizează un feedback necesar în procesul de corectare a erorilor, de reformulare și învățare. Sunt o serie de factori care determină când trebuie corectați studenții, cum trebuie corectați și, mai ales, cine trebuie să corecteze. Printre acești factori, se numără:

- tipul de greșeală;
- cauza greșelii;
- cursanții. Se întâmplă adesea ca studenții să reacționeze diferit atunci când sunt corectați. Cei care nu au prea multă încredere de sine trebuie încurajați mai des, în timp ce studenții siguri pe ei apreciază corectările directe făcute de profesor.
- tipul de activitate în care studenții sunt implicați. De exemplu, activitățile orale necesită forme de feedback diferite de activitățile scrise.

Principalul rol al feedback-ului este de a încuraja studenții și de a-i ajuta să-și îmbunătățească performanța. De aceea, e indicat ca profesorii să sublinieze în primul rând aspectele pozitive, căutând să evidențieze punctele tari ale studenților, ca de exemplu: pronunția bună, intonația corectă; folosirea judicioasă a elementelor noi de vocabular sau a noțiunilor de gramatică; comunicarea eficientă în cazul în care studenții

au reușit să-și exprime clar punctele de vedere; punerea în pagină adecvată sau punctuația corespunzătoare, etc. Feedback-ul pozitiv trebuie acordat atât pentru munca individuală, cât și pentru activitatea întregii clase, pentru progresul personal, dar și pentru progresul colectiv. Putem da acest feedback pozitiv prin simple afirmații, precum „Bine!", „Perfect!", „Bravo!", prin afișarea lucrărilor bune sau prin intermediul notelor. Esențial este ca studenții să simtă permanent că eforturile lor, personale și colective, sunt urmărite cu interes și apreciate de către profesor. Vor avea astfel siguranța că se află pe drumul cel bun și motivația lor va rămâne ridicată.

La prima vedere, feedback-ul pozitiv, în forma sa de laudă, pare adecvat în special pentru cursanții foarte tineri, în speță pentru copii. În cazul cursanților maturi, cum sunt studenții, poate părea ușor desuet, dar, în contextul grupelor multiculturale, lauda directă are un impact major asupra indivizilor. Dacă ne referim la studenții care provin din culturile arabe, pentru ei statutul lor și reputația în fața colectivului sunt foarte importante. Astfel, aprecierile pozitive din partea profesorului, care vin să răsplătească eforturile și performanța lor, sunt absolut necesare în crearea unei imagini personale favorabile și în menținerea respectului de sine.

Pe de altă parte, nu trebuie ignorat faptul că anul pregătitor de limba română este format din tineri de șaptesprezece sau optsprezece ani care și-au lăsat acasă familiile, prietenii și un anumit stil de viață, pentru a studia într-o țară străină despre care știu prea puțin și care, adesea, este foarte diferită cultural de țara lor. Anul pregătitor reprezintă pentru ei primul lor contact cu esența culturii române care este limba. Studierea limbii române devine în acest context primul și cel mai important mod de integrare a lor în societatea românească, în care vor trebui să funcționeze mult timp. Profesorul de limba română are un rol fundamental în formarea culturală și profesională a acestor tineri. El are datoria de a-i susține în eforturile lor de integrare prin orice mijloace și principala metodă rămâne încurajarea permanentă sub forma feedback-ului pozitiv. Predarea limbii române depășește granițele unei materii care trebuie transmise și însușite și devine o piatră de încercare, un tărâm pe care se construiesc noi personalități, iar aceste personalități trebuie ajutate cu multă grijă să se dezvolte într-un climat eminamente pozitiv și generos cu încurajările.

Greșeli și erori

Studiind tehnicile de corectare, Rogers Gower subliniază faptul că, în predarea limbilor străine, trebuie făcută o distincție între greșeli și erori. Greșelile se referă la „scăpări", adică la lucruri greșite pe care un student le poate corecta singur sau cu ajutorul profesorilor ori al colegilor, care îi semnalează că ceva nu e corect (164). Este o situație similară cu cea a vorbitorilor nativi care fac greșeli în vorbire, dar știu care este forma corectă.

Erorile sunt greșeli pe care studenții nu le pot remedia singuri deoarece nu știu forma corectă sau cred că ceea ce spun sau scriu este corect.

Acestor două tipuri de greșeli, Jeremy Harmer le adaugă un al treilea, numit „încercare". Încercările se referă la situațiile în care studentul încearcă să spună ceva, dar nu știe cum să formuleze corect (2001: 99).

Dintre aceste trei tipuri, profesorii sunt preocupați cel mai mult de categoria erorilor pentru că acestea semnalează noțiuni pe care studenții nu le-au învățat, nu le-au înțeles sau le-au înțeles greșit. Sunt greșeli înrădăcinate de care studenții, foarte adesea, nu sunt conștienți. Există trei cauze principale ale acestor erori:

1. interferența limbii materne. Limba pe care o vorbesc studenții întotdeauna va interfera cu orice altă limbă pe care ei încearcă să o învețe și, de aici, confuziile care conduc la erori. De exemplu, studenții arabi confundă sunetele [p] și [b], deoarece în arabă există doar [b]. O altă situație o întâlnim la studenții sârbi sau bulgari din comunitățile românești din apropierea granițelor cu România, care vorbesc română într-o formă mai veche, dialectală, cu multe regionalisme. Astfel, ei spun „lucră" în loc de „lucrează" sau „bunel" pentru „bunic". În acest caz, erorile apar din interferențele care se produc în cadrul aceleiași limbi.

2. interferența limbii intermediare. La anul pregătitor de limba română, profesorii predau inițial în engleză, făcând apoi treptat trecerea către predarea exclusiv în română. Pe tot parcursul anului, engleza rămâne limba de referință, în sensul că noțiunile gramaticale sau elementele lexicale noi sunt introduse și explicate prin asocieri cu engleza. De aici apar o serie de confuzii. O greșeală frecventă o reprezintă adjectivul pus înaintea substantivului: „bună vreme" în loc de „vreme bună". Studenții americani sau englezi, ori cei care sunt buni cunoscători de engleză (proveniți din foste colonii britanice ca India sau Camerun) întâmpină dificultăți în redarea formelor coninue ale timpurilor verbale, deoarece verbul în română nu are aspect. Se întâlnesc, astfel, greșeli ca: „Eu sunt scriu", construcție care provine din traducerea afirmației „I am writing". De asemenea, apar greșeli cauzate de așa-numitele „false friends", cuvinte care sună similar în română și în engleză, dar au sensuri diferite, cum ar fi „library" (bibliotecă) și „librărie" (bookshop). Pe de altă parte, mulți dintre studenții străini ai anului pregătitor nu știu bine limba engleză, fac o serie de greșeli pe care ulterior le traduc în română sau nu înțeleg explicațiile oferite de profesor. Acest nivel scăzut al cunoașterii limbii engleze face adesea dificilă predarea limbii române prin intermediul englezei.

3. erori în dezvoltarea limbii. În procesul de învățare a unei limbi străine, cursanții fac adesea greșeli similare copiilor care achiziționează limba maternă. Aceste erori provin din generalizarea unor reguli. De exemplu, studenții învață formele de plural ale unor substantive de genul neutru „manual - manuale", „dicționar - dicționare", „scaun - scaune". Aplicând aceeași regulă de formare a pluralului, pot produce forme greșite de genul „dulap - dulape", „ceas - cease" sau „pix - pixe". Atunci când studiază verbul la indicativ prezent, la verbele de grupa IV învață formele cu sufixul *-esc*: „a citi - citesc", „a iubi - iubesc". Deoarece majoritatea verbelor de grupa IV primesc acest sufix, studenții au tendința de a generaliza regula și apar frecvent erori ca: „dormesc" în loc de „dorm" sau „simțesc" în loc de „simt".

Există diferite tipuri de erori:

- gramaticale:

Văd un film bun săptămâna trecută. – timp incorect
Unde tu ești? – ordinea cuvintelor greșită
Mama lucră la spital. – forma verbului incorectă
Eu și colegii sunt la facultate. – dezacord între subiect și predicat
Mulți din colegi au plecat. – prepoziție greșită

- lexicale:

Deseară am masa în oraș. – expresie incorectă

- de punctuație:

Sora cea mare, mi-a spus adevărul. – virgula greșită între subiect și predicat
Acceptă te rog propunerea lui. – lipsa virgulelor

- de ortografie:

Are ocii albaștri. – grupul *ci* incorect
Sau dus la culcare mai devreme. – lipsa cratimei

Sunt cazuri în care exprimarea este corectă din punct de vedere gramatical, dar neadecvată în anumite contexte. De exemplu, o propoziție ca: *Am venit să-mi dai actele* este corectă gramatical și acceptabilă într-un context informal, dar într-un context formal, când studentul merge să se înregistreze la poliție, devine neadecvată.

Erorile pot fi și de pronunție sau intonație. Sunt studenți cărora le este greu să pronunțe sunetul [r] sau diftongul „oa”. În general, se consideră că erorile pe care un student le face pentru că nu a înțeles sensul unor cuvinte sau anumite reguli gramaticale sunt mai serioase decât erorile pe care le face pentru că nu poate produce o formă corectă. Este așadar o diferență între erorile de fond și cele de formă.

Indiferent de natura lor, erorile apar regulat și sistematic, iar un lucru care-i uimește și nemulțumește pe profesori este acela că studenții continuă să facă aceleași greșeli, chiar și atunci când li se atrage atenția asupra lor în mod repetat. Cu toate că profesorii ar prefera ca studenții să nu comită asemenea erori, există anumite aspecte pozitive ale acestui fenomen. În primul rând, erorile sunt un indiciu al faptului că învățarea se produce. Ele arată că studenții experimentează limba, vor să înțeleagă ce merge și ce nu merge, încercând și făcând astfel progrese. În al doilea rând, analizând erorile pe care le face un student, profesorul va ști la ce nivel se situează respectivul student, de ce explicații suplimentare are nevoie și ce exerciții trebuie să facă în viitor.

Autocorectarea

Un aspect de care profesorii trebuie să țină cont în procesul de oferire a feedback-ului este cine ar trebui să corecteze. Deși tendința profesorului este de a interveni el, este adesea mai eficient să-i lase pe studenți să se corecteze singuri.

Pornind de la ideea că profesorul ar trebui să încurajeze permanent autonomia în învățare, auto-corectarea este metoda prin care studenților li se dă șansa să-și corecteze propriile greșeli. Ei trebuie să reflecteze asupra învățării și performanței lor și, astfel, să reușească să se auto-corecteze atunci când fac greșeli. În general, un student va învăța mai eficient atunci când profesorul îi semnalează unde a greșit și-l lasă pe el să se corecteze decât atunci când i se oferă imediat soluția problemei. Încercând să formuleze corect, el va înțelege și de ce a greșit. Uneori, așa cum se întâmplă și în cazul greșelilor involuntare, studenții pot să se corecteze pe loc. Alteori, e posibil ca ei să aibă nevoie de ajutor din partea profesorului înainte de a putea face singuri corecturile necesare.

Rogers Gower prezintă trei etape în procesul de autocorectare (165-6):

1. Studentul trebuie să știe că a greșit ceva. Profesorul trebuie să-l lase să termine propoziția deoarece întreruperile sunt descurajante și demotivante. Apoi, printr-un gest sau un mic comentariu, cum ar fi „Nu chiar așa" sau „Aproape bine", profesorul îi atrage studentului atenția că ceva nu este corect.

2. Studentul trebuie să știe unde este eroarea. În cazul în care studentul nu își dă seama unde a greșit, profesorul trebuie să-i izoleze partea din propoziție unde se află greșeala. De exemplu, într-o propoziție ca *Noi <u>avem</u> cursuri ieri*, studentul trebuie să știe că al doilea cuvânt nu este corect.

Se pot folosi o serie de tehnici de indicare a erorii, cum ar fi:

- folosirea degetelor: în exemplul de mai sus, profesorul ridică al doilea deget, arătând că al doilea cuvânt e greșit. Dacă un cuvânt este în plus, îndoaie degetul care corespunde cuvântului respectiv.
- folosirea gesturilor în combinație cu o expresie sugestivă a feței. În propoziția dată, un gest spre spate arată studentului că verbul trebuie folosit la trecut.
- se repetă propoziția până la cuvântul incorect, ex: *Noi....* ;
- se repetă întreaga propoziție, accentuându-se cuvântul greșit printr-o intonație interogativă, ex: *Noi **avem** cursuri ieri?*;
- se pune o întrebare clarificatoare, ex. ***Avem** cursuri azi?*
- se pune o întrebare scurtă care indică partea de vorbire greșită, ex. *Verb?*

3. Studentul trebuie să știe ce fel de greșeală a făcut. Este important ca studenții să știe dacă eroarea este gramaticală, ca în exemplul de mai sus, fonologică (ex: intonație, accent) sau sintactică (ex: cuvinte lipsă). Profesorul poate spune direct ce tip de greșeală s-a făcut („Atenție la verb/timp/plural/accent, etc.!").

Un alt mod de a-i implica pe studenți în procesul de evaluare este de a le cere să-și dea singuri o notă sau un calificativ. La sfârșitul unei activități orale, studenții pot fi încurajați să spună cât de bine cred ei că au îndeplinit sarcinile de lucru. În mod similar, la finalul unei lucrări scrise, li se poate cere să adauge un comentariu în care să evalueze singuri ce au scris.

Auto-evaluarea poate îmbrăca și haina formală a unor fișe pe care studenții trebuie să le completeze cu aprecieri referitoare la propria lor performanță. În acest fel, ei își exprimă părerile, emit propriile judecăți în legătură cu munca lor și, de asemenea, înțeleg mai bine unde se situează în raport cu obiectivele de învățare pe care trebuie să le atingă.

Fișă de auto-evaluare, nivel B1

Folosiți următoare listă și precizați ce credeți despre progresul dumneavoastră. Alegeți **Da** sau **Nu** în funcție de cât de mulțumiți sunteți de progresul dumneavoastră.

Eu pot	**Da/Nu**	**Eu știu**	**Da/Nu**
să mă descurc atunci când nu înțeleg ce sunt întrebat		cum să mă fac înțeles într-o conversație	
să-mi exprim opinia și să argumentez pe scurt		câteva expresii colocviale	
să găsesc o adresă necunoscută punând întrebări		să ascult eficient	
să iau parte, nepregătit, la discuții pe teme familiare		mai multe despre comunicarea eficientă	
să refuz și să accept invitații		modalități de a-mi cere scuze, de a întrerupe politicos, de a cere explicații	
să fac complimente		mai multe despre folosirea elementelor de legătură în frază	
să descriu într-un mod simplu întâmplări, experiențe, ambiții, speranțe		diferite moduri de a învăța vocabular nou	
să povestesc în linii mari subiectul unui film sau al unei cărți		mai multe despre nevoile mele de învățare	
să înțeleg ideile principale dintr-o prezentare/conversație clară, pe teme familiare		mai multe despre preferințele mele în studiul limbii române	
să înțeleg despre ce este vorba în emisiuni radio sau TV		mai multe despre modul meu de a învăța	
să scriu un text coerent pe un subiect cunoscut sau care mă interesează; să scriu corespondență personală: mesaje, email-uri etc.		cât de bine mă descurc la limba română	

Folosind o astfel de fișă, pe care o pot crea singuri în funcție de nivelul și particularitățile fiecărei grupe, profesorii vor fi surprinși să constate că studenții au o idee foarte clară despre performanța lor și, de aceea, trebuie să-i ajute să-și dezvolte capacitatea de auto-analiză și, prin aceasta, autonomia în învățare.

O altă modalitate de a oferi un feedback formal este prin intermediul unei fișe de realizări (Harmer, 104). În prima rubrică, studentul trebuie să scrie o evaluare a propriilor realizări și dificultăți în învățarea limbii române și ce poate face pentru a-și îmbunătăți performanța. În a doua rubrică, profesorul adaugă aprecierile lui și răspunde la comentariile studentului.

Comentariile studentului	Semnătură: .....
Comentariile profesorului	Semnătură: .....

Această formă de înregistrare formală a feedback-ului îi obligă atât pe profesor, cât și pe studenți, să se gândească cu grijă la punctele lor tari și la cele slabe și să decidă ce trebuie făcut în continuare pentru a mări eficiența procesului de învățare. Un alt avantaj al acestui cadru formal este acela că studenții tind să fie mai obiectivi și să-și exprime cu mai multă atenție constatările decât în cazul feedback-ului oral. Uneori, studenții care provin din anumite culturi tind să afișeze o anumită/falsă modestie și să-și minimalizeze performanța, în timp ce alții au tendința de a se supraestima în fața celorlalți. De aceea, auto-evaluarea formală, prin caracterul ei privat, este mai eficientă în cazul grupelor cultural eterogene.

Corectarea reciprocă

Când un student nu poate corecta o greșeală pe care tocmai a făcut-o pentru că nu știe cum, profesorul poate să ceară unui coleg sau întregii clase să-l ajute. Există o serie de avantaje certe în a-i încuraja pe studenți să se corecteze reciproc:

- toți studenții pot fi implicați în procesul de corectare;
- învățarea seamănă cu munca în echipă;
- studenții ascultă cu atenție ce spun ceilalți și nu-și pierd interesul și concentrarea asupra lecției;
- scade dependența studentului de intervențiile profesorului;
- se mărește timpul de vorbire alocat studenților în detrimentul timpului pe care profesorul îl are la dispoziție pentru a vorbi.

În ciuda acestor avantaje evidente, corectarea reciprocă trebuie aplicată cu multă grijă. Afirmații de genul „Așa, nu!”, „Iar ai greșit!”, „Nu e bine deloc!” trebuie evitate. Este de dorit ca profesorul să indice prezența unei erori și să desemneze alt student să corecteze, folosindu-se de gesturi sau mimică. Ar trebui ales pentru corectare un student care pare dornic să ajute și nu cel mai bun student din clasă sau

unul care pare să le știe întotdeauna pe toate. După ce se face corectarea, profesorul ar trebui să revină la primul student și să-i ceară să repete propoziția greșită, dacă se poate în contextul inițial. Aceasta este o etapă importantă deoarece, prin repetare, studentul are posibilitatea să arate că a înțeles și are mai multe șanse să-și amintească ce i s-a spus și să nu repete greșeala în viitor.

O altă tehnică de corectare reciprocă este cea în lanț sau succesivă. Când studentul A face o greșeală, profesorul îi cere studentului B să corecteze. Dacă studentul B nu știe răspunsul corect, atunci un alt student, C, este rugat să intervină și să soluționeze problema. Lanțul este compus din studentul C care-l corectează pe B și B care-l corectează pe A. Ca și în cazul menționat anterior, studentul A este cel care trebuie să reia propoziția și s-o spună corect, în context. Această tehnică are avantajul că implică mai mulți studenți, dându-le posibilitatea să se gândească la o problemă și să găsească o soluție.

O metodă bună de a-i încuraja pe studenți să se corecteze reciproc este implicarea întregii clase. Astfel, când cineva se exprimă greșit, profesorul poate întreba clasa „Credeți că e corect?" sau „Ce spuneți despre această afirmație?". Profesorul poate, de asemenea, să scrie propoziția incorectă pe tablă și să-i invite pe toți studenții să corecteze.

Trebuie avut în vedere faptul că această corectare a studenților de către studenți dă rezultate atunci când în clasă există o atmosferă de cooperare și ei sunt dornici să se ajute reciproc. În caz contrar, metoda nu este productivă pentru că studentul care a greșit se poate simți umilit, gândindu-se că este singurul din clasă care nu știe răspunsul corect. Aplicarea acestei metode este și mai problematică în cazul anului pregătitor deoarece grupele sunt formate din studenți care provin din diferite țări, iar clasa tinde să fie divizată în grupuri de studenți de aceeași etnie care, uneori, rivalizează între ele. Profesorul trebuie să cunoască bine afinitățile și animozitățile care există între indivizi și să evite această metodă dacă riscă să provoace conflicte.

Corectarea de către profesor

Atunci când autocorectarea și corectarea reciprocă nu sunt eficiente, înseamnă că studenții fie nu au înțeles unde e eroarea, fie nu știu care este varianta corectă. În acest caz, profesorul trebuie să intervină și să rezolve problema. Dacă este vorba despre un aspect de limbă pe care studenții nu l-au înțeles, profesorul trebuie să oprească activitatea și să lămurească acel aspect pentru toată clasa.

Corectarea constituie doar o parte a feedback-ului pe care profesorii îl oferă. Pe lângă teste și examene, performanța studenților poate fi evaluată prin intermediul comentariilor, notelor/calificativelor sau a rapoartelor.

De obicei, profesorii fac comentarii la adresa performanțelor studenților atât în timpul cursului, cât și în afara acestuia. Având în vedere diversitatea culturală a anului pregătitor, despre care am menționat anterior, comentariile în fața clasei trebuie formulate cu mare grijă pentru a nu afecta emoțional nici individul, nici grupul etnic căruia acesta îi aparține. Un comentariu de genul „Am observat că marocanii au o problemă cu formarea pluralului" este total neadecvată și contraproductivă. Când

profesorul are de corectat lucrări, comentariile vor fi scrise la finalul textului. Fiind „private", acestea nu riscă să lezeze imaginea vreunui grup etnic.

În ceea ce privește notele sau calificativele, este știut faptul că studenții sunt foarte sensibili. Notarea devine așadar o sarcină dificilă deoarece are un impact major asupra motivației. Notele mici sunt de obicei descurajante, dar pot fi în același timp motivante, ambiționându-i pe studenți să învețe mai mult pentru a face progrese. Pe de altă parte, notarea este dificilă pentru că nu este întotdeauna obiectivă. De exemplu, notele date pentru exerciții de gramatică, care au cerințe ca: *Puneți verbele din paranteză la forma corectă* sau *Subliniați varianta corectă,* sunt obiective, pe când notarea activităților orale sau a compunerilor implică o doză de subiectivism. Studenții pot astfel refuza nota profesorului, mai ales dacă nu au încredere în capacitatea lui de decizie. La anul pregătitor, factorul cultural intervine din nou, unii studenți, cum ar fi arabii, contestând frecvent notele primite. Pentru a preveni astfel de situații care uneori pot degenera în agresivitate la adresa profesorului, trebuie întocmită o grilă foarte clară de evaluare, cu criterii bine stabilite. Criteriile trebuie prezentate clasei în prealabil, explicate și, eventual, ajustate pentru a fi acceptate de toată lumea. Cu alte cuvinte, e bine ca grila de evaluare să fie mai degrabă negociată decât impusă de către profesor.

Pentru a înregistra progresul studenților la sfârșitul unui semestru sau la finalul anului pregătitor, profesorul poate întocmi rapoarte care sunt folositoare nu numai pentru studenți, ci și pentru instituție, mai precis pentru departamentul care se ocupă de limba română pentru străini. Când scrie aceste rapoarte, profesorul ar trebui să dea un feedback atât pozitiv, cât și negativ, adică să sublinieze realizările alături de punctele slabe ale studentului. E indicat ca raportul să includă și recomandări privind viitoarele acțiuni pe care ar trebui să le întreprindă studentul în vederea maximizării performanței.

Deoarece evaluarea performanței este fie pozitivă, fie negativă, studenții o vor percepe ca pe o formă de laudă sau critică. Este știut faptul că ei reacționează bine la încurajări, dar lauda în exces, atunci când nu este cazul, poate fi la fel de contraproductivă ca și pedeapsa. Ei trebuie să înțeleagă motivele feedback-ului pozitiv sau negativ pe care îl primesc, pentru a-l accepta și a-l folosi ca punct de reper pentru pregătirea lor ulterioară.

Harmer atrage atenția că aprobarea sau dezaprobarea din partea profesorului sunt eficiente doar atunci când sunt combinate cu interesul pe care acesta îl manifestă pentru eforturile studenților și pentru ceea ce au ei de spus (101). Profesorii au adesea tendința de a se concentra pe problemele de limbă, cum ar fi formele de plural la substantive, timpurile verbale, pronunția, intonația, etc. și să neglijeze conținutul comunicării. Este fără îndoială o greșeală pentru că ceea ce gândesc studenții, opiniile și ideile lor, exprimate în cadrul activităților orale sau scrise, sunt tot atât de importante ca felul în care sunt formulate. La anul pregătitor, ideile studenților sunt foarte variate, în strânsă legătură cu cultura din care provin. Profesorul trebuie să acorde atenție părerilor formulate la curs și să-și manifeste interesul pentru ceea ce au de spus studenții pentru că astfel motivația lor crește. Se vor simți valorizați nu numai în ceea ce privește rezultatele obținute în studierea limbii române, ci și ca indivizi și exponenți ai unor culturi pe care ei, prin ideile lor, le promovează.

Feedback-ul în timpul activităților de comunicare orală

Tipul de activitate este, după cum am menționat inițial, unul din principalii factori care determină ce, când și cum corectăm. În cazul activităților de comunicare orală, felul în care profesorul oferă feedback depinde de scopul activității. Unele activități sunt create pentru a îmbunătăți acuratețea cu care studenții folosesc limba română (exerciții de vocabular, pronunție, etc.), în timp ce altele urmăresc să încurajeze fluența (rezolvarea unor dileme, discutarea unor afirmații, etc.). Deoarece acuratețea și fluența urmăresc scopuri diferite, intervenția profesorului va fi diferită.

O primă deosebire constă în alegerea momentului când ar trebui făcută corectarea. În general, se consideră că, atunci când studenții au de rezolvat sarcini de lucru care urmăresc dezvoltarea acurateței, feedback-ul trebuie făcut imediat, iar atunci când activitatea vizează îmbunătățirea fluenței, corectarea imediată este nerecomandată deoarece îi întrerupe pe studenți și deturnează activitatea de la scopul ei comunicativ. În acest caz, feedback-ul ar trebui amânat, preferabil până la finalul activității.

Stabilirea momentului optim pentru corectare este o chestiune problematică deoarece:

- în cadrul activităților care vizează acuratețea, intervențiile repetate ale profesorului, după fiecare cuvânt greșit, pot descuraja studenții. La anul pregătitor, acest tip de feedback trebuie aplicat cu precauție, având-se grijă ca întreruperile să nu ofenseze anumiți studenți.
- sunt situații în care profesorul trebuie să intervină în activitățile orientate spre fluență și să corecteze imediat. Această intervenție este necesară atunci când comunicarea stagnează.

În general, profesorul nu ar trebui să încerce să corecteze toate greșelile, deși e vorba de acurateță, ci doar anumite erori legate de aspecte importante ale limbii. Pentru a evita corectarea excesivă, care adesea devine un factor de stres pentru grupă, profesorul poate să-și noteze anumite erori și să revină asupra lor fie mai târziu, fie într-o altă zi.

Pentru activitățile axate pe fluență, este necesară o corectare „blândă", profesorul intervenind doar atunci când studenții se află în impas, prin reformulări sau scurte comentarii. Rolul său este acela de observator care privește și ascultă pentru a oferi un feedback la sfârșitul activității. Erorile trebuie reținute și există câteva tehnici care pot fi folosite pentru înregistrarea acestora:

- tabele în care erorile sunt grupate pe categorii:

Vocabular	Gramatică	Pronunție	Conținut

Pentru a evita lezarea imaginii unor studenți sau stânjenirea acestora în fața clasei, este indicat să se înregistreze greșelile comune sau cele de interes general, fără a se menționa persoana care le-a comis.

- înregistrarea audio sau video a activității. Materialul obținut poate fi folosit în diverse forme:

- Studenții ascultă sau vizionează înregistrarea și, folosind un tabel ca cel de mai sus, extrag și pun pe categorii toate greșelile pe care le pot identifica. Este un exercițiu care, adesea, e pe placul studenților, dar care trebuie folosit mai rar pentru că durează mult. Se pot folosi, alternativ, doar anumite fragmente de înregistrare care ilustrează fie greșelile cele mai frecvente, fie folosirea cu succes a limbii. Astfel, feedback-ul va fi atât pozitiv, cât și negativ.
- Profesorul transcrie anumite părți din înregistrare, iar studenții trebuie să le parcurgă în grup și să decidă ce anume trebuie corectat și care ar fi varianta „bună". Şi această activitate poate lua timp, de aceea profesorul se poate axa doar pe unele aspecte de limbă, cum ar fi timpurile verbale, dezacordurile sau cuvintele incorect folosite în context.
- Studenții sunt împărțiți în grupuri și fiecare grup trebuie să asculte sau să vizioneze pentru a identifica un anumit tip de erori, pe care le notează într-o fișă de observație. De exemplu, un grup ascultă pentru a găsi greșelile de pronunție, alt grup caută verbe folosite incorect, iar altul identifică greșelile în folosirea elementelor de legătură, a cuvintelor care arată ordinea etc.

După ce erorile au fost înregistrate, profesorul poate începe sesiunea de feedback prin comentarii generale referitoare la modul în care sarcinile de lucru au fost îndeplinite. În această etapă, studenții sunt invitați să spună ce a fost ușor, unde au întâmpinat probleme și cum li s-a părut lor că s-a desfășurat activitatea.

Pentru un feedback mai amănunțit, profesorul poate să scrie pe tablă câteva dintre erorile înregistrate și să-i roage pe studenți să corecteze, sau poate da fiecărui student o hârtie cu greșelile făcute, însoțite de sfaturi de remediere a acestora, cum ar fi bibliografia pe care trebuie să o consulte pentru a găsi informațiile de care au nevoie (dicționare, cărți de gramatică, etc.). În funcție de tipul erorilor, uneori este necesar ca profesorul să planifice un curs special de clarificare și chiar de reluare prin predare a aspectelor de limbă pe care studenții nu le-au însușit pentru că nu le-au înțeles.

Din experiența mea la catedră, pot spune că, atunci când se insistă asupra acurateței în exprimare, studenții pierd din fluență, iar atunci când accentul cade pe fluență, acurateța are mult de suferit. Prin urmare, activitățile trebuie judicios alternate, iar feedback-ul oferit cu grijă, ținându-se cont atât de tipul de activitate, cât și de personalitatea cursanților.

Feedback-ul comunicării scrise

Felul în care profesorul corectează ce au scris studenții depinde de tipul de activitate. Astfel, dictările sau rezolvarea exercițiilor de gramatică din manual, unde răspunsurile sunt precise, vor fi marcate ca fiind corecte sau incorecte. Comunicarea scrisă,

sub forma scrisorilor, email-urilor sau a compozițiilor, necesită o corectare diferită, urmărindu-se nu doar forma/limba, ci și conținutul. Profesorul nu ar trebui să corecteze absolut toate greșelile, deoarece aceasta ia timp și adesea conduce la demoralizarea studenților care-și văd eforturile „tăiate". Printre tehnicile care pot fi folosite pentru a încuraja îmbunătățirea scrisului, se numără:

- folosirea codurilor de corectare. Utilizând simboluri, profesorul doar marchează locul unde apare o greșeală și îl lasă pe student să corecteze. Este esențial ca studenții să cunoască bine codul, de aceea profesorul trebuie să aloce suficient timp pentru a prezenta simbolurile și a oferi exemple care ilustrează cum funcționează. Codul poate fi creat de profesor sau poate fi stabilit de comun acord cu studenții.
- corectarea anumitor aspecte de limbă. De exemplu, profesorul anunță că, pentru următoarea compoziție scrisă, va da feedback doar pentru punctuație, doar pentru felul în care textul este împărțit în paragrafe sau pentru orice aspect de limbă pe care el îl consideră important la acel moment.
- comentarii. Fără a face nicio corectură în text, profesorul va scrie observațiile sale la final: „Conținut – interesant, stil – prea formal, vocabular – foarte corectă alegerea cuvintelor etc."
- scrisori. Profesorul poate răspunde studenților în scris, oferindu-le feedback-ul (comentarii, sugestii, nelămuriri) sub forma unei scrisori. Studenții vor aprecia întotdeauna acest tip de corectare deoarece le va da certitudinea că profesorul este interesat cu adevărat de ceea ce au lucrat ei și face tot posibilul pentru a-i ajuta pe fiecare să-și îmbunătățească performanța.

După cum am menționat anterior, erorile au un aspect pozitiv, fiind un indicator al faptului că învățarea se produce: studenții învață elemente noi de limbă, le experimentează în comunicarea scrisă sau orală, iar achiziționarea se face prin încercare și eroare. Lucrurile stau însă diferit în cazul greșelilor vechi pe care studenții le comit frecvent, în ciuda intervențiilor repetate ale profesorului. Pentru a împiedica acest fenomen, studenților li se poate cere să țină o evidență a greșelilor făcute, într-un tabel.

Greșeală	**Corectare**	**Observații**
Avem cursuri pe luni.	Avem cursuri luni.	*luni* – fără prepoziție, nu este la fel ca în engleză.
Ne vedem la ora doisprezece.	Ne vedem la ora douăsprezece.	*douăsprezece – ora* este substantiv de genul feminin
Ne place filmele românești.	Ne plac filmele românești.	*ne place* + substantiv articulat singular *ne plac* + substantiv articulat plural

Concluzii

Feedback-ul, înțeles ca o formă de corectare și evaluare, este o sarcină dificilă pentru profesorul de limba română de la anul pregătitor. El trebuie să lucreze cu studenți proveniți de peste tot din lume, care vin cu propriul bagaj cultural, bagaj care-și pune inerent amprenta asupra comportamentului lor, asupra stilului de a învăța și de a reacționa la critică sau laudă. Interacționarea cu astfel de grupe este întotdeauna o provocare pentru că intervine în permanență elementul de necunoscut, pentru care profesorul nu se poate pregăti în prealabil. Oferirea feedback-ului în acest context este o adevărată artă care se dobândește în timp, prin încercare și eroare. La fel cum studenții explorează limba și încearcă să folosească noi cuvinte sau structuri gramaticale, profesorul experimentează la curs diverse tehnici de corectare și evaluare ca să vadă ce merge și ce nu merge. În ambele cazuri, tatonările sunt presărate cu erori, iar acesta este un fapt pozitiv, un indicator că învățarea se produce: studenții învață să comunice în română, iar profesorul învață cum să-i învețe pe ei mai eficient.

Bibliografie

Avram, Mioara, *Gramatica pentru toți*, Ediția a II-a revăzută și adăugită, București, Editura Humanitas, 1997.

Bălănescu, Eleonora Olivia, *Limba română ca limbă străină*, Craiova, Sitech, 2017.

Gower, Rogers, Dianne Phillips, Steve Walters, *Teaching Practice Handbook*, London, Macmillan, 1995.

Harmer, Jeremy, *The Practice of English Language Teaching*, Harlow, Longman, 2001.

Petre, Elena, Şoșa, Elisabeta. *Gramatica limbii române.* Craiova: Sitech, 2005.

Departing from Tradition: Technology Enhanced Learning (TEL) in English Language Teaching

Costina Denisa BĂRBUCEANU
University of Craiova (Romania)
Department of Modern Applied Languages
<barbuceanudenisa@yahoo.com>

ABSTRACT

Approaches in English language teaching as well as in language learning have noticeably and positively changed over the past years towards a more communicative style of teaching and learning, teachers starting to use more task-based instruction, project learning and technology-enhanced language learning, to count a few of the most regularly used methodologies. Today, the uprising **digital era** is playing a decisive role in making ELT overconfident and has become a must in language teaching. Chalk and blackboards no longer appeal to this generation' students and large seminar classrooms are no longer motivated by a teacher who turns his back at them, to write at the blackboard. It thus becomes demanding to provide a diverse digitalized teaching perspective to large classroom of today' students, from different backgrounds and environments, through the use of **technology,** the trendiest resource used by learners. You speak their tongue, when spelling technology. In order to make language learning more effective, instead of teaching a barren, undeveloped coursework, one can use technology related assignments with the help of practical **gadgets** to offer scope for self-learning to such classrooms. In Romania' schools and universities, teachers are still using chalk and blackboard in teaching English. The rejection of technology and of present-day educational trends can only lead to ineffective language lessons and bored, poorly motivated students. If in the western world **smartboards** have replaced the traditional **overhead projectors**, in our seminar classrooms they have just been installed, or are still lacking, teachers providing mobile, heavy video projectors, once in a while. The introduction of audio-visual aids in language classroom, together with the new concepts of **e-learning**, the standard classrooms have been substituted by virtual, visual, cool, calm, **kinetic classrooms**. E-Learning, centres on the infrastructure, and managerial factors that can create or crack an e-learning initiative. With the revolution of **Apps** accessible on Windows, **Android** and **iOS** smart phones and tablets the learning of English is increasingly becoming self-regulated, courses in power point or prezi are now visualised and shared both on the above the head video projectors and on the student's phones to meet the learner's individual needs. Power point or prezi on the smartphone have replaced paper writing, and listening is done individually, with headphones, where the availability of language labs is scarce or inexistent. This adds greater worth on the gaining of English language and the recent guidelines in learner-centred classrooms engage student' self-sufficiency and influence, consequently turning students in dynamic decision-makers in the education practice.

KEYWORDS: *digital era, technology, gadgets, e-learning, apps*

The illiterate of the 21st century will not be those who cannot read and write,
but those who cannot learn, unlearn, and relearn.[1]
Alvin Toffler

The connection between **technology** and **language teaching** and learning dates back in the 1960s and 1970s with the rise of programmes for **computer-based practice** of behaviourist methodologies and with the work of Warschauer & Healey (1998) who have exploited those trends. A change in the direction of gist- focused communicative methodology brought interest to students 'preferences, prospects, to discover language through programmes which offered another perspective, to both motivated and unmotivated learners, of learning language in context (concordancing, text planning).

> In its original sense a **concordance** is a reference book containing all the words used in a particular text or in the works of a particular author (except, usually, the very common grammatical words such as articles and prepositions), together with a list of the contexts in which each word occurs. Each context may be indicated by means of a precise line reference, or by a short citation, or both. [2]

In the last decades, concordancing has been applied to language learning and teaching "the software has become more user-friendly, large publishers (i.e. Oxford University Press) are creating corpora of data which are being made available for use with concordancing software." [3] As teachers, we have to maintain a strong critical attitude, reflecting on how technology might develop in our own classroom practice and in the specific environments in which we teach. Recent developments in technologies and the roles these developments can play in language teaching and help learning make us, teachers, ponder to the technological features that can be advantageously exploited for educational purposes. How could a new technology be productively incorporated into an ESP course?

Through the expansion of the Internet and endless communication opportunities, (**CALL**), or **computer-assisted language learning** has become an important tool for teacher in search for modern methods of engaging students in the process of sociocognitive learning.

> Social Cognitive Theory (**SCT**) started as the Social Learning Theory (SLT) in the 1960s by Albert Bandura. It developed into the SCT in 1986 and posits that learning occurs in a social context with a dynamic and reciprocal interaction of the person, environment, and behaviour. The unique feature of SCT is the emphasis on social influence and its emphasis on external and internal social reinforcement.[4]

---

[1] <https://www.goodreads.com/quotes/8800-the-illiterate-of-the-21st-century-will-not-be-those>.

[2] Tribble Chris, Jones Glyn, *Concordances in the Classroom: A Resource Guide for Teachers*, Athelstan, 1997, p. 1.

[3] *Concordancing in Language Learning*, Pennington, M. C. Chapter 6, Linguistics 480, p. 44, <http://www.sfu.ca/~heift/Ling480/coursematerial/week4.pdf>.

[4]<http://sphweb.bumc.bu.edu/otlt/MPH,Modules/SB/BehavioralChangeTheories/BehavioralChangeTheories5.html>.

If teachers want to enter students' world, they have to employ tools such as word processors, power point / prezi presentations and the Internet to put students into situations in which they use technology for authentic, daily activities. Technology use in ESP courses needs to be understood in relation to a teacher's aim and function, so teachers can easily share **presentations** via **WhatsApp** or **Slide share**, applications available in the app store, on smart phones. Entering students' socio media world facilitates the process of teaching and learning, which nowadays cannot be successfully achieved only by chalk and blackboard. A bored student that a teacher cannot hook from the first five minutes, it is a lost student. Students will eventually turn on their smart phones and read the latest news or text messages to their colleagues. What if teacher came into classroom and asked them to use their phones instead of turning them off? What would their reaction be? With PowerPoint viewer downloaded from the **play store** students will certainly make use of their phones with precise aim, that of using technology for educative purposes.

> So far, CALL has been conceptualised in the relationship between technology and language pedagogy. However, integration, i.e. the moment technology becomes part of language education, reveals a much more complex and richer picture. The notion of complexity challenges any attempt to understand CALL in a linear manner (e g. from pedagogy to technology) and introduces a further dimension that CALL trainers have to deal with. As we have seen in the previous chapter, **CALL** research has increasingly taken up a **socio-cultural perspective**, as this seems capable of describing the realities behind the actual use of technology.[5]

The way technology can be integrated in teachers' practice depends a lot on the institution and classroom's infrastructure and teacher's trust when using that technology, on our students' needs and expectations, all these combined with our methodology and views on teaching and learning of English language. When deciding to use technology we have to pay attention to what students consider technology normalized in their daily life? Are they accustomed to wired/ wireless above the head video projectors? Have they been taught English with the use of technology? Have they been allowed to use their smart phone with the purpose of learning? If it is so, applications and viewers must be downloaded in order to be used by students. Compact computers, such as smart phones, windows phones, tablets, phablets, all that is mobile technology, wireless networking are integrated in our daily life and can be successfully used in language teaching and learning. In fact, word processing has been around for two decades, now.

> In the US, Meskill *et al*. (2006) surveyed 847 K-12 ESOL teachers regarding their uses of technology and found that the most often used software is word processing, a finding that resonates with the results of two national surveys conducted by Becker (2000) and Doherty and Orlofsky (2001). Cuban (2001) also reported that **word processing** is the most frequently used technology for teachers in American classrooms.

[5] Torsani, Simone, CALL Teacher Education: Language Teachers and Technology Integration, Springer, 2016, p. 52.

> In Canada, Wozney *et al*. (2006) surveyed K-12 teachers' use of technology and concluded that teachers mainly used computer technologies for 'informative' (e.g. world wide web) and 'expressive' (e.g. word processing) purposes. In China, Li (2008) reported that PowerPoint presentations are considered by teachers to be the most popular and appropriate form of technology use in English language classrooms." [6] A teacher can construct and present an ESP course in **prezi** or **power point** on the **videoprojector** and share it, in a blink of an eye, with her/his students on their mobile phones via **apps.** The impact is visible in the first few minutes; students are hooked, by the images and **video** running in the presentation doubled by teacher explanations. Checking the phone will be done solely in learning purposes and one important aspect is that the student can store the course material on his own phone or access it from the university platform or Face group, where the teacher uploaded it. Teachers must socialize with their students, via the internet to share information in educational purposes. Students expect teachers to understand them, to be able to communicate outside the classroom, to share courses and academic information via means of communication. "SCT considers the unique way in which individuals acquire and maintain behaviour, while also considering the social environment in which individuals perform the behaviour. The theory takes into account a person's past experiences, which factor into whether behavioural action will occur. These past experiences influence reinforcements, expectations, and expectancies, all of which shape whether a person will engage in a specific behaviour and the reasons why a person engages in that behaviour.[7]

Today, the uprising **digital era** is playing a decisive role in making ELT overconfident and has become a must in language teaching. Chalk and blackboards no longer appeal to this generation' students and large seminar classrooms are no longer motivated by a teacher who turns his back at them, to write at the blackboard. It thus becomes demanding to provide a diverse digitalized teaching perspective to large classroom of today' students, from different backgrounds and environments, through the use of **technology**, the trendiest resource used by learners. You speak their tongue, when spelling technology. In order to make language learning more effective, instead of teaching a barren, undeveloped coursework, one can use technology related assignments with the help of practical **gadgets** to offer scope for self-learning to such classrooms. In Romania' schools and universities, teachers are still using chalk and blackboard in teaching English. The rejection of technology and of present-day educational trends can only lead to ineffective language lessons and bored, poorly motivated students. If in the western world **interactive white boards** have replaced the traditional **overhead projectors**, in our seminar classrooms they have just been installed, or are still lacking, teachers providing mobile, heavy video projectors, once in a while. The introduction of **video, podcasts, blogs** in second language acquisition has improved the teaching learning process, equalling pair work, group work, task-based activities, problem solving, thus the standard classrooms have been substituted by, visual, calm, kinetic classrooms. Jane Sherman's book:

---

[6] Jenks, Christopher J. & Seedhouse, Paul, *International Perspectives on ELT Classroom Interaction*, Springer, 2015, p. 168.

[7] <http://sphweb.bumc.bu.edu/otlt/MPH,Modules/SB/BehavioralChangeTheories/BehavioralChangeTheories5.html>.

Using Authentic Video in the Language Classroom**,** from 2003[8] gives us detailed instructions on how to use videos from movies, TV and cinema context especially, since YouTube had not emerged on the internet, in 2003. The appearance of **YouTube** channel has redefined and changed video making and recording, through video sharing sites, broadband internet connections, wifi projectors, teachers have now infinite possibilities of choosing short, engaging, videos about virtually anything, including ESP vocabulary and sharing the material in the classroom, on the video projector on students' phones.

> In an ideal world, we would all have our own tablets or laptops which we would take to work every day. We would walk into our classrooms, take them out of our bags and connect them to the projector and audio system. Taking comfort in the familiarity of the technology would allow us to relax and do our jobs better. This is the beauty of technological personalization.[9]

Students can easily access the information, by means of vivid images, sound and subtitles, at their finger tip.

Video usage has many purposes, for example, teachers can:

a) introduce a topic – prediction, provided that is short in length and has a well-built narrative – the story must be selected so as to engage students in the topic;

b) for listening comprehension: the ESP spoken text needs to be in British English, must contain well-spoken and clear dialogues and monologues; teachers must use proper speakers, for the sound to be heard by the entire classroom to cover the noise some students might produce. If the classroom is noisy, subtitles are necessary for the full comprehension of the spoken text. This way, students are compelled to read the subtitles from the video and listening and reading are done together.

c) to introduce a new grammar structure: for example, if we want to teach passive voice, we chose a video of a bank that has been robbed, presented by the police officer investigating the robbery, this way we add meaning and plunge students into the story without having them paying attention to the language first, so we place meaning primary and language-secondary. The result: language appears and gets absorbed naturally. The teacher can also play with the video, can break it into three parts (isolated audio focus- using video editing software, still images, and subtitles or transcripts first approach / used to get students guess what will happen next, or). All these can help students think, make predictions, spark conversations, read, speak, get interactive, write and ultimately, learn the language.

---

[8] Sherman, Jane, *Using Authentic Video in the Language Classroom*, Cambridge University Press, 2003.

[9] Keddie, Jamie, *Bringing Online Video - into the Classroom*, Oxford University Press, 2014.

d) to write a review, on the topic presented in the video, for example, the food from a new restaurant, or an opinion essay, or simply to continue a story from a still image. We can enhance writing via multimedia, by asking students to do what they like the most, to text messages, but, this time, for learning English. Provided there is a wikiclass, the teacher can suggest writing a review for a new fast restaurant that opened soon, but, on the platform, asking students, in the end, to rate the restaurant, by offering stars.

Through video using in teaching English, a rethinking of **Bloom' taxonomy** is needed; at the base of the pyramid stands **remembering** and **understanding** the concepts presented during classroom, only then a student will begin to **apply, analyse** and **evaluate** the material presented. If the material is uploaded and shared through Dropbox, WhatsApp or Facegroup, or SlidePresenter or other means of communication before the course takes place, applying, analysing and evaluating is done more efficient in the classroom, the next day, provided the students have watched the material, remembered it and understood it. SlidePresenter offers a sort of an e-learning, and is suitable for the two layers in the flipped taxonomy, remembering and understanding. SlidePresenter helps you create and share in no time a short presentation, about the topic you will present in the classroom, the application allows you to record yourself talking about the important issues you will be dealing in the course, for example, specific vocabulary, general things about the topic, and upload PowerPoint slides next to the recording, as well. This way a teacher may engage students in attending the seminar, have an intro on the topic, and do SlidePresenter for homework, and work it in pairs, maybe. It is the new digitalized homework, it only takes a link, and students will surely find it attractive than an ordinary homework, which they cannot share or do together.

Teachers can be constructors of e-learning by creating a **wikiclass** to get students create e- portfolios/ writing portfolios and share it, allowing users/students to contribute to or edit its content. This will make final examination easier, too, allowing the teacher to assess their work and improve the final grade. This decreases the lecture time and increases the quantity of practical work, for students, allowing them to use something that they really like, their computers, by setting them specific tasks. This way, the academic information in stored in **cloud**, or on special storage platforms, and everyone can access it from every corner of the earth, the main beneficiary could be the students missing from the seminars, or the students learning from distance.

Now students have reached the final peak in Bloom's taxonomy and **flipped classroom theory**, which is: **creating**, it's pulling the essential from the two learning theories, behaviourism and constructivism. This adds greater worth on the gaining of English language and the recent guidelines in learner-centred classrooms engage student' self-sufficiency and influence, consequently turning students in dynamic decision-makers in the education practice. The necessity for having a flipped classroom immerses the monotony, dullness and passive classes provided by a single stream of knowledge coming from teacher to student, using rudimentary infra-

structure such as blackboard and chalk. In this passive classroom, the information that is supposed to reach the student, takes a huge amount of time until is being written on the blackboard, regardless if we speak of grammar structures or ESP vocabulary.

Teachers who use active and interactive learning techniques, with the help of internet, power point or prezi presentations delivered one day before the course, or uploaded on the platforms, gain precious time when they come and teach their lectures; the same goes for homework. It is a win-win situation. One must realize that even the most experienced teachers need sometimes to release content or some parts of their lectures- the material presented is often voluminous-before he/she meets the students in the classroom. This is done by flipping the classroom.

> **Flipped learning**, also called a **flipped classroom**, utilizes **blended learning** to reorganize the structure of a typical classroom model. The reorganization centres on inverting when and where students complete course work and arc exposed to content via lectures. In this way, a flipped classroom employs blended learning by using the Internet to deliver content to the students, frequently assigning lectures to be viewed online while students arc away from school. When students come into the classroom, they have already been exposed to the lecture content and can immediately start working on assignments and course related material.[10]

The **constructivism** that stems from the flipped classroom theory and usage makes the student responsible and aware of his own learning, enhancing interaction with the concepts he has been exposed to, as well as before the course begins and during the course, inside the classroom. This represents a plus for the student, who has now the chance to clear any misunderstanding. Flipped classroom theory stems from Benjamin Bloom's mastery learning model which also comprises Blended Learning Theory. "BLT is a pedagogical approach to instruction that is a combination of face-to-face, computer mediated activities, and online learning that is rooted in Active Learning Theory (Alonzo *et al*., 2005; Kerres & De Witt, 2003)."[11]

E-Learning, centres on the infrastructure, and managerial factors that can create or crack an e-learning initiative. With the revolution of **Apps** accessible on Windows, **Android** and **iOS** smart phones and tablets the learning of English is increasingly becoming self-regulated, teachers starting to use more task-based instruction, project learning and technology-enhanced language learning, to count a few of the most regularly used methodologies. In order to make language learning more effective, instead of teaching a barren, undeveloped coursework, one can use technology related assignments with the help of practical **gadgets** to offer scope for self-learning to such classrooms.

---

[10] Keengwe, Jared, *Promoting Active Learning through the Flipped Classroom Model*, p. 26, GI Global, 2014.

[11] Keengwe, Jared, *Promoting Active Learning through the Flipped Classroom Model*, p. 26, GI Global, 2014.

References

1. Claypole, Maurice, *Controversies in ELT: What You Always Wanted to Know about Teaching English But Were Afraid to Ask*, BoD – Books on Demand, 2014.
2. Haase Christoph & Orlova, Natalia, *ELT: Harmony and Diversity*, Cambridge Scholars Publishing, 2016.
3. Jenks, Christopher J. & Seedhouse, Paul, *International Perspectives on ELT Classroom Interaction*, p. 168, Springer, 2015.
4. Keengwe, Jared, *Promoting Active Learning through the Flipped Classroom Model*, p. 26, GI Global, 2014.
5. Keddie, Jamie, *Bringing Online Video - into the Classroom*, Oxford University Press, 2014.
6. Rosenberg, Marc J., *E-Learning: Strategies for Delivering Knowledge in the Digital Age*, McGraw Hill Professional, 2000.
7. Sharma, Pete & Barrett, Barney, *Blended Learning: Using Technology in and Beyond the Language Classroom*, Macmillan, 2007.
8. Sherman, Jane, *Using Authentic Video in the Language Classroom*, Cambridge University Press, 2003.
9. Torsani, Simone, *CALL Teacher Education: Language Teachers and Technology Integration*, p. 52, Springer, 2016.
10. Tribble, Chris & Jones, Glyn, *Concordances in the Classroom: A Resource Guide for Teachers*, p. 1, Athelstan, 1997.
11. Wang, Yuanzhi, *Education and Educational Technology, Springer Science & Business Media*, 2011.

Observații asupra celor mai frecvente lacune în însușirea limbii străine (franceza) și modalități de remediere a lor

Lidia BIVOL
Universitatea Tehnică a Moldovei din Chișinău (Republica Moldova)
<bivol.lidia@yahoo.com>

RÉSUMÉ : Commentaires sur les lacunes les plus courantes dans l'acquisition de la langue étrangère (le français) et les moyens de les remédier

Dans le contexte de l'enseignement d'une langue étrangère, en se concentrant sur le paradigme communicatif, bien sûr, les didacticiens hésitent souvent quant à la rectification – comment elle serait plus efficace dans l'enseignement/l'apprentissage de la langue. Le présent article tente d'élucider cette incertitude en récitant des erreurs et des méthodes correctives productives.

MOTS-CLÉS : *faute, erreur, correction, rectification*

Greșelile sunt inevitabile; ele sunt produsul tranzitoriu al dezvoltării unei interlimbi a cursantului. Erorile sunt inevitabile în orice utilizare a unei limbi, inclusiv de către vorbitorii nativi.
CECRL

Actualmente predarea limbii străine a devenit o provocare pentru didacticieni în favoarea unei reușite eficiente și rapide. Așa cum învățarea limbii se bazează pe achiziția celor patru competențe de bază, înțelegerea și exprimarea orală, înțelegerea și exprimarea scrisă, stăruim să raportăm studiul de față la procesul de predare/învățare a limbii franceze la Universitatea Tehnică a Moldovei, unde studierea limbii străine se delimitează în două cicluri: limbă generală și limbaj specializat. Într-un caz sau altul, didacticienii resimt dificultăți de achiziționare a competențelor din partea celor care studiază, unde obiectivul comunicațional prevalează.

În acest context vom aborda subiectul corectării erorilor de exprimare în registrul scris, cât și în cel oral. Fie în limbă generală, fie în limbaj specializat, o sarcină didactică prioritară care trebuie inerent să devină eficientă, este utilitatea corectării. Experiența pedagogică reliefează mereu o problematică: studenți, stăpânind suficient limba încât să se facă înțeleși atunci când tratează un subiect sau altul în timpul unui act de comunicare, au deseori o exprimare totuși mai mult sau mai puțin defectuoasă.

Așa cum unii specialiști nu cred în eficiența corectării lingvistice, ba dimpotrivă, o consideră dăunătoare, susținem ideea că *feedback*-ul corectiv ar putea fi eficace, atunci când se respectă anumite condiții și are o mare importanță în practicile pedagogice. O întrebare relevantă nu este de fapt dacă este necesar sau nu să corectăm greșelile studenților, îndoiala rezidă, în *ce să corectăm*? *când să corectăm*? și, în special, *cum s-o facem*?

Diferențele structurale și culturale între limba maternă și limba străină constituie un factor principal în imposibilitatea de a identifica o soluție categorică a problematicii lacunelor comise, susțin cercetătorii D. Guénette & G. Jean (2012). În pofida faptului că româna și franceza au aceeași origine, există diferențe morfologice, structurale, sintactice, semantice, fonetice. Erorile frecvente derivă din diferențele dintre cele două limbi, în plus, însușirea unei limbi străine în alt mediu decât cel în care se vorbește este anevoioasă și diversă în comparație cu limba maternă. În consecință, similitudinile facilitează achiziția, în timp ce diferențele, o împovărează, iată de ce un mare avantaj constituie faptul să cunoști regulile limbii materne, deoarece, afirmă specialiștii, toate limbile se formează în jurul aceluiași sistem: toate limbile sunt constituite din foneme, morfeme, cuvinte, verbe, adjective, etc., care formează enunțuri, propoziții, fraze, în baza cărora se realizează comunicarea.

În procesul de însușire a limbii, didacticienii descoperă lacune la toate capitolele, însă cele mai frecvente țin de gramatică. De-a lungul experienței pedagogice am constatat că învățarea regulilor gramaticale nu e un scop în sine, dar totuși acestea sunt un mijloc de a dezvolta competențele și nu putem face abstracție de ele. Prin urmare, cele mai grave lacune gramaticale observăm la aproprierea subiectelor cum ar fi:

- aplicarea acordurilor cu adjectivele și participiile trecute; aplicarea participiilor acordate cu complementul direct / indirect;
- determinarea genului substantivelor (eronat se face asocierea cu genul substantivelor în română);
- conjugarea verbelor neregulate;
- utilizarea modurilor condițional, conjunctiv (utilizate greșit, verbul achiziționează sensuri diferite în funcție de context);
- conjugarea verbelor pronominale, mai ales la *passé composé* (se conjugă greșit cu auxiliarul *avoir*; sau fără acord în gen și număr);
- locul adjectivelor față de substantiv;
- compunerea propozițiilor negative (în prezența cuvintelor negative);
- utilizarea substantivelor/ adjectivelor cu articolul;
- utilizarea prepozițiilor (atunci când verbul nu cere aceeași prepoziție ca în română);
- utilizarea pronumelor (elevii reiau același subiect de câte ori e nevoie, fără a utiliza pronumele) etc.

Erorile ce țin de reguli simple sunt lejer rectificabile, cele de sintaxă – mai anevoios, deoarece sunt reguli complexe, care se corectează doar cu ajutorul intervenției pedagogice: erori la alegeri lexicale, în structura frazei, la însușirea noțiunilor lingvistice (cu atât mai mult în limbajul specializat). Criteriile de stabilire a dificultății unui element lingvistic în funcție de complexitatea formei și sensului acestuia, propuse de Ellis (2009), plasează lexemul într-un model de analiză: *este purtător de sens elementul lingvistic? se utilizează frecvent în discursul profesional? are o structură simplă sau depinde de celelalte elemente*? *regula de utilizare este simplă, inteligibilă, nu are excepții? există structuri sau reguli similare în limba maternă, adică echivalente?*

Pentru a ne convinge, propunem aplicarea celor expuse: în cazul acordului subiectului cu predicatul, *Nous construirons une maquette*, morfemul *-rons* arată clar acordul cu subiectul. Regula e lungă, dar nu e complicată. Pe de altă parte, același element poate deveni complex, când contextul cere acordul cu *passé composé* utilizat cu *avoir*, de exemplu. Aici elementul poate fi explicat doar raportat la alte elemente ale frazei, la *passé composé*: *Ce sont les maquettes que vous avez envoyées rechercher*. Doar contextul oferă indicii despre genul și numărul obiectului ce a fost expediat. Acordul la forma feminină nu se aude, pluralul cu atât mai mult, deci regula comportă așa excepții, încât nici vorbitorul nativ n-ar sesiza-o. Tot aici poate apărea dificultatea alegerii corecte a pronumelui complement de înlocuire, cât și poziționarea lui în frază: *Nous avons construit une maquette – Nous l'avons construite*; aici, se cere o explicație avansată din partea profesorului.

Așadar, studenții au dificultăți la aplicarea regulilor, din cauza numărului lor excesiv, acestea putând fi fixate doar prin practici intensive. Iată de ce profesorii se străduiesc să determine, sau chiar să conceapă metode și materiale didactice în defavoarea celor depășite, pentru a alege strategia pertinentă: activități ludice care motivează și autorizează participarea la dezvoltarea competenței orale și scrise; activități, fie ele chiar amuzante, ce promovează tehnici autocorective astfel încât însușirea regulilor prin exerciții diverse să permită diminuarea erorilor. Este necesar să le acordăm cât mai des cuvântul la curs; să le atragem atenția asupra similarităților și diferențelor dintre cele două limbi, astfel încât procesul să devină mai ușor și mai eficient.

După ce am examinat nivelul de dificultate a elementului lingvistic, în continuare ne propunem să identificăm metode corective, în special recomandate pentru **producția scrisă**. Gass & Selinker (2012) insistă a asupra a două tipuri de măsuri corective: *rectificarea*, unde didacticianul furnizează răspunsul studenților, fie cu explicațiile de rigoare, fie fără explicații, și *incitarea*, unde studenților li se atrage atenția asupra greșelii comise, uzitând diverse comentarii, întrebări sau alte tehnici pentru identificarea categoriei greșelii cu ajutorul unui sistem de semne: se subliniază eroarea și se însoțește, sau nu, de explicații; se încercuiește; se evidențiază cu o altă culoare, etc. În ambele cazuri, în final este indicată *reformularea* enunțului vizat ca o metodă de fixare a regulii (poate fi reformulat parțial sau integral după ce s-a folosit una din cele două metode). Specialiștii indică *incitarea* ca metodă mai potrivită, deoarece studentul are oportunitatea să se autocorecteze în favoarea însușitei, pe când *rectificarea* este indicată în particular studenților mai puțin avansați, sau chiar când e vorba despre un singur ori un număr limitat de elemente de corijat.

Insistăm să subliniem că selectarea tipului de măsură corectivă nu ține de preferința profesorului, dar nici a studentului, ci de eficacitatea ei în funcție de greșeală, cât și de nivelul de stăpânire a limbii. (Calvé, 1992: 459). Sunt situații în care cel care predă folosește *rectificarea*, deoarece sesizează că studentul nu s-ar putea autocorecta; sau să utilizeze rectificări rapide, ce ar privilegia *incitarea* pentru lacune mai importante, de sintaxă de exemplu, așa încât să nu știrbească discursul profesional, în cazul nostru. Așadar, alegerile *când* și *cum* corectăm trebuie să reveleze obiectivul central al activității în sine.

Deseori în producțiile scrise, cercetătorii propun didacticienilor să familiarizeze studenții cu anumite coduri corective și să le utilizeze ulterior împreună (cu condiția că ei recunosc greșelile și știu să aplice regulile). Însă, din practică conștientizăm că profesorii nu pot utiliza constant și coerent un cod sau altul, deoarece greșelile sunt diverse și unora le-ar corespunde *rectificarea*, altora – *incitarea*. Prin urmare există riscul ca studentul să înțeleagă eronat codul și să nu-i asocieze regula corect, respectiv să nu se poată corija. Din perspectiva necesității didacticianului de a corecta greșelile, este concludent că identificarea și cunoașterea lor conduce nemijlocit la reducerea numărului lor.

Cum bine știm că studenții persistă să comită aceleași greșeli în ciuda încercărilor de rememorare a regulii, cercetătorii repertoriază câteva soluții:

- a nu se limita la un singur tip de corectare, ci să fie ales în funcție de lacună: e indicată rectificarea când dificultatea nu este la îndemâna studentului, sau elementul este complicat;
- a uzita un cod standardizat, care poate fi mai eficace decât unul general, cu scopul a reduce riscul de dezorientare și descurajare a studentului;
- a nu corecta toate elementele, ci a stărui asupra deficiențelor ușor de reținut din partea studentului (a indica greșeli nerectificabile printr-o culoare diferită, încât acesta să știe că ar trebui să-și amelioreze cunoștințele la regula respectivă ulterior);
- a explica modul de a detecta erori, apoi de a le corecta, atrăgând atenția asupra a una-două noțiuni, dar crescând nivelul de dificultate progresiv;
- a indica activități scrise frecvent, dar diversificate, asupra cărora să fie efectuate corecții și urmate de reformularea frazei/textului în cauză;
- a nota greșelile frecvente a fiecărui student pentru a-i atenționa la fiecare corectare;
- a reține faptul că producția scrisă exprimă idei și corectările asupra conținutului sunt mai importante decât cele gramaticale (Guénette & Jean, 2012).

Rectificările la capitolul **producție orală** cer didacticianului mai multă vigilență și perspicacitate, deoarece practica exprimării verbale trebuie să asigure cursantului un cadru relaxant, îmbietor, chiar incitant. Astfel, în contextul obiectivului verbal-comunicațional, se impune o altă metodică de corectare a lacunelor: în primul rând, atunci când scopul expresiei orale prevalează, s-a constatat că lacunele comise nu devin mai importante, astfel încât să fie întrerupt firul discursiv. În cazuri excepționale (erori grave), se va interveni cu rectificări parțiale pentru a nu dăuna obiectivului. La debutanți doar profesorul poate stărui cu reformulări pe care este necesar ca aceștia să le stăpânească inevitabil. Deci, a intui să ajustezi rectificările la obiective speciale este apreciabil pentru cel care dirijează lucrul în clasă. Pe de altă parte, exact ca în cazul exploatării competenței scrise, nu este nevoie de atras atenția asupra tuturor greșelilor comise în timpul actului de vorbire. Intervenția pedagogului este inutilă la corectarea erorilor cristalizate la nivelurile de însușire anterioare, deoarece acestea necesită un alt demers. Din contra, ar avea de suferit comprehensiunea

subiectului pentru toți membrii grupului. Se indică corectarea sistematică a structurilor recent examinate.

De asemenea, pentru a nu restrânge efortul producției orale, este indicat ca profesorul să recurgă la gesturi, mimică, întrebări scurte, cu scopul de a stimula autocorectarea. Astfel intervenția este percepută de către cel care învață drept un mijloc ameliorativ a expresiei orale, și nu o limită. Mai mult, atunci când cursanții sunt îndemnați să se corecteze unul pe altul, profesorul încurajează autonomia. Acesta poate stărui cu întrebări de genul *cine te ajută?/ce vrei să zici?,* etc, pentru a invita participanții la o reflecție în comun, în urma căreia profesorului nu-i rămâne decât să valideze sau să invalideze cele expuse. Tot aici recomandăm o formă alternativă de comunicare, care să-i permită studentului să repereze eroarea și să se autocorijeze, și anume: grimase particulare (pentru omiterea sunetului nazal/ pentru un timp verbal recent studiat, dar neglijat/ pentru nerespectarea sunetelor finale mute etc.). În cazul când eroarea nu jenează înțelegerea, soluția este reluarea acesteia spre o analiză colectivă abia după epuizarea expunerii. În plus, o strategie chibzuită din perspectiva didacticianului este uzitarea anonimatului, deoarece se evită evidențierea carențelor unui cursant în fața colegilor, astfel încât să nu fie pus în dificultate (Eskey, 1983: 315).

Așa cum comiterea greșelilor este o realitate firească în procesul de învățare, profesorul se face dator să creeze mediul în care elevul nu trebuie să aibă frică de a le comite, în caz contrar n-am avea interacțiune în sala de curs. Prin urmare, anume profesorul trebuie să-i facă pe studenții să conștientizeze lacunele, deoarece acestea îi ajută să înțeleagă motivul comiterii lor, îi ajută să se corecteze pentru a putea progresa, or confuzia dispare odată cu conștientizarea. La rândul lor, nici pentru profesori lacunele nu trebuie să devină un inconvenient, ci din contră, o oportunitate de a evolua, deoarece erorile depistate pot constitui atât o sursă de analiză a necesităților fiecărui student în parte, cât și o pistă productivă în vederea alegerii activităților țintă. Astfel profesorul își poate determina o abordare personalizată cu scopul de a-și revizui maniera de a preda.

Așadar, procedura corectivă trebuie să devină un mijloc pozitiv și ameliorativ atât pentru student, cât și pentru profesor pe întreg parcursul studierii unei limbi străine, Niciodată nu am putea oferi o soluție categorică, ea putând fi identificată într-un proces continuu de cercetare și observație din partea profesorului și, de ce nu, din partea celui care studiază. Fiecare profesor, mai devreme sau mai târziu, își apropriază metode personale, verificându-le validitatea și ajustându-le în permanență. Sperăm ca studiul de față să împărtășească reflecțiile celor preocupați de subiectul în cauză, ba mai mult, să fie îmbogățit grație criticilor lor.

Bibliografie

*** (2001). *CECRL (Cadrul European Comun de Referință pentru Limbi)*. Consiliul Europei.

Calvé, P. (1992). „Corriger ou ne pas corriger, là n'est pas la question". *Revue canadienne des langues vivantes,* nr. 48, 458-471.

Demirtaş, L. & H. Gümüş (2009). „De la faute à l'erreur: une pédagogie alternative pour améliorer la production écrite en FLE". *Synergies Turquie*, n° 2, 125-138. URL: <https://gerflint.fr/Base/Turquie2/lokman.pdf>. Consultat 23.08.2018.

Ellis, R. (2009). „A typology of written corrective feedback types". *ELT Journal*, vol. 63, nr. 2, 97-107.

Eskey, D. E. (1983). „Meanwhile back in the real world: Accuracy and fluency in second language teaching". *TESOL Quarterly*, 17(2), 315-323.

Gass, S. M. & L. Selinker (2001). *Second Language Acquisition: An Introductory Course*. Mahwah, N. J.: Lawrence Erlbaum Associates.

Guénette, D. & G. Jean (2012). „Les erreurs linguistiques des apprenants en langues seconde: quoi corriger, et comment le faire". *La revue web sur la valorisation du français en milieu collégial*, vol. 18, nr. 1.

Le numérique éducatif. URL: <https://www.pedagogie.ac-aix-marseille.fr/jcms/j_3/en/root>. Consultat 23.08.2018.

Teaching and Training Approaches during Technical English Classes

Irina Janina BONCEA
University of Craiova (Romania)
Department of Applied Modern Languages
<irina.boncea@yahoo.com>

ABSTRACT

The increasing demand for specialized English courses has led to an unprecedented interest in teaching methodologies that are able to deliver proficient graduates in specific English sub-domains. Be it Business English, Computer English, English for Aviation or Medicine, it is becoming increasingly clearer that straightforward traditional teaching cannot deliver highly proficient or efficient graduates in these fields. The challenges are numerous and complex, but it is the teaching approach that can make a significant difference. English Teaching is being replaced by the concept of English Training, a concept that the current paper is attempting to define and refine with a view on improving language proficiency and professional performance for graduates in technical ultra-specialized domains.

KEYWORDS: *English teaching, English training, technical English*

1. Introduction

In the ever-growing context of globalization in which graduates enjoy the opportunity to work anywhere in the world while elements of foreign business culture become pervasive in local organisations, it is becoming increasingly obvious that technical English classes need to include elements that are formative in this respect. In other words, teachers and trainers alike should prepare future graduates for the realities that the employment market relies on. A close relationship with the local industries is desirable, teachers need to revise language syllabi constantly and language classes require adaptation and upgrading that take into consideration optimal postgraduate professional integration. Obviously, the endeavour does not presuppose that language teachers prepare students for all the realities they will, at some point, be faced with in their work environments but there is stringent need to develop those sets of skills that encourage students' adaptability and integration in the workplace. The current paper proposes an integrated view on some aspects related to traditional teaching as a starting point for increasingly modern approaches to teaching based on corporate social and professional realities, aiming at blending training into teaching and the other way around. In describing language as a "social fact" and a "social reality", Halliday emphasized that "*By their everyday acts of meaning people act out*

the social structure, affirming their own statuses and roles and establishing and transmitting the shared systems of value and of knowledge" (Halliday, 1978:2). Professional reality is what students should be prepared for in order to ensure the affirmation of their statuses and roles as well as the transfer of mutual values and knowledge.

The attempt to integrate training into teaching during technical English classes must firstly take into consideration how to challenge students' learning patterns since most of them are accustomed to teacher-centred classes, information feeding during lecture-type courses and with little contribution on their part. Training techniques, on the other hand, rely heavily on students' participation, acting out and internalizing and expanding learning. Therefore, students are shown what to do, how to do it, after which they are expected to further develop the skill with additional practice, additional research and extension of the learned content. Switching from teacher-oriented to student-oriented classes can be expected to be relatively difficult.

The second component of the challenge consists of building intrinsic rather than extrinsic motivation as alongside the level of confidence. The student becomes aware that it is not for the exam grade that he/she makes the effort and progress, but rather for their future wellbeing at work. With such a distant objective in mind, students tend to lose focus, therefore intrinsic motivation, confidence and learning autonomy are difficult to achieve.

Finally, the large number of students at various language levels can impact the structure of the class and make the job even more difficult. Is compromising on class level a solution? Is it preferable to differentiate according to level and split the group into subgroups? Is the teacher able to manage such heterogeneity? Is there institutional support available? Presumably, these challenges should be tackled in order to ensure optimal conditions are met so that teachers can focus on integrating training into their classes.

2. How does *teaching* differ from *training* in ESL?

How does teaching differ from training as far as ESL classes are concerned? Which is more valuable to both employees and organizations upon graduation? How can teachers balance theoretical knowledge and practical skills during classes both in themselves as well as in their students**?**

In the academic world, the teachers' job is to build a knowledge foundation that will serve students for a lifetime. This foundation must be solid and extensive, based upon fundamental principles and expandable into collateral fields. Moreover, teachers must enable students to go forth and apply those principles in a variety of ways. Later on, in professional life, it will be the employer's responsibility to supplement students' knowledge with training for a particular business/technical context and update students' knowledge to keep pace with advances in technology.

Even though it is impossible to fully separate teaching from training in ESP classes, it is important to disseminate between these two inherent approaches, one of which will always take precedence over the other during classes.

A quick look at definitions for these teach and train in the Merriam-Webster Dictionary, reveals that ***to teach*** has many alternate definitions, including:

- To cause to know something
- To guide the studies of
- To impart the knowledge of
- To instruct by precept, example, or experience

On the other hand, **to *train*** means:

- To form by instruction, discipline, or drill
- To make prepared for a test of skill

Noticeably, training focuses on skill, while teach focuses on developing knowledge, conceptual learning, thus leading to the long-cited definitions of **competence** and **performance** as proposed by Chomsky (1965). Chomsky proposes an extension of Saussure's understanding of ***langue*** and ***parole*** by describing **competence** as the idealized capacity located as a psychological or mental property or function and **performance** as the production of actual utterances.

> We thus make a fundamental distinction between competence (the speaker-hearer's knowledge of his language) and performance (the actual use of language in concrete situations). Only under the idealization set forth in the preceding paragraph is performance a direct reflection of competence. In actual fact, it obviously could not directly reflect competence. A record of natural speech will show numerous false starts, deviations from rules, changes of plan in mid-course, and so on. The problem for the linguist, as well as for the child learning the language, is to determine from the data of performance the underlying system he puts to *use in actual performance.*
>
> (Chomsky 1965: 3)

In a nutshell, competence involves "knowing" the language whereas performance involves "doing" something with the language. In our view, teaching can greatly increase the level of competence, the actual knowledge of language rules and abstract understanding of a language, but it is only through integrated training that performance can be improved.

Chomsky further makes note of the fact that *"Observed use of language (...) cannot constitute the actual subject matter of linguistics, if this is to be a serious discipline"* (*Ibid*.: 4). It is obvious that it is **competence** that is to lie at the centre of linguists' attention.

> Linguistic theory is concerned primarily with an ideal speaker-listener, in a completely homogeneous speech-community, who knows its language perfectly and is unaffected by such grammatically irrelevant conditions as memory limitations, distractions, shifts of attention and interest, and errors (random or characteristic) in applying his knowledge of the language in actual performance.
>
> (*Ibid*.: 3)

Far from the idealized language class, the harsh reality is that students with high levels of competence (already difficult to achieve) are not necessarily excellent performers. Surprisingly, students with low confidence levels often complain of the fact

that that knowing too much (grammar) makes them more reluctant to speak as they waste time struggling with accuracy to the detriment of fluency.

Further on, the definition of **training** seems to imply a narrower focus than **teaching** and possibly a shorter timeframe. That is, training takes less to acquire and consolidate, it displays immediate results, whereas teaching implies deeper complexity, implies more stages and stretches over longer periods in producing results. Also, we might associate training with the notion of exercises that we repeat until we "get" the skills we are trying to acquire - until they become almost a second nature. The definition for teaching, by contrast, entails a deeper acquisition of knowledge and a longer timeframe, as it often stretches over the entire duration of our lives.

3. An integrated approach

Another set of questions arises. Firstly: can we train with little knowledge? Yes. It is possible to develop a skill based on limited knowledge input. For instance, we can train students to drill verbal conjugations, or to make a presentation of the inside of a computer/car/ engine etc. by repetition and drilling. There was the case of an elderly student working for the railway company who asked the teacher to teach him a set of sentences he needed at work such as train timetables, stations and ticket fees. He learned them by heart and occasionally asked to be heard out, to correct his pronunciation. Was this training effective? Has it helped him in his work? Definitely. Has the teacher taught him English? No.

Secondly, is it possible to teach without training: definitely, as centuries of traditional teaching demonstrate. It is not, however, a desirable enterprise during ESP classes. Academic lectures are packed with knowledge to be transferred but are quickly becoming obsolete as students' patience quickly runs out and technological alternatives are increasingly easy to access. For instance, why attend boring lectures when you can click buttons and watch informative videos or learn grammar or vocabulary online? Additionally, as stated by Zamfira (2013: 179) *"although the demand for specialists and university training in the different branches of ESP is unprecedented, there is little research being conducted in the methodology of its teaching"*. The reality remains that ESP does not enjoy as much interest in research of methodology and didactics as ESL, which leaves ESP teachers in the situation of creating their own methodology in the pursuit of effective information transfer and skill development. Combined with the need to motivate students and maintain their interest in class, the challenge is constant and it requires great effort on the part of the teacher.

Moreover, teachers find it difficult to keep up with the latest advances in technology and stand the risk of conveying information that is outdated. ESP teachers are not expected to teach everything that students are supposed to know but rather to select core knowledge that can later be expanded and refined into what students need in the workplace, where they will do most of their training on site, including to develop specific skills and specialized vocabulary. An additional challenge thus arises

during ESP lectures: that is to select which knowledge is CORE and can later help students develop their skills through training.

4. Students' and teachers' goals in ESP classes

At this point, it is essential to understand college students' goals. What motivates students? An intense internal urge to learn is to be desired but, unfortunately, it is not always the case. Most college students have three primary goals with respect to their courses:

a) Getting good grades. In academia, grades are how students are measured, however irrelevant this might be to the evaluation of learning. Some people don't perform well in tests and struggle to get good grades. But most instructors will assign grades to indicate how well students have grasped the course material. In technical English courses, it can be quite difficult to measure how much knowledge has been transferred and hoy many skills have been developed. We believe that the evaluation of skills should take precedence over the evaluation of knowledge due to the practical necessity of ESP in the students' further professions.

b) Finding employment after graduation is a key motivational factor for most students. Many engineering science students are worried about job prospects when they leave school. They know that the current employment market for engineers is not as generous as it was back in the good old days. It is a very competitive environment and success is often determined by how well one performs in the interview in English. Hence the need to work hard with students in order to make sure they develop enough skills and sound knowledge to make themselves attractive to potential employers.

5. Balancing training and teaching with technical vocabulary

The ESP class will often display a blend between the teaching part and the training part. The balance of this blend depends as much on the teacher's as well as on the students' expectations and capabilities, pre-existing knowledge and motivation. The teachers' job thus becomes a constant struggle to ensure that students learn fundamental principles and after that the job becomes teaching students how to use specific tools and techniques to develop the skills they need.

The context in which technical vocabulary emerges may appear intimidating for the teacher and students alike. A teacher may appear frightened at first, but one must bear in mind that general engineering is the area which most engineers or engineering students use and will be expected to deal with. As noted by Choroleeva (2012) any branch of language, including ESP, stems from General English – '*it has inherited the patterns of word formation, and syntactic and discourse organisation*'. The CORE principles that technical students need pertain both to General English and Technical English. Nonetheless, choosing content for the specific purposes of learning can become challenging partly because language teachers usually do not possess inside knowledge of the profession and they are expected to specialize in the

technical field to an extent that allows them to teach. As pointed out by Zamfira (2013: 180) *"the challenge of ESE teachers is not only to master a specific area of vocabulary which they should then transmit, but to gain insider knowledge of that subject, not by becoming engineers themselves, but by finding ways to best put the language at the service of students as future professionals, in an interdisciplinary approach"*. To make matters more complicated, students are either reluctant and have numerous preconceptions about technical vocabulary or, on the contrary, are overeager and want to learn things that the teacher is not prepared for.

We must bear in mind, however, that it is not the teacher's job to cover all vocabulary or all fields in which an engineer operates at any given time. A good ESP teacher knows that in teaching ESP they needn't go deep into professional English but rather remain afloat with vocabulary and language concepts which both the teacher and students are comfortable with. Also, *"the texts must not be too difficult, because neither the ESP teacher, nor the students have such a high a level of professional knowledge, but should contain some challenges which can activate the professional knowledge of the students"* (Helsvig, 2010). In other words, the teacher's key role is to activate students' learning and enable the development of skills rather than teach them everything they will need to know in their future profession. It is this understanding that enables teacher to switch from teaching to training.

For instance, an ESP course entitled Safety Measures in Engineering will teach students essential vocabulary in this area (protective gear, hazardous materials and environments etc.), will enable the learning of modals and their shades of meaning, but will train students to make a presentation of safety measures, to make an analysis and think critically, come up with a solution, express degrees of probability with high accuracy and so on. It will not teach or train students for the specific safety measures they will encounter in the workplace but it will empower them to deal with them when need be as they have developed CORE knowledge and practical skills for this. As pointed out by Lansford (2012:3) we must *"Think of ESP as a pyramid. Special lexis is the small pointy part at the top. The wide foundation of the pyramid is the English that everyone uses every day – the grammatical building blocks of sentence structure, verb tenses, adverbs, etc. Special lexis is important, but is useful only with the support and structure of English sentences to put it into."* Thus, the key to success consists of obtaining a good balance between four crucial elements: technical lexis, general English language/grammar, special context and pedagogy.

Identifying the construction of discourse and enabling students to deconstruct the ESP language should be the key objectives of ESP teaching. Therefore, an important role of an ESP teacher is to comprehend, analyse and reprocess meaning and, most importantly, to pass the skill over to students. This essential skill pertains to ***training*** rather than to **teaching**. Knowledge is to be rendered in the form of analyzing, understanding and applying principles to produce similar output. In other words, rather than feeding a hungry man with a fish meal, it is better to teach than man how to fish. It is **training** that empowers students as it demonstrates they can produce similar output upon practice. Technical vocabulary can be taught and revised using

crosswords, speed search, word searches and puzzles, and communication activities in the form of games, debates, presentations and posters made by students will loosen up class atmosphere and boost students' confidence and skill. For example, students can be asked to analyse the function and purpose of a piece of equipment or technology by imagining what life would be like without it. This exercise can help loosen the tension and provide an icebreaker for increasingly difficult segments to be taught, such as Conditional clauses or Subjunctive structures.

6. Teaching during communication activities

Setting up the platform for authentic specialist discourse in the class remains the key aim of the Technical English teacher. Real-life communication through conversation, extended texts and negotiations or debates will give rise to challenges that are impossible to anticipate. Teachers will assume the role of mediator: asking for information, clarifying, interrupting and making suggestions, providing descriptions, and all other familiar activities.

Lessons aim at developing particular skills such as describing functions and processes, explaining how devices or systems operate, specifying and describing properties of a particular system, discussing various technical issues, explaining methods and techniques, presenting results, diagnosing problems and providing solutions, negotiating etc. the teacher/ mediator will ensure optimal understanding of their learners' target context, provide students with the opportunity to listen to and employ authentic technical language in the specialised area, and empower the students with the much needed tools in the performance of the task. The teacher will not lecture/teach visibly but there will be a high degree of knowledge transfer. The interesting fact is that the teaching is accomplished through training. They cannot be totally separated and, surprisingly, students are not even aware of the fact that the teacher has taught them something. Students need to focus on the subject matter they are expert at, and which is presented in a slightly modified but still flexible context to meet the teacher's needs and class specificity. Extensive communication will contain specialised lexis which students must infer from context along with previously learned grammar in pre-set templates that force students to practically use the learned grammar.

7. Conclusions

Decades of traditional teaching have resulted in development of second language competence for an amazing number of students who have struggled for years and have eventually managed to conquer foreign language grammar establishments. Nonetheless, time is of the essence nowadays and students of foreign languages desire quick results in developing language fluency in a particular domain of study pertaining to ESP. There is no quick -fix solution to this request, but for ESP teacher there is a chance that fluency develops more quickly simply by integrating training into their teaching.

References

Basturkmen, H. (2010). Developing courses in English for Specific Purposes, New York: Palgrave MacMillan

Braine, G. (2010). Nonnative Speaker English Teachers, Research, Pedagogy and Professional Growth, New York: Routledge.

Chomsky, N. (1965) Aspects of the Theory of Syntax. Cambridge, Mass.: M.I.T. Press.

The Handbook of English for Specific Purposes, eds. Briand Paltridge & Sue Starfield (2013). Chichester: Blackwell.

Choroleeva K. (2012). Some Issues in Teaching English for Specific Purposes (ESP). retrieved Nov. 2018 at https://ojs.kauko.lt/index.php/ssktpd/article/view/99

Gatehouse, K. Key Issues in English for Specific Purposes Curriculum Development, retrieved Nov. 2018 at http://iteslj.org/Articles/Gatehouse-ESP.htm

Halliday, M.A.K. (1978). Language as a Social Semiotic. The Social Interpretation of Language and Meaning. London: Edward Arnold

Helsvig, J. (2010). ESP – Challenges for learners and teachers in regard to subject-specific approach, Šiuolakinio specialisto kompetencijos teorijos ir praktikos dermė, Vol 1, retrieved Nov. 2018 at http://hltmag.co.uk/apr12/mart01.htm

Lansford, L. (2012). Tricks of the Trade: Teaching English for engineering.retrieved Nov.2018 at http://oupeltglobalblog.com/2012/10/30/tricks-of-the-tradeteaching-english-for-engineering

Khalifa M., ESP Teaching: Reversal of Roles between ELT Teachers and Subject Specialists, International Journal of Social Science and Humanity, Vol. 2, No. 6, November 2012

Merriam-Webster's Essential Learner's English Dictionary (2010), Merriam-Webster Inc.

Zamfira, R. (2013). “Materials Development in the Teaching of English for Science and Engineering (ESE),” *Analele Universităţii din Craiova. Seria Ştiinţe Filologice. Limbi Străine Aplicate*, Anul IX, Nr. 1/2013, pp. 179-186.

La détonation après-coup : un certain aspect dans le fonctionnement de l'humour san-antonien

Virgil BORCAN
Université « Transilvania » de Brașov (Roumanie)
Faculté des Lettres
<virgilborcan@yahoo.com>

ABSTRACT: The Aftermath Detonation: A Certain Aspect in the Functioning of San-Antonian Humour

More than one stroke brings Frédéric Dard closer to Balzac and, in the background, to Rabelais. Already past the 200th novel, it's The Superhuman Comedy, because Balzac too was monotonous in writing. Besides, aren't Sana and Béru reappearing characters, always the same and yet other? But where the author of thrillers borders on genius, it is at the level of humour, which is not – or rarely – "mechanical tackle on living", but rather a kind of rocket with stages (lexical, semantic, even epistemological) which explode one after the other, sometimes pages after. It's inexhaustible. So not at all mediocre. So much for the detractors.

KEYWORDS: *background, monotonous, level, humour, inexhaustible*

Plus d'un trait rapproche Frédéric Dard (1921-2000) de Balzac et, à l'arrière-plan, de Rabelais. Passé le 200e roman, c'est toujours une *Comédie inhumaine* par ses dimensions, si l'on peut se permettre de paraphraser le titre d'André Wurmser. Du côté des personnages, par exemple, on peut considérer le commissaire San-Antonio, ainsi que Bérurier comme des personnages reparaissants, ayant le rôle narratif fondamental d'assurer la cohésion de l'ensemble romanesque. D'autre part, et tout comme Balzac, Dard mise sur la compétence encyclopédique du lecteur, voilà pourquoi ses détails sont souvent significatifs et symboliques, "effets de réel" dans la terminologie de Barthes, et non pas byzantins.

En outre, les dimensions des personnages en question les rapprochent, d'une part, de ceux de la *Comédie humaine*[1], des géants débonnaires de Rabelais, d'autre part. Ce qui les unit est surtout ce merveilleux esprit gaulois (caractérisé par l'invention lexicale et l'humour grivois) qui imprègne et le cycle rabelaisien, et *Les contes drôlatiques* balzaciens. En ce sens, Xavier-Laurent Salvador a raison d'affirmer :

> Rabelais (ça va de même pour Dard) *est* la littérature quand les autres *pensent* la langue. Et la différence est alors grande entre ceux qui établissent un dogme spéculatif

[1] « Car les héros de l'Iliade ne vont qu'à votre cheville, ô Vautrin, ô Rastignac, ô Biroteau ! », pensait Baudelaire (Cf. Ch. Baudelaire, *Curiosités esthétiques*, Paris, FB Éditions, 2014).

> et ceux qui inventent les moyens de dire ce qu'ils ont à dire, parce qu'ils doivent le dire.[2]

Tout est fait pour provoquer le rire, depuis la caricature récurrente de Bérurier et jusqu'à la truculence de la langue verte. Je me souviens d'une édition du *Bouillon de culture* de Bernard Pivot ayant comme invité Frédéric Dard, au début des années '90. En cinq minutes rien ne tenait plus à sa place et on s'esclaffait de rire en commençant par le réalisateur.

Mais ce qui rend Frédéric Dard inconfondable (et sans épigones d'ailleurs) c'est l'invention lexicale, la profusion du langage qui le rend si difficile à traduire[3] : néologismes, calembours, emprunts à l'argot ou à des langues étrangères, emplois fautifs de temps ou de modes, incorrections volontaires ainsi de suite. C'est Dard lui-même qui avoue : *« J'ai fait ma carrière avec un vocabulaire de 300 mots. Tous les autres je les ai inventés. »* La syntaxe est réinventée, le français san-antonien se situant à mi-chemin entre l'écrit et l'oral.

Entre autres chercheurs, Françoise Rullier-Theuret inventorie quelques procédés d'enrichissement de la langue chez San-Antonio, entre autres :

- la dérivation impropre : *« anxieusa-t-elle »*
- la composition par soudure graphique : *« demandavoixbassé-je »*
- la dérivation métaphorique : *« moule à gaufre »* pour 'visage'

En bon élève de Rabelais[4], l'auteur a assimilé sans reste la leçon de la contrepèterie (source majeure d'humour gaulois), mais l'appétit sexuel démesuré d'un Bérurier n'a rien à voir avec la trivialité, ce n'est qu'un "moteur textuel" si j'ose dire, qui rend spécial son propriétaire. Tout comme la prévalence de l'argot. Il faut cependant observer que l'invention lexicale de Frédéric Dard dépasse la productivité de la langue verte.

Les exemples abondent, j'en citerai quelques-uns tirés du roman *Les morues se dessalent* :

> N'ensute de quoi je me mets en quéquette d'un petit hôtel fripon pour couples de passage (p. 38)
>
> Je cigle sa conso au loufiat venu s'enquérir de la mienne. (*ibidem*)
>
> Je vous souhaite le bon suaire. (p. 41)

---

[2] X.-L. Salvador, « Démesure(s) rabelaisienne(s) et esprit gaulois chez San-Antonio », in *San-Antonio et la culture française*, T. Gautier & F. Rullier-Theuret, Chambéry, Presses de l'Université de Savoie, 2010.

[3] D'où la nécessité des bonnes traductions dont parle entre autres Laurențiu Bălă dans son étude, « Pourquoi (re)traduire San-Antonio aujourd'hui (en roumain) ? », publiée dans le volume de la conférence *Pourquoi (re)lire San-Antonio aujourd'hui ?* Dijon, France, 2014.

[4] On attribue à Rabelais la paternité du contrepet : *« Il faut voir si les vieilles femmes sont folles à la messe. »*

Parfois le mécanisme du rire est déclenché par une référence culturelle sobre dans un contexte burlesque :

> Lui aussi rayonne. Clair-obscur. Un Rembrandt. (*ibidem*)

Autrefois le narrateur manifeste *« un solide mépris du pluriel des mots en* -al » :

> Deux spécials !

Ou encore, c'est l'onomastique qui vous fait tordre de rire :

> le vicomte Hugues Capet de Flatulence
>
> le commissaire Raï Duku (raie du cul)
>
> Tekunpovkon (T'es qu'un pauv'con)
>
> Wat Chié (WC, Va chier !)

Un aspect très intéressant de l'écriture de San-Antonio réside dans ce que je me suis permis d'appeler « la détonation après-coup », c'est à dire dans l'effet humoristique déclenché *a posteriori* par une séquence apparemment neutre, parfois solennelle (comme une fusée à étages). C'est un procédé apparenté, dans une certaine mesure, à celui de la contrepèterie classique, qui sous un message vraisemblablement neutre en cache un autre, d'habitude grivois ou scabreux (ex. : *La comtesse craint que sa mue la perde*.).

Citons-en quelques exemples :

> Cela dit, je salue la qualité de l'invention. La texture, les couleurs, la température même, entretenue par une pile insérée dans les faux roustons. Du bel art ! Système d'émission séminale incorporé, déclenchable par simple pression. L'épanchement s'opère dans les conditions précises des éjaculations vivantes. Des engins pareils, je vais vous dire, commissaire : c'est la mort de l'homme ! Sa dérision aboutie. Qu'on trouve un procédé pour rendre cet ersatz fécondant (et avec ces salauds de scientifiques on peut s'attendre à tout !) et le mâle disparaît de la planète. N'y subsisteront plus que des amazones ![5]

Ou bien :

> Elle avançait dans sa robe du soir comme lorsqu'on s'obstine à passer à deux dans une porte-tambour.
> Le Vieux me prit le bras.
> - C'est elle ? murmurai-je.
> - Non, me répondit-il, c'est LUI ![6]

[5] San-Antonio, *Les Morues se dessalent*, p. 22.
[6] San-Antonio, *Y'a de l'action*, p. 11.

À noter, dans ce deuxième cas, l'effet visuel.

Ou bien encore, avec un enjeu intertextuel qui en fait toute la saveur :

> Je découvre M. Petit-Littré affalé dans son fauteuil Louis XIII à os de mouton. Son visage ne m'est pas inconnu car c'est un homme célèbre. N'est-il pas l'éditeur heureux de Paul-Louis Muguet, le mineur de fond-poète qui obtint le Prix de l'Académie Française l'an dernier pour son ouvrage « Tous au Charbon » ? Ode à la fois futuriste et spéléologique dans laquelle se révèle le style sous-terrain, plus communément appelé « Style grisou ». Grâce auquel la littérature française s'est enrichie de la phrase sans verbe et sans épithètes ? N'est-ce pas également Petit-Littré qui découvrit tant de talents vigoureux qui sans lui seraient demeurés ignorés du gros public ? Je n'en veux citer pour exemple que les principaux : Minouchet, le bébé-prodige qui pondit : *« Le lait à la bouche »* alors qu'il n'avait que dix-huit mois et trois dents ; Valentine Bichu, qui décrocha le Goncourt avec *« Le doigt d'une jeune fille rangée »* ; Victor Sacrebleu et son pamphlet politique intitulé « *Le vieil homme et l'amer »*. Mais Petit-Littré n'est pas seulement un découvreur, il a apporté sa contribution directe à la gloire des classiques en éditant toute l'œuvre de Balzac, depuis l'exemplaire 00.01, sur papier maïs à bout filtre. Bref, c'est quelqu'un.

À chaque fois, San-Antonio mise, on l'a déjà dit, sur la compétence encyclopédique du lecteur, mais en même temps il se moque de son « horizon d'attente ». On s'attendrait, dans ces détonations après coup, à un tout autre dénouement – d'où l'effet comique (un comique « intellectuel », oserais-je dire, sinon livresque).

En se caractérisant lui-même (*Mes délirades*), San Antonio se définit comme suit :

> Créateur d'un nouveau langage, à ce qu'il paraît, avec du génie plein la musette : je bougresse, je transgresse, digresse, tendresse ! Y'en a qui détestent, d'autres qu'aiment... J'ai pas peur des mots. C'est une fière luronne la langue française. Seulement, elle a marre d'être respectée !

On va sans doute tarder en attendant un écrivain d'une force d'invention équivalente. Il faut le dire : ni le français, ni sa littérature ne sont plus les mêmes après San-Antonio. Ce qui, avouons-le, n'est pas peu de chose.

Bibliographie

San-Antonio, *Les Morues se dessalent*, Paris, Fleuve Noir, 1988.
San-Antonio, *San-Antonio chez les mac*, Paris, Fleuve Noir, 1969.
San-Antonio, *Y'a de l'action*, Paris, Fleuve Noir, 1967.
San-Antonio, *Mes délirades*, Paris, Fleuve Noir, 1999.
Baudelaire, Ch., *Curiosités esthétiques*, Paris, FB Éditions, 2014.
Barthes, R., *L'effet de réel*, Communications, 11, 1968.
Wurmser, A., *La Comédie inhumaine*, Paris, Gallimard, 1964.

Metafora ca spațiu al productivității semantice și cognitive

Adrian-Florin BUŞU
Universitatea din Craiova
Departamentul de Limbi Moderne Aplicate
<adibusu2002@yahoo.com>

ABSTRACT

Following a rough examination, we can observe that we use the metaphor unconsciously in everyday communication situations. The metalanguage which serves to explain this concept is also made of metaphors. We use metaphors when we communicate because we think metaphorically. The verbalisation of a thing, that is the *equivalence in difference* implies approximation. Concepts are basically no more than abstract units of knowledge which help us identify approximately the actual domain determined by them. There are no total synonyms, because every concept is meant to particularize and because language cannot denominate singularities, except for cognomina, it cannot individualize the object. What language does is to function as a mental scheme, as a way of organizing human experience.

KEYWORDS: *metaphor, approximation, concept, thinking, knowledge*

Preambul

Sistem mediator al raportului cu realitatea și parte constitutivă a gândirii, deci a cunoașterii logice, intuitive, mitico-simbolice, imaginative, limbajul ne apare, potrivit opiniei lui Edgar Morin[1], deopotrivă metaforic (analogic), așadar potențial comprehensiv, dar și prepozițional (logic), deci potențial explicativ.

Aserțiunea lui Morin este de reținut pentru faptul că, stabilind un raport de complementaritate între cele două aspecte ale limbajului, stabilește, în fond, același raport între cele două tipuri majore de activitate cognitivă – comprehensiunea și explicarea – cu care operează interpretarea în năzuința de a identifica și conferi sens realității. Categorizarea lingvistică este modul de a da conținut empiric conceptului de interpretare.

Acestor două tipuri de activități superioare ale intelectului li se alătură substituția, care se leagă de caracterul specific al limbajului-mediator al omului cu lumea. Lipsită de fundament ontologic, aceasta din urmă își definește relațional componența semantică: Peirce și Saussure au explicat corect că semnificația unui cuvânt nu poate fi clarificată izolat, ci numai ca valoare în cadrul sistemului, aceasta însemnând că orice cuvânt se explică prin alte cuvinte.

[1] Edgar Morin, *La méthode*, vol. III: *La conaissance de la conaissance*, Seuil, Paris, 1986, p. 151.

Dacă singura posibilitate de a ști ce înseamnă un anumit termen este să îi căutăm un echivalent sau să-l explicăm printr-o parafrază, așa cum procedează autorii dicționarelor, se poate înțelege că *echivalența în diferență* despre care vorbea Jakobson nu își găsește rezolvarea în structuralismul saussurian, în care relația între un semnificant și un semnificat este arbitrară. Saussure a insistat cu fermitate asupra acestei teorii, care este greu de destructurat, argumentele sale fiind pertinente. Insuficiența semantică a conectorilor (prepoziții, conjuncții, articole) luați separat, este simțită, de pildă, de orice vorbitor de limba română. Semnul lingvistic nu comportă un raport intrinsec și nici stabil cu semnificația sa, fiind convențional și întotdeauna social, dovada constituind-o pluralitatea limbilor, deci faptul că același obiect primește denumiri diferite în limbi diferite. Semnificantul nu conține în structura sa fonică niciun element care să poată aminti conținutul semnificatului său. De aceea, exprimarea denumirii unui lucru prin alte cuvinte, adică problema *echivalenței în diferență* implică aproximarea. Conceptele, în fond, nu sunt altceva decât unități abstracte de cunoaștere care ne ajută să identificăm cu aproximație zona concretă determinată de ele. Într-o ierarhizare riguroasă, sinonime perfecte nu există, mai întâi pentru că orice concept e construit prin eliminarea unor trăsături nesemnificative, dar capabile să particularizeze, apoi pentru că limbajul nu poate denumi singularități (cu excepția numelor proprii), nu poate individualiza obiectul, propunându-se doar ca schemă mentală, ca mod de organizare a experienței umane. Cunoașterea lingvistică sau cunoașterea organizată în limbaj este o schematizare de comportă deseori nedeterminări și incertitudini.

Rațiune și imaginație – teorii ale interacțiunii

Teoria kantiană a *schemei* clădită pe interacțiunea celor două facultăți – rațiunea și imaginația – prescrie, prin amplitudinea semantico-ontologică, orientarea actuală în analiza conceptualizării. Filozoful german definește rațiunea ca sferă a marilor principii, iar imaginația ca facultate de a reprezenta un obiect în intuiție, chiar fără prezența sa, ceea ce înseamnă că gândirea e țesută din reprezentări care au surse în obiectele lumii sensibile, în câmpul experienței. Considerând imaginația drept parte constitutivă a naturii umane, capabilă să producă reprezentări, chiar și în absența obiectelor, Kant vizează două cazuri: al *exemplificării*, când e vorba de un concept empiric, deci căruia i se poate găsi un echivalent în universul fenomenelor, și al *schemei*, când e vorba de construirea unui concept a priori, cum ar fi o figură geometrică, un triunghi, care există doar în gândire. Schema este înțeleasă astfel ca instrument conceptual, ca regulă de construcție, așa cum este înțeles conceptul contemporan de *model*: *Conceptul de câine semnifică o regulă potrivit căreia imaginația mea poate trasa de manieră generală figura oricărui patruped, fără a fi restricționată de vreo figură specială pe care mi-o oferă experiența sau de vreo imagine posibilă pe care s-o reprezint în mod concret*.[2]

[2] Immanuel Kant, *Critique de la raison pure*, Pléiade I, Gallimard, Paris, 1980, pp. 886-887.

Suntem înclinați să atribuim un coeficient ridicat de obiectivitate considerațiunilor de mai sus ale lui Morin, deoarece acesta privește dintr-o perspectivă antropologică cele două tipuri ireductibile de cunoaștere, de care ne folosim atât în teorie, cât și în practică. Omul aspiră să exprime prin cuvânt natura lucrurilor, așadar între limbă și gândire este o unitate indisolubilă. Cuvântul poate exprima reprezentări, imagini simple, tipuri, structuri, stări psihice, concepte, acestea din urmă fiind expresii ale unor complicate procese psihologice necesare pentru identificarea și cunoașterea lucrurilor cercetate. Cele două aspecte ale limbajului – metaforic și prepozițional – reflectă cele două tipuri de cunoaștere – comprehensiunea și explicarea. Aceasta din urmă este cunoașterea obiectivă, analitică, metodică, fiind legată de raționalitate. Ceea ce o caracterizează este limbajul univoc și metalimbajul descriptiv și riguros al științelor dure, căruia îi acordăm, prin consens, autoritatea obiectivității, cu toate tendințele demistificatoare înregistrate în epistemologia post-pozitivistă.

Mai aproape de noi, în celebra carte *The Metaphors We Live By*, Lakoff și Johnson (1980) consacră două capitole (26 și 27) limitelor mitului obiectivității revelate de metaforă. Comprehensiunea în sensul propriu al cuvântului acționează în spațiul analogiei, vizează similitudinile, reprezentarea indirectă prin metaforă și simbol a trăirilor și imaginilor care nu pot fi puse în ecuație rațională. Când schemele logice nu funcționează, ne refugiem în lumea plăsmuitoare a faptelor. Comprehensiunii îi sunt proprii subiectivitatea și afectivitatea. Metafora este expresia subiectivității, având funcție euristică, obligând la acel *a vedea ca* teoretizat de Wittgenstein și Marcus Hester, la descoperirea unor noi semnificații ale lucrurilor.

Dificultatea comprehensiunii și a explicării de a exista în mod independent le obligă să se afle totdeauna într-o implicație reciprocă. Pe lângă subiectivitate, oricărei experiențe de comprehensiune i se asociază strategia universală a reducerii nefamiliarului la familiar, care guvernează abordarea fenomenelor noi. Căutăm întotdeauna să aprehendăm noul prin structurile mentale de care dispunem, să încadrăm ceea ce nu cunoaștem în categoriile de care spiritul nostru se servește.

Asimilarea noului se pliază pe relația tensionată între subiectul cunoașterii și obiectul său. Conștiința teoretică a omului modern îl plasează în centrul fenomenelor care sunt cercetate, adică al reprezentărilor pe care le produc în noi lucrurile în sine. Ontologia cuprinsă în doctrina lucrului în sine a lui Kant pare sigură. Ideea că semnele lucrurilor nu se confundă cu lucrurile desemnate nu poate fi, epistemologic, expusă la alienări cognitive. În acest sens, afirmația lui Saussure că semnul lingvistic este arbitrar rămâne valabilă. Lucrul în sine este ceva care există independent de percepția noastră – existența propriu-zisă. Obiectivitatea este relativă căci, la scară umană, acesta rămâne inabordabil. Accesul la lucruri ne este mediat de concepte, scheme, modele, care nu sunt instrumente neutre de comunicare, ci structuri lingvistice constituite pe baza structurilor anticipative. Limbajul, în concepția lui Heidegger și Gadamer, nu enunță lucruri pe care le-am înțeles deja prelingvistic, nu îmbracă în cuvinte semnificații și experiențe, căci aceasta ar presupune o semantică delimitată anterior cunoașterii prin limbaj.

Paradoxul acesta este semnalat corect de Elena Faur în cadrul semanticii cognitive de orientare lakoviană *care situează metaforele conceptuale într-un spațiu*

mental anterior celui semantic al limbajului.[3] Un punct de vedere asemănător are Maria-Alexandrina Tomoioagă, potrivit căreia *nu putem separa lingvisticul de conceptual, dar nici conceptualul de lingvistic, întrucât conceptualul ia naștere în spațiul semnificativ al limbajului, iar limbajul, în latura sa esențială, reprezintă, de fapt, conceptualizare*.[4]

Structurile anticipative joacă un rol esențial în științele umane care implică o reflexivitate accentuată, dar ele funcționează și în științele naturii. Comprehensiunea este inerentă oricărui tip de cunoaștere și comunicare și favorizează analogia. Structurile lingvistice se înrădăcinează într-un context istoric, aparțin unei intertextualități conceptuale și justifică analogia în sensul inserării unui aspect din fluxul experienței senzoriale într-o clasificare deja constituită ce se încheie printr-o sistematizare specifică a lumii.

Analogia constă în transferul semnificațiilor dintr-un domeniu într-altul. Același proces are loc, în cazul metaforei. Concepția lui Max Black despre metaforă are la bază funcția euristică a analogiei în construirea ipotezelor. Analogia instituie prezumția unei echivalențe între relații funcționale în domenii străine, îndepărtate unul de altul, între care ar putea, totuși, exista o corespondență. Black nu mai acceptă viziunea tradițională asupra metaforei ca procedeu ornamental, ca simplă substituție lexicală bazată pe asemănarea dintre lucruri și idei, pronunțându-se în termeni categorici împotriva definirii metaforei printr-o comparație prescurtată. Pentru Black, metafora nu se rezumă la a constata asemănări; mai mult, ea nici nu provine din existența unei asemănări ci, de fapt, instaurează asemănări, antrenând imaginația productivă în sensul kantian să accepte conexiuni între obiecte pe care, anterior, nimeni nu le-ar fi crezut posibile sau compatibile. Metafora este privită ca o structură interactivă, ca un spațiu al *productivității semantice și cognitive*, constituind un instrument puternic de *redescriere a lumii*.[5]

Diferențe de viziune și abordare

Pe folosirea analogiei se întemeiază atât comparația-similitudine, cât și metafora. În cazul comparației, este vorba de o folosire logică, de un raționament implicit. În cazul metaforei, analogia este folosită pur semantic, fiind vorba de un transfer direct, pe care îl exprimă bine proiecția frapantă, uluitoare chiar, a metaforei *in praesentia*. Paul Ricoeur generalizează în metaforă esența ei predicativă, procesul metaforic fiind, în consecință, unul semantic. Pentru Roman Jakobson, procesul metaforic este unul semiotic prin excelență, în domeniul semnelor, esența metaforei fiind substitutivă. Diferența aceasta de viziune asupra conceptului de proces metaforic este subliniată de Paul Ricoeur: *Jakobson generaliza un fenomen semiotic, substituirea unui*

[3] Elena Faur, *Integral Semantics and Conceptual Metaphor: Rethinking Semantics Framework* in *Journal of Cognitive Semiotics*, V, 2013, nr. 1-2 ,p. 19 (108-139)

[4] Maria-Alexandra Tomoioagă, *La métaphore dans l'activitè de parler*, în *Studia Universitas* Babeș Bolyai, Phylilogia, LVIII, nr. 2, 2013, p. 208 (201-214)

[5] Max Black, *Models and Metaphors*, Cornell University, Press Ithaca, NY, 1971, p. 4

termen prin alt termen; noi generalizăm un fenomen semantic, asimilarea reciprocă a două arii de semnificație, prin mijlocirea unei atribuiri insolite.[6]

Cu o mobilitate a spiritului neobișnuită și cu gustul pentru raționamentul noncanonic, Ricoeur surprinde prin rafinamentul asociațiilor și distincțiilor intelectuale cu care operează, așa cum se poate observa când definește metafora. El apropie metafora de ceea ce Gilbert Ryle numește *category mistake - eroare categorială*, care constă în a *prezenta faptele dintr-o categorie în idiomurile apropiate altei categorii*.[7] Pentru Ricoeur, definiția metaforei *nu este, într-adevăr, radical diferită: ea constă în a vorbi despre un lucru în termenii altui lucru, care îi seamănă. Suntem ispitiți să spunem că metafora este o eroare categorială calculată; din acest unghi, cele patru specii aristotelice sunt din nou reunite*.[8]

În metaforă, Ricoeur conciliază vizibilul cu eluzivul configurate de Jakobson în *echivalența în diferență* astfel: *Metafora, figură de discurs, prezintă în mod* deschis *prin mijlocirea unui conflict dintre identitate și diferență, procesul care, în mod* acoperit*, generează ariile semantice, prin fuzionarea diferențelor în identitate*.[9]

De model, metafora se apropie prin potențialul euristic. Ca instrument conceptual, modelul deschide calea unor transformări supravegheate. În concepția lui Ricoeur, metafora nu este un nume impropriu, ci o predicație nonpertinentă. El aplică sugestia la înțelegerea metaforei, dar ea poate fi folosită la fel de bine și în cazul modelului. Pentru filozoful francez, problema încorporării imaginii în operația propriu-zis semantică impune tratamentul psiho-lingvistic al imaginii înseși. Crearea iluziei imaginative este posibilă prin considerarea imaginii drept ultimul moment al unei teorii semantice. Complexitatea teoretică a ancorării imaginii în inovația semantică îl orientează pe Ricoeur spre explorarea frontierei *dintre semantică și psihologie unde are loc joncțiunea dintre verbal și non-verbal*.[10] Explorarea acestei frontiere este posibilă, în opinia sa, prin instalarea aici a unei psiho-lingvistici *post-lingvistice*, al cărei scop este *de a integra într-o nouă disciplină analiza componențială a câmpurilor semice și operațiile spiritului care le parcurge*.[11] *A vedea ca* – sintagma de origine wittgensteiniană, pe care Ricoeur o preia de la Marcus Hester, este gândită, așadar, ca o experiență – act, ca o fuziune a sensului verbal și a imaginii: *Astfel, a <vedea ca> joacă în modul cel mai exact rolul schemei care unește conceptul* <u>*vid*</u> *și impresia* <u>*oarbă*</u>*; prin caracterul său de semigândire și de semiexperiență, el leagă lumina sensului de plenitudinea imaginii. Nonverbalul și verbalul sunt strâns unite în sânul funcției imagistice a limbajului*.[12]

---

[6] Paul Ricoeur, *Metafora vie*, traducere în limba română și cuvânt înainte de Irina Mavrodin, Univers, București, 1984 (1975), p. 309.

[7] Gilbert Ryle, *The Concept of Mind*, London, Hutchinson and Co, 1949, p. 8.

[8] Paul Ricoeur, *Metafora vie*, traducere în limba română și cuvânt înainte de Irina Mavrodin, Univers, București, 1984 (1975), p. 307.

[9] Paul Ricoeur, *idem*, p. 309.

[10] *Idem*, p. 312.

[11] *Ibidem.*

[12] *Idem*, p. 332.

Atenția pe care o acordă Kant potențialității creatoare a imaginației duce spre ipoteza că noua epistemologie a cunoașterii pe care el a legitimat-o prin *revoluția copernicană* se dovedește într-o anumită măsură flexibilă și imaginativă, așa cum rezultă din paragraful 49 din *Critica facultății de judecare*. Filozoful afirmă că, uneori, imaginația subîntinde gândirea, obligând-o să performeze, să se autodepășească. Asupra acestui paragraf atrage atenția Paul Ricoeur, care înțelege că *acolo unde înțelegerea eșuează, imaginația are încă puterea să <prezinte> Ideea. Această <prezentare> a Ideii de către imaginație constrânge gîndirea conceptuală* să se gândească mai mult. *Imaginația creatoare nu este altceva decât această cerere adresată gândirii conceptuale.*[13]

Subsolul paginii 468, Studiul al optulea al *Metaforei vii*, conține două citate din paragraful 49 al *Criticii puterii de judecată*, pe care le reproducem, și noi, tot la subsol.[14] Ricoeur identifică metafora vieții în ceea ce Kant numește în sens estetic *sufletul* (*Geist*) – principiul însuflețitor întru spirit (*Gemut*)[15] - și recunoaște că această formulare l-a ajutat să-și limpezească interpretarea în plan gnoseologic și estetic a propriei sale concepții de metaforă vie: *Ceea ce este spus aici luminează propria noastră noțiune de metaforă vie. Metafora nu este vie numai prin aceea că însuflețește un limbaj constituit. Metafora este vie prin aceea că înscrie elanul imaginației într-un <a gândi mai mult> la nivelul conceptului. Această luptă pentru <a gândi mai mult> sub conducerea <principiului însuflețitor> este <sufletul interpretării>*[16]

Chiar dacă scientismul și istorismul, așa cum spune Durand, *devaluează în totalitate imaginarul, gândirea simbolică, raționamentul prin similitudine, deci metafora*[17], cooperarea rațiunii cu imaginația nu poate fi contestată. Raționalitatea, prin proprietățile ei de coerență și prin respectarea legilor și a constrângerilor obiective ce definesc raportul cu realitatea, tinde spre universalizare. Ea continuă să constituie, din Antichitate și până în zilele noastre, prin soliditatea principiilor fundamentale ale gândirii logice – identitatea, contradicția și terțul exclus – norma care reglementează orice enunțare. Relaționarea este, în consecință, singurul cadrul favorabil dezvoltării științelor și tehnicilor, inclusiv al științelor care se ocupă de gândire și de limbaj.

---

[13] *Idem*, p. 468.

[14] Prin expresia: *Idee estetică înțeleg acea reprezentare care dă mult de gândit (viel zu denken), fără ca vreo gândire determinată – de concept – să-i poată fi adecvată, și pe care, în consecință, nicio limbă nu o poate exprima complet, făcând-o inteligibilă*; *când situăm sub semnul unui concept o reprezentare a imaginației care aparține prezentării sale, dar care dă prin ea însăși mult mai mult de gândit decât ceea ce poate fi cuprins într-un concept determinat și care, în consecință, lărgește conceptul însuși din punct de vedere estetic în mod nelimitat, imaginația devine creatoare și pune în mișcare facultatea Ideilor intelectuale (rațiunea), spre a gândi cu prilejul unei reprezentări mult mai mult (ceea ce este, e adevărat, propriu conceptului despre obiect) decât ceea ce poate fi înțelesîn ea și conceput în mod clar*.

[15] Paul Ricoeur, *op.cit.*, p. 468.

[16] *Idem*, p. 469.

[17] Gilbert Durand, *Aventurile imaginii. Imaginația simbolică. Imaginarul*, traducere în limba română de Mugurаș Constantinescu și Anișoara Bobocea, Nemira, București, 1999 (1964, 1994), p. 113.

Natura procesului de intelecție rațională se caracterizează prin faptul că este condiționată de o putere de reprezentare abstractă care separă informația de datul empiric, de dimensiunile spațio-temporale ale cadrului experienței și tinde să înlăture imaginea optică sau verbală. Argumentativă, euristică, raționalizarea înseamnă interpretarea realității, iar interpretarea – operă a conceptului - este un exercițiu de elucidare, deci un efort pentru univocitate. Imaginația este un dinamism organizator, o aptitudine de a combina imagini, idei, reprezentări, de a construi obiecte și universuri ficționale. În viziunea lui Gilbert Durand, aceasta are rolul de a *deforma copiile pragmatice furnizate de percepție și de a opera cu simboluri*.[18] Raționalitate înseamnă a gândi coerent și logic, a supune observației lumea obiectivă și a formula rezultatul observației în termeni univoci și riguroși, ceea ce justifică aparența propozițională logică a limbajului pe care o sesizează Edgar Morin.

În cea mai mare parte limbajul e însă lipsit de univocitate, permițând astfel invenția continuă de cuvinte și expresii. Pe de altă parte, riguros vorbind, cunoașterea reflectată de aspectul strict prepozițional al limbajului este, în principiu, nesatisfăcătoare, deoarece prepoziția singură rămâne închisă procedurilor abuzive și eluzive și ocultează motivațiile ascunse, referințele neostensive, ceea ce rămâne implicit, dar care poate, totuși, constitui esențialul unui enunț. În același timp, raționalitatea înseamnă a recunoaște și imposibilitatea acestui limbaj prepozițional de a da o descriere logic-rațională completă a realității, deoarece nu putem cunoaște lucrurile în sine. Primim impresii și construim sinteze interioare. Imaginile se leagă în procese ordonate de gândire. Formăm judecăți prin concepte, deci judecata este actul prin care spiritul formează concepte. Senzațiile nu ne oferă totdeauna imagini juste ale obiectelor care le-au provocat. Un fapt de observație curentă cu valoare de principiu îl constituie refracția luminii, de pildă, o tijă dreaptă scufundată pe jumătate în apă este percepută frântă sau strâmbă. Pentru a corecta această falsă imagine este nevoie de spontaneitatea spiritului, vorbind în limbaj kantian, sau de o serie de observații necesare adevăratei gândiri la obiect. Procesul cognitiv sau modelul înțelegerii universale parcurge următoarele etape: senzația, imaginația care prepară materialul perceput al conceptului și judecata care îl desăvârșește.

De la Otto la Cornea. Interpretări și contribuții

Raționalitate înseamnă și conștientizarea faptului că, în plan axiologic, anumite valori, cum sunt cele religioase – *numinosul* – despre care vorbește Rudolf Otto, nu pot fi conceptualizate, ci numai sugerate analogic prin metaforă și simbol. Nu putem scoate din calcul cunoașterea imaginativă și nu putem înlătura subiectivitatea. Teoria comprehensiunii cuprinsă în tezele heideggeriene, susținută de observațiile lui Gadamer privind prejudecata, dar și contribuții ale unor cercetători ca Popper, Wittgenstein, Kuhn, Rorty, Piaget, Lakoff, Johnson, Black și alții constituie veritabile străpungeri analitice ale filozofiei limbajului. Toate acestea au în comun ideea că orice

[18] Gilbert Durand, *Structurile antropologice ale imaginarului*, traducere în limba română de Marcel Aderca, prefață și postfață de Radu Toma, Univers, București, 1977, pp. 35-36.

tip de cunoaștere și comunicare își fixează rădăcinile într-un context istoric, supunându-se condiționărilor acestuia. Această poziție spirituală unitară pare să spulbere iluziile pozitiviste, cum ar fi aceea că obiectivitatea poate fi atinsă sau că ar exista un limbaj neutru, imparțial al observației. Pe această linie a gândirii se situează Paul Cornea. Într-o abordare hermeneutică a statutului interpretării, el afirmă că *datorită finitudinii sale de ființă istorică, omul este prin excelență subiectiv, iar limbajul natural, oricât de mult s-ar strădui cineva să îi evite impreciziile și ambiguitățile, rămâne colorat metaforic și poluat ideologic, totdeauna în serviciul unei viziuni despre lume sau al unor angajamente practice*.[19]

Nici omul de știință nu poate părăsi sfera închipuirii și nu se poate sustrage lumii afective, chiar când creează limbajul artificial. Mecanismul raționării legat de acest limbaj prin adoptarea unui simbolism logico-matematic permite construirea mașinilor electronice, automatizarea, cercetările cibernetice. Apar însă considerente legate de atitudinea și ideologia cercetătorului, atât în faza preliminară, a alegerii temei, cât și în cea finală, a interpretării rezultatelor. Gândirea rațională funcționează într-un spațiu cognitiv complex în care intervin senzații, afecte, sentimente, reprezentări, concepte, demersuri logice, relații intrapersonale etc. Ea pornește de la experiența trăită, antrenând canalele paralele ale vieții perceptive și conceptuale, sub constrângere axiologică. Prin concepte atribuim semnificații lucrurilor, iar semnificațiile se constituie în conexiune cu nevoile și funcțiile corporalității.

Conceptele cu ajutorul cărora aprehendăm aspectele fundamentale ale experienței sunt în cea mai mare parte metaforice. Existența conceptelor metaforice și sistematizarea celor postulate de Lakoff și Johnson nu sunt simple speculații intelectuale pentru construirea unei teorii spectaculoase. Clasificarea metaforelor de orientare, ontologice și structurale, susținută de numeroasele exemplificări din limbajul cotidianului comun, ne obligă la introspecție, anume să acceptăm că gândirea depinde de corp și creier și că se alimentează prin procese metaforice. Semnificațiile pe care le dăm lucrurilor sunt conectate cu paradigma corporalității, iar aceasta este încorporată în natură, iar noi suntem în natură. Rațiunea nu poate anula realitatea și deosebirile esențiale ale celor trei termeni ai ordinii universale – spațiul, timpul și mișcarea.

Coloratura metaforică a limbajului susținută de Morin, Lakoff, Johnson și Paul Cornea este, astfel, rezultatul încercării omului de a da semnificații noii realități. De asemenea, metaforică este manifestarea cea mai pregnantă a orgoliului creator al ființei umane, căci a numi înseamnă a crea, ca într-un efort demiurgic. Dacă omul poate fi considerat ca produs finit al Creației, într-o viziune antropocentristă consolatoare, el poate fi considerat în primul rând creator de cuvânt, de concept, așa cum spune Eugen Coșeriu: *Bucuria, tristețea, durerea și frica omului, modul său de a considera lumea și atitudinea lui față de lume, toate acestea se reflectă în cuvânt, în actul de creație lingvistică*.[20]

---

[19] Paul Cornea, *Interpretare și raționalitate*, Polirom, 2006, p. 292.

[20] Eugen Coșeriu, „Creația metaforică în limbaj”, in *Omul și limbajul său. Studii de filozofie a limbajului, teorie a limbii și lingvistică generală*, Iași, Editura Universității „Al. I. Cuza”, 1952/2009, p. 195.

Eugen Coșeriu situează în mod corect la baza creației lingvistice trăirile și modul omului de a se raporta la lume, considerând că finalitatea creației metaforice este identică finalității limbajului. În lingvistica integrală, fenomenul metaforic vizează crearea unor noi conținuturi semnificaționale și *evidențierea caracterului fundamental de creație inerent esenței cognitive a limbajului*.[21] Studiul *Creația metaforică în limbaj* marchează de timpurie o modificare fundamentală de abordare a metaforei, a cărei finalitate nu mai este gândită în sens retoric, ci ca o *încercare de a clasifica realitatea*[22], de a cunoaște prin imagini.

Învestită cu potențialitate creatoare de noi conținuturi de cunoaștere, deci de semnificații, metafora nu are finalitate figurativă la nivelul expresiei, ci se ridică ea însăși la existența autonomă, constituindu-se în expresie și conținut al unui fapt nou din zona experienței, care nu poate fi surprins în alt mod. În opinia lui Mircea Borcilă, competența metaforică se întemeiază pe același principiu al creativității vorbirii, întrebuințând *elemente care au fost deja sintetizate prin aceeași operație fundamentală a minții umane*.[23]

Teoria integralistă coșeriană și cea cognitivistă enunțată de Lakoff și Johnson[24] asupra metaforei prezintă un interes viu în rândul profesioniștilor prin faptul că îi acordă funcție esențial cognitivă. Ele au condus la intensificarea cercetărilor orientate spre valorificarea observației asupra prezenței metaforei în limbajul obișnuit.

În loc de concluzii

Ipoteza lui Edgar Morin poate fi testată în limite rezonabile și validată prin multitudinea studiilor sprijinite pe exemplificări ale prezenței metaforei în comunicarea curentă. La o examinare, oricât de sumară, constatăm că o folosim în cotidianul comun fără să ne dăm seama. Metalimbajul care servește la explicarea acestui concept este alcătuit din metafore. Astfel metafora transportului la Aristotel, a vehiculului la Richards, a ecranului, filtrului lentilei la Max Black, a domeniului-sursă și domeniului-țintă la Lakoff și Johnson – toate sunt metafore care ne întorc ironic la punctul de plecare, la metafora deplasării, a schimbării de loc. Vorbim metaforic pentru că gândim metaforic. Încercarea de a afirma contrariul se confruntă cu mecanismul insidios al metaforei. Este edificator astfel un comentariu grăbit al lui Jean-Claude Chevalier, care afirmă că, pentru a fundamenta teoria conceptelor metaforice, Lakoff și Johnson, autorii cărții *The Metaphors We Live By*, *adună cu năvodul prin împrejurimi, mii de metafore*.[25]

---

[21] *Idem*, p. 179.

[22] *Ibidem*.

[23] Mircea Borcilă, „Lingvistica integrală și fundamentele metaforologiei”, in *DR*, serie nouă, VII-VIII, 2002-2003, p. 44.

[24] George Lakoff, Mark Johnson, *Metaphors we live by*, Chicago and London: The University of Chicago Press, 1980 (2003).

[25] Jean-Claude Chevalier, „Crise de croissance ou marginalisation”, *La Quinzane litteraire* No. 466, 1-15 iulie 1986.

Teza lui Edgar Morin este susținută de ceea ce afirma Paul Ricoeur, autorul monumentalului studiu despre metaforă: *Dacă poate exista o stare nonmitică, nu poate în schimb exista o stare nonmetaforică a limbajului*.[26]

Referințe critice

Black, Max, *Models and Metaphors*, Cornell University, Press Ithaca, NY, 1971.

Borcilă, Mircea*, Lingvistica integrală și fundamentele metaforologiei* în DR, serie nouă, VII-VIII, 2002-2003.

Coșeriu, Eugen, *Creția metaforică în limbaj*, în *Omul și limbajul său. Studii de filozofie a limbajului, teorie a limbii și lingvistică generală*, Iași, Editura Universității *Alexandru Ioan Cuza*, 1952/2009.

Durand, Gilbert, *Structurile antropologice ale imaginarului*, traducere în limba română de Marcel Aderca, prefață și postfață de Radu Toma, Univers, București, 1977.

Durand, Gilbert*, Aventurile imaginii. Imaginația simbolică. Imaginarul*, traducere în limba română de Constantinescu, Muguraș, Bobocea, Anișoara, Nemira, București, 1999 (1964, 1994).

Faur, Elena, *Integral Semantics and Conceptual Metaphor: Rethinking Semantics Framework* in *Journal of Cognitive Semiotics*, V, 2013, nr. 1-2.

Kant, Immanuel, *Critique de la raison pure*, Pléiade I, Gallimard, Paris, 1980.

Lakoff, George, Johnson, Mark, *Metaphors We Live By*, Chicago and London: The University of Chicago Press, 1980 (2003).

Morin, Edgar, *La méthode*, vol. III: *La conaissance de la conaissance*, Seuil, Paris, 1986.

Ricoeur, Paul, *Metafora vie*, traducere în limba română și cuvânt înainte de Irina Mavrodin, Univers, București, 1984 (1975).

Ryle, Gilbert, *The Concept of Mind*, London, Hutchinson and Co, 1949.

Tomoioagă, Maria-Alexandra, *La métaphore dans l'activitè de parler*, în *Studia Universitas* Babeș Bolyai, Phylologia, LVIII, nr. 2, 2013.

[26] Paul Ricoeur, *op.cit.*, p. 389.

Particularități derivaționale ale termenilor tehnici

Svetlana CATERENCIUC
Universitatea Tehnică a Moldovei, Chișinău (Republica Moldova)
<svetlana.caterenciuc@lm.utm.md>

ABSTRACT: Derivative Features of Technical Terms

In the technical terminology in English are evident the tendencies of renovation of the affixal system, especially of the prefixal one, as a result of the passage of the cult elements of Greek-Latin origin in the category of affixal morphemes. The affixoidal derivational process by prefixoids is widely used in the formation of new terms in English technical metalanguage along with the affixation by traditional prefixes and suffixes.

KEYWORDS: *affixoid, prefixoid, suffixoid, derivation, compounding*

În cercetarea noastră am pornit de la aplicarea unei *ipoteze de lucru*, pe care ne-am străduit s-o demonstrăm și s-o verificăm pe baza deducției: *considerarea termenilor tehnici formați după structura prefixoid+unitate lexicală în sincronie drept derivate prefixale* și avem convingerea că aceștia trebuie studiați, în detaliu, prin analiza caracteristicilor morfologice, structurale și semantice. Ipoteza enunțată a fost formulată de derivatologul notoriu Ion Dumbrăveanu, care a cercetat fenomenul derivațional în limbile romanice (*Studiu de derivatologie romanică și generală*, 2008). Noi însă încercăm să verificăm aplicabilitatea ipotezei profesorului Dumbrăveanu la materialul de origine germanică, adică în metalimbajul tehnic englez din domeniul telecomunicațiilor. Prin urmare, am efectuat un studiu de ansamblu asupra sistemului afixal englez, rafinând analiza proceselor derivaționale ale terminologiei tehnice prin înglobarea celor mai recente teorii din literatura de specialitate. În acest context, foarte utile pentru investigația noastră, după cum am mai afirmat, sunt cercetările lingviștilor Grigore Cincilei și Ion Dumbrăveanu în domeniul morfologiei lexicale și al derivatologiei. Cuvântul, respectiv termenul, este caracterizat prin două fațete: *formă* și *sens*. Anume aceste aspecte sunt cercetate de morfologia lexicală. Întrucât obiectul cercetării noastre este atât forma, cât și sensul termenului tehnic, am considerat oportun faptul de a cerceta termenii din perspectiva morfologiei lexicale, ceea ce a și constituit obiectul cercetărilor distinșilor savanți.

Astfel, Grigore Cincilei afirmă că afixoidele se situează mai aproape de formanții afixali: „sufixoidele și prefixoidele țin mai degrabă de categoria formanților: lor nu le corespunde în mod obligatoriu un morfem liber în plan funcțional” [7, p. 23]. De asemenea, autorul argumentează ideea că nu toate afixoidele în egală măsură înclină spre formanții afixali, așadar, prefixoidele de tipul lui *demie-* seamănă mai mult cu radicalii „liberi” decât cu morfemele afixale. În acest context, derivatologul Ion

Dumbrăveanu menționează că „diferite a(pre)fixoide în diferit grad pot fi considerate drept formanți" [4, p. 159]. Diversitatea afixoidelor în plan funcțional-semantic este cunoscută și nu suscită obiecții. Această particularitate este și mai vizibilă în cazul prefixoidelor, care, consideră Ion Dumbrăveanu, sunt expuse mai mult decât sufixoidele la diferite schimbări de ordin semantic și funcțional [4, p. 159]. Prefixoidele și sufixoidele sunt produsul unei repetări regulate în poziții determinate a unor anumite morfeme. Este cunoscut faptul că prefixoidele în marea majoritate constituie elemente de compunere cu etimologie elenă sau latină, care au capacitatea de a se repeta în mod regulat în compuse livrești (savante) și care, de asemenea, pot să se combine și cu lexeme autonome. Ion Dumbrăveanu susține că „anume capacitatea elementelor greco-latine de a se îmbina și cu baze autonome contribuie ca acestea din urmă sa treacă din categoria «elementelor de compunere» în cea a formanților afixali, astfel de termeni ca «afixoid», «prefixoid», «sufixoid» sunt aplicabili numai în sens derivațional, adică în planul facultății acestora de a se îmbina cu baze derivative libere (autonome)" [4, p.160].

În continuare lingvistul dă următoarea definiție afixoidului: „afixoidul reprezintă în esență un element de compunere savantă, capabil să se îmbine cu baze derivative autonome și să funcționeze în calitate de morfem (temem) prefixal sau sufixal" [4, p.160]. Autorul atrage atenția asupra faptului că dacă în cadrul unui sistem se combină două elemente culte de origine greacă sau latină, atunci aplicarea termenilor de „prefixoid" sau „sufixoid" nu are sens, întrucât în aceste situații nu este prezent un proces de derivare, ci mai degrabă este un proces de compunere livrescă, unitățile combinatorii vor fi considerate elemente de compunere.

În consecință, situațiile îmbinării prefixoidelor cu lexemele autonome în plan sincronic vor fi incluse în sistemul derivațional prefixal. Prin îmbinare derivațională se subînțelege „capacitatea afixului de a contracta relații derivaționale cu anumite baze derivative" [4, p.160]. Termenul de îmbinare derivațională se asociază cu noțiunea de *valență a formanților afixali,* care este un indiciu la stabilirea productivității derivaționale.

În cadrul cercetării noastre, vom susține această teorie a lingvistului moldovean de a include termenii formați în baza elementelor de origine greco-latină și a unităților autonome în categoria derivatelor prefixale și de a considera respectivele elemente inițiale prefixoide. Afirmăm faptul că aceste reflecții au o importanță majoră pentru studiul nostru, deoarece, în consecință, noi vom raporta termenii tehnici de felul: *audiomonitor, biphone, cryptocommunication, electrophone, ferromagnetism, macroprogramming,* care sunt structurați în baza schemei menționate anterior, la procesul derivațional prefixal, iar elementele: *audio-, bi-, crypto-, electro-, ferro-, macro-* le vom considera prefixoide. Așadar, prefixoidele fac parte din categoria morfemelor prefixale doar în cazul combinării acestora cu unitățile lexicale autonome.

Accentuăm că analiza termenilor tehnici după schema *prefixoid* + *sufixoid* în cadrul derivatelor prefixate este lipsită de sens, deoarece aceasta ar duce la recunoașterea existenței cuvintelor formate în exclusivitate din prefixoide și sufixoide (idee susținută de prof. I. Dumbrăveanu) [4, p. 56]. Ca urmare, în contextul analizei

derivaționale, la această etapă, vom avea în vedere doar acele formații în care primul element este savant (prefixoid) și se atașează de o unitate lexicală autonomă. Este cunoscut faptul că afixele livrești au particularitatea de a se combina în special cu baze derivative savante, iar formanții tradiționali se atașează la baze derivative tradiționale. Dar această compatibilitate derivațională a formanților poate să sufere modificări, adică formanții livrești pot să se combine cu lexeme autonome, altfel spus, în statutul compatibilității formanților cu bazele derivative intervin unele modificări.

Spre exemplu, în terminologia tehnică termenii: *magnetoscope, radiogenic, telegenic* îi vom considera termeni compuși în baza elementelor de compunere de origine elenă și latină: *magneto- + -scope, radio- + -genic, tele- + -genic*, în timp ce termenii: *microresistor, microcircuit, miniantenna, miniprocessor, minidiode, radioactivity, radiofrequency, radioacoustic, telestar, teleoperator* îi vom considera derivați, deoarece elementele: *micro-, mini-, radio-, tele-* sunt atașate la cuvinte autonome din limbă, particularitate caracteristică pentru afixele tradiționale. Concluzionăm că aceste elemente inițiale trec din clasa elementelor de compunere în clasa morfemelor afixale, considerându-le în această situație prefixoide. Asemenea schimbări caracterizează modificările care apar în statutul combinabilității formanților, ceea ce duce, inevitabil, la pătrunderea derivatelor cu formanți savanți în limba comună. Considerăm că formanții livrești cu etimologie elenă sau latină, mai întâi de toate, se răspândesc în limbajul specializat. În timp, formantul respectiv devine cunoscut vorbitorilor și pătrunde în limba comună.

Menționăm că, astfel, formanții prefixali capătă o mai mare autonomie și devin mai accesibili. În sistemul inventarului prefixal utilizat la derivarea termenilor tehnici survin schimbări de ordin semantic, explicându-se prin omonimia și polisemia formanților prefixali. Ion Dumbrăveanu afirmă că cu cât mai multe și mai variate sunt bazele derivative cu care se combină formantul prefixal, cu atât mai mari sunt posibilitățile lui de a obține sensuri noi [4, p. 165]. O particularitate specifică a derivatelor prefixate cu formanți greco-latini în limbajul tehnic este substantivizarea.

Derivatologii ale căror lucrări au fost menționate în acest studiu au cercetat fenomenul elementelor de origine greco-latină în cadrul lingvisticii generale și romanice. Noi însă încercăm a defini fenomenele lingvistice atestate în metalimbaj, și mai exact, în sistemul terminologic tehnic englez din domeniul telecomunicațiilor. Susținem că în cadrul sistemului terminologic englez, și în special în domeniul telecomunicațiilor, *afixoidarea este un procedeu de formare a termenilor, diferit de cel al compunerii, fiind inclus în procedeul derivării atunci când afixoidele se combină cu bazele autonome ale unor cuvinte conceptuale.*

Știința lingvistică nu este un proces stagnant, diverși cercetători contribuind prin rezultatele investigațiilor lor la o evoluție progresivă a fenomenelor lingvistice atestate în câmpul derivațional. În terminologia tehnică, ca știință, derivarea afixală a evoluat într-o etapă calitativ nouă, detașându-se de procedeul compunerii, ceea ce permite să afirmăm că în metalimbaje activează procedeul derivațional exprimat prin afixoidare.

Vom defini *afixoidul drept un element de compunere cu etimologie greco-latină care în diacronie a avut un înțeles independent, iar în sincronie poate fi utilizat în calitate de morfem afixal în situația combinării acestuia cu lexemele autonome.* Determinarea și definirea statutului funcțional al afixoidelor are o importanță principială pentru revelarea proceselor și tendințelor derivaționale, precum și pentru precizarea inventarului afixal al limbii engleze.

În vederea reliefării tendințelor semantice și structurale ale termenilor din limba engleză în terminologia domeniului de telecomunicații au fost utilizate următoarele metode: metoda analizei semantice, metoda analizei derivaționale, metoda deducției și inducției, metoda grafică, metoda statistică, metoda de sinteză.

În concluzie vom menționa că analiza materialului faptic disponibil (2425 de termeni tehnici simpli și termeni-sintagme) a demonstrat că în sistemul derivațional afixal al termenilor tehnici din limba engleză au loc tendințe evidente de renovare a inventarului afixal. Se conturează o neologizare vădită, îndeosebi în cadrul inventarului prefixal, ca rezultat al trecerii elementelor de compunere savantă cu etimologie elenă și greacă în categoria afixelor. Acest fenomen de transformare a elementelor de compunere în morfeme afixale este mai pronunțat în sistemul prefixal de derivare.

Bibliografie

Ascoop, Kristin. *Leuschner T.Affixoidhungrig? Skitbra!Comparing Affixoids in German and Swedish.* 2006.

Booij, Geert. *The Grammar of Words: An Introduction to Linguistic Morphology.* Oxford: Oxford University Press, 2005. 308 p.

Brad, Benz. *Let it Green: the Ecoization of the Lexicon.* In: Working Papers in Linguistics, Vol. 18, p.50-60. 1999.

Dumbrăveanu I. Studiu de derivatologie romanică și generală. Chișinău: Universitatea de Stat a Moldovei, 2008. 250 p.

Marchand, Hans. *The Categories and Types of Present Day English Word-Formation.* Munich: Beck, 1969. 356 p.

Plag, Ingo. *Word-Formation in English.* Cambridge: Cambridge University Press, 2002. 254 p..Lieber, Rochell. *Introducing Morphology.* Cambridge: Cambridge University Press, 2009. 215 p.

Чинчлей Г. Вопросы тождества морфемы и суплетивизм.Кишинэу: Издательство Штиинца, 1980. 142 с.

The Functional and Stylistic Characteristics of Business Language

Mădălina CERBAN
University of Craiova (Romania)
Faculty of Letters
<madalina_cerban@yahoo.com>

ABSTRACT

The paper proposes a classification of the most important functional and stylistics characteristics of the business language. We divided the paper into two distinctive parts: The first paper emphasizes the importance of business language within the present global context. As it is known, the English language is widely recognized as the language used in business transactions and other economical areas. The second part of the paper discusses the most important features of business language, classifying them into functional and stylistic features. The functional features involve two types of functions, one that is psychological, and the other one sociological. While the psychological functions regard the means by which people negotiate with reality, the sociological ones refer to those ways by which people negotiate with other persons. The stylistic features of business English are reflected at different levels of language: lexical (the exactness of the meanings of words, highly specialized and abbreviated terms, terms of civilization and politeness, use of compounds), syntactic (sentence length, use of programmed sentence structure, use of strong opening sentences, active voice, limited rhetorical sentences), and textual (strict formal concise language, clarity), and we are going to exemplify them with business texts, discussing the most common structures that appear in this type of discourse.

KEYWORDS: *business discourse, functional and stylistic characteristics*

I. General Remarks

Despite the fact that English is not the country with the largest number of speakers in the world, English has emerged as the international language of business communication, an important role having been played by the British Empire when the English language spread out throughout the world, and then by means of certain well-developed industries such as travel, engineering and construction, healthcare and finance. As a result, English has often been used especially in international domains such as financing and trade.

Business English has different meanings to different people. For some people, business English is based on vocabulary, topics used in the worlds of business, trade, finance and international relations. For others, it is represented by the communication skills used in their workplace, and they focus on the language which is used in meetings, negotiations, report writing and so on. In both of these cases Business

English should be taught to native speakers who prepare themselves to find a job, as well as to foreigners as a form of international English.

We have to take into account the fact that more and more of the people work in other countries. For those who already speak the English language going to another country will not deal with serious problems in terms of communications. But for those whose first language is not English it could represent a problem.

In terms of applicability, learning Business English is a 'must' if someone wants to become successful in another country where English is the primary language, such as Australia, United Kingdom and the United States. It is a good advantage to already have a basic understanding of the English language. Writing in business English, as well as reading and the above-mentioned speaking English could provide you a great way to start a career. Regarding the level of difficulty, business English is quite difficult because it uses a specialized vocabulary and syntactic patterns. Therefore, there are some key language skills that must be learned to master Business English and vocabulary and grammar are always the best way to start.

II. Features of Business Language

The language of business has definitely become a way of life within the workplace environment where the language requirements are met. Business English occupies the first place within ESP due to the economic globalization, and, as a result, in order to get a job in this field a strong knowledge of business English is required first of all for the finance trade but also for other aspects such as marketing, business management and public relations.

Taking into account the situation of economic globalization, we can notice that all global business activities use English as a general means of communication, and consequently, business English has drawn the attention of the colleges around the world, and has been introduced in the university curriculum. Becoming a universal language and subject matter of this kind of importance, notions about the actual characteristics of the business language have got to be studied and thoroughly analyzed.

The features of business English can be divided into two types: functional, involving two main functions of language, psychological and sociological, and stylistic that involve all levels of language, starting with vocabulary and finishing with complex syntactic structures.

II.a. Functional Characteristics of Business Language

The language characteristics of business English are closely related to the functions of language, the psychological and the sociological ones. While the psychological functions refer to the means used to negotiate with reality, the sociological ones refer to the ways people use to negotiate with other persons. Sociological functions can be classified as external and interpersonal. When we look at business English from this perspective, we realize that this type of discourse is pragmatic and the features that characterize it are external and impersonal.

The interpersonal function of language clearly implies the relationship between people, the way in which they negotiate. We can state that in business English an essential key to the success of a business transaction is given by the interpersonal relationship. The majority of languages present distinctive levels or registers, ritual, formal, informal, casual and intimate speech included. In business English negotiation with the counterpart is conducted in terms of polite language, vague language or logical language (Nida, 2001), which is put in use according to different registers. The idea of purpose is the most important characteristic of business exchanges.

The informative function of language is the most important one, especially because the use of speech or writing is meant to influence the cognitive content or state of other people. Business English provides the perfect environment for this function because information has to be transmitted as clearly as possible. As a result, business language makes use of clear connectors, such as *for this reason, consequently* and so on. What it is important to notice is that there is no business discourse which has only one function due to the fact that language in general has both informative as well as interpersonal functions, and, thus, business English is first of all characterized from the point of view of the informative and the impersonal functions

II.b. Stylistic Characteristics of Business Language

The characteristics of business English can be noticed at different levels of language: lexical, syntactic and textual.

II.b.1. Lexical level

Although making use of every-day words, the lexis of business English has nevertheless some features which can be identified within specialized texts:

(i) The meaning of the business words is very strict:

> e.g. *For some time economists have agonised over whether the Vix is a portent of 2008-style mega-crashes or has become corrupted by the demands of investors who not only watch it intensely for signs of trouble, but have placed bets on the ups and downs of the index itself.*
>
> (www.theguardian.com)

(ii) The business texts make extensive use of highly specialized and abbreviated terms:

Business English belongs to the professional English area and it is accompanied by some characteristics, the most important one being the use of highly specialized lexis. Because business English is largely used orally, such as during the commercial exchange of expertise the use of business jargon is noticeable, but it should be reduced. For instance, the highly specialized vocabulary includes some abbreviations such as the GNP ("Gross National Product"), GDP ("Gross Domestic Product"), and

so on. If we think about business English as a whole, we could consider it as being the main expression of the theoretical knowledge of business or business practice information that frames the closely linked business English vocabulary, language, form, content and specialized terminology. In other words, business English vocabulary language, form and content are governed by their professions, and different professions will result in specialized vocabulary and language forms. Therefore, the business English and its significance can only be understood by those who possess deep theoretical knowledge of language, as well as practical economical skills.

(iii) The business language uses a lot of polite structures due to the fact that it is used primarily in all sorts of economic and trade activities. From a commercial point of view, the use of English may be regarded in two ways: oral communication and the exchange of letters. Within oral communication, the main accent is put on the speech and the listener, who participates in it actively, and on the background characters and locations that complete the start of a particular conversation activity. In the case of written communication, the information is wrapped up in a more elevated discourse in order to gain the appreciation of the addressee, especially because the people involved in business come from very different cultures. There is no time to understand each other's culture, so, due to this situation, a polite tone and a proficiency in other cultures will establish a good foundation for international relations.

e.g. Climate Triage: Swift Action is Required To Save Humanity from Dangerous Global Warming

(www.forbes.com)

'Require' is preferred to 'need', being more formal.

There are some other expressions which are preferred to others due to their formal meaning, such as: *with regard to* instead of *about*, *in the event of* instead of *if; for the purpose of* instead of *for*, *prior to* instead of *before*, *in favour of* instead of *for*, *supplement* instead of *add to*, and so on.

(iv) The business language makes extensive use of compound words which can be rarely seen in other written styles.

e.g. v*acuum-packed; encouragement policy; company profit; thereon; whereof; hereafter*.

II.b.2. Syntactic level

The complex sentences in business English are not at all similar to those in common English, having their own syntactic features.

(i) Sentence Length

The longer and more complicated sentences are often more difficult for the reader to understand than the shorter, simple ones. Business letters may turn out difficult to read and thus short sentences are often used in daily and unofficial business correspondence.

e.g. *We discussed an arrangement in which a part of the sales would go to the store. This is more than agreeable to me. Let me know what you decide.*

However, in case of legal business documents such as contracts, the situation changes. The official legal documents have to be clearly expressed. The use of longer and more complex sentences in documents becomes necessary.

e.g. *The dollar's pivotal role — an "exorbitant privilege," in the term coined by then French Finance Minister Valéry Giscard d'Estaing in 1965 — allows the U.S. easily to finance its trade and budget deficits. The nation is protected against balance-of-payments crises, because it imports and services borrowing in its own currency. American monetary policies, such as quantitative easing, can influence the value of the dollar to gain a competitive advantage.*

(www.garp.com)

(ii) Use of Programmed Sentence Structure

The business English uses programmed sentence structures because the ordinary translation logic cannot meet the needs of professional business English translation in this aspect. The differences at a syntactic level can be easily noticed:

e.g. *Because of both parties' good cooperation, the above parties are very satisfied. We welcome your requirement to continue the cooperation.* (ordinary text)
Owing to the fact that through our close cooperation, the above-mentioned contract has been executed smoothly to the satisfaction of both parties, we welcome your offer to continue the cooperation. (professional text)

(iii) Use of strong opening sentences

Business letters and business email are the best examples in this case because they are more straightforward and concise, instead of making long references to the previous correspondence. This kind of opening sentences enables the readers to understand the main idea of the letter or email immediately.

Let's compare the following examples.

e.g. *As requested, we're pleased to enclose a list of our canned goods and the pamphlets.*

(iv) The use of active voice

As business English tends to focus on a professional and polite language, the use of the active tenses should be more increased, both in speech, as well as in writing. We can exemplify with the written language, such as that of the letters in which an

extensive use of the passive voice could make more difficult the transmission of the ideas.

> e.g. *Under the terms of the backstop in the withdrawal agreement, the whole of the UK would stay in a customs union until an alternative arrangement, such as a comprehensive trade deal or technological solution, ensured the avoidance of a hard border on the island of Ireland.*
>
> (www.guardian.com)

(v) Limited use of rhetorical sentences

Business English is being used in a quite formal style, with rigorous and concise terms, expressing ideas and conveying the business message as straightforward as possible.

II.b.3. Textual level

The textual feature is always reflected by the lexical and syntactic aspects, but it also has some features at the level of discourse.

(i) Language strict, simple, formal and concise

First of all, business English is a practical type of language. The practical and very formal style is emphasized by the use of a highly targeted, more rigorous and concise language. If we were to analyze some business documents used in the official language, we would soon enough find out the lack of many modifiers, their key being to effectively clear the information shown. Preciseness and conciseness are the business language's main characteristics. Adverbial clauses, attributive clauses or other clauses are required as little as possible, because in terms of controlling the use of the phrase, the focus is on a language that is simple and clear. When we use business English, the main emphasis should always be on the main predicate; the main content should be expressing the core idea by a correct use of the main predicate in place.

> e.g. *The justice department said Huawei had based its global expansion on "lies and deceit". It accused the firm and its executives of stealing trade secrets, laundering money, obstructing justice and defrauding banks to elude US sanctions.*
> *Matthew Whitaker, the acting attorney general, said criminal offending at Huawei went "all the way to the top of the company". He announced that grand juries in Seattle and New York had issued indictments on 23 criminal charges.*
>
> (www.forbes.com)

(ii) Full text and clarity

The main function of a language is to convey and transmit information as clearly as possible. In the case of business discourse, an important factor is to convey this information completely, without omissions which may be able to change the meaning of the whole discourse. Unlike any other types of discourse when expressing ideas

in business language the key would be not to use unclear or illogical expression during the communication process. Misinterpretation must be excluded from all business English communication; its content should be real, realistic, with a certain attention given to the data accuracy and use of rigorous terms. The process of promoting a piece of information should minimize the use of long sentences, should have a low degree of dissension and the duration of the presentation should not be very long and should not leave the impression of a cumbrous discussion. In order for all the requirements mentioned above to be attained or at least to be seriously taken into account, the logic of the business discourse should be obvious, with the help of a large number of strong logical terms, related words; the message conveyed would therefore be concise, complete and clearly presented.

> e.g. *A Barclays executive received a £25m bonus after securing Qatari investment in the bank under what amounted to a "sham agreement" at the height of the 2008 financial crisis, a court has heard.*
> *A jury at Southwark crown court was told on Tuesday that executives pursued the capital-raising deal in order to safeguard Barclays' independence and avoid an "extremely unattractive" government bailout that would have restricted the bank's operations, threatened top jobs and put management pay packages under extra scrutiny.*
> (www.guardian.com)

Conclusions

After analysing different types of samples of business discourse, the main conclusion we can draw is that the business English is first of all clear and straightforward mainly because the ideas expressed must be accurate. At lexical level, we can observe that the meaning of words is very exact, that the business discourse makes use of highly specialized and abbreviated terms, of terms of civilization and politeness, and of compounds. At syntactic level, business English uses, strong opening sentences, active voice, limited rhetorical sentences, and at textual level, the discourse is formal and concise.

References

Alfred, Gerald J., Charles T. Brusaw, and Walter Oliu. *The Business Writer's Handbook*. 6th ed. New York: St. Martin's, 2000.

Catford, J. C. *A Linguistic Theory of Translation*. 1st ed. London: Oxford University Press, 1974.

Cypres, Linda. *Let's Speak Business English*. Hauppauge, NY: Barron's Educational Series, 1999.

Geffner, Andrew P. *Business English*. Hauppauge, New York: Barron's Educational Series, 1998.

Gentzler, Edwin. *Contemporary Translation Theory*, London/New York: Routledge, 1993.

Guffey, Mary Ellen. *Business Communication: Process and Product*. 3rd ed. Cincinnati:

Halliday, M. K. *Exploration in the Functions of Language*. 2nd ed. London: Arnold, 1973.

Iuga, Byana-Maria. *Business communication (Comunicare în afaceri),* Sibiu, 2009.

Kempson, R. M. *Semantic Theory*, Cambridge: Cambridge University, 1997.

M. Ellis, Johnson C. *Teaching Business English*. New York: Oxford University Press, 1994.

Nida, Eugene A. *The Theory and Practice of Translation*. Leiden: The Netherlands, 1964.

Sant, Tom. *Persuasive Business Proposals*. New York: AMACOM, 1997.

Stuckey, Marty. *Basics of Business Writing*. New York: AMACOM, 1992.

www.guardian.com
www.forbes.com
www.garp.com

L'histoire de deux âmes : *Je suis là*, de Clélie Avit

Ileana Mihaela CHIRIȚESCU
Université de Craiova (Roumanie)
Département de Langues Modernes Appliquées
<chiritescumihaela@yahoo.com>

ABSTRACT: The story of two souls: *I'm still here*, by Clélie Avit

The novel *I'm still here* gives us the story of bizarre love between two young people in different situations of their existence. Elsa is in a coma; Thibault is lost in a world he no longer understands. Elsa's senses are resurrected by Thibault's presence.
The novel is not a revolution in the art of writing, but it is certainly a revolution of two souls who meet beyond life and death. Love conquers medicine, love wins in front of medical equipment.

KEYWORDS: *love story, coma, hazard, trust.*

1. Préliminaires

Clélie Avit est née en 1986 et a grandi en Auvergne. Elle a fait ses études à Lyon avant de devenir professeur de physique-chimie. Elle enseigne également la danse. Elle est la lauréate du Prix Nouveau Talent 2015 de la Fondation Bouygues Telecom.

Le 12 février 2015, Clélie Avit remporte ce Prix Nouveau Talent avec le roman *Je suis là* qui devient un succès international et plus de vingt pays acquièrent les droits de traduction. La récompense pour l'heureuse élue est la publication de son premier roman ! La citation de l'année 2015 vient de Marcel Pagnol et cette citation est au point de départ de cette histoire : *« Tout le monde savait que c'était impossible. Il est venu un imbécile qui ne le savait pas et qui l'a fait. »*

2. L'histoire de deux âmes égarées

Ce roman nous raconte l'histoire de la rencontre bizarre et de la relation étrange entre Elsa 29 ans, qui est à l'hôpital suite à un accident d'alpinisme et Thibault, trentenaire, qui va se trouver par hasard dans la chambre de celle-ci. Thibault se trouve dans le même hôpital qu'Elsa car son frère a renversé deux adolescentes après avoir bu et pris le volant, celui-ci a plongé quelques jours dans le coma et ensuite s'est réveillé. Mais Thibault ne pardonne pas à celui-ci son geste qui a entrainé la mort de deux jeunes filles. Thibault accompagne sa mère à l'hôpital, mais refuse de rendre visite à son frère hospitalisé et, en attendant sa mère, il fait de son mieux pour trouver un coin tranquille dans l'hôpital. Thibault ouvre la porte d'un salon, il entre pour la première fois dans la chambre d'Elsa le jour même, quand celle-ci fête ses 30 ans.

Son frère se trouve au salon 55, Elsa au salon 52. Thibault regarde la porte du salon d'Elsa et vit sous le numéro 52, une photo d'une montagne. Dans le lit, il voit le corps d'une jeune fille. Les sens de Thibault sont instantanément attirés par le parfum de jasmin provenant de la jeune fille immobilisée. C'est pourquoi il appelle la jeune fille, Fleur de jasmin. Au commencement Thibault croit que la jeune fille dort, puis la curiosité le pousse à lire la fiche qui lui révèle la vérité cruelle : la fille est plongée dans un coma profond depuis cinq mois. Elsa est dans le coma suite à un accident d'alpinisme. Pour les médecins, ses chances d'en sortir s'amenuisent de jours en jours. Mais Elsa nous avoue que :

> Cela fait vingt semaines depuis que je suis seule et seulement six depuis que je m'en rends compte.
>
> (Clélie Avit, 2017 : 8)

Personne ne s'est rendu compte qu'Elsa puisse tout entendre, qu'elle perçoive tous les mouvements : ni les médecins, ni sa famille qui le rend visite fréquemment, ni les amis d'Elsa que Thibault connaît dès sa première visite.

En lisant la fiche, Thibault se rend compte que c'est l'anniversaire de la fille et il change l'âge indiqué dans la fiche. Les amis d'Elsa, Steve, Alex et Rebecca ne peuvent pas ignorer l'anniversaire de leur chère amie, ils viennent à l'hôpital et ils trouvent Thibault dans le salon de la jeune fille. C'est une rencontre surprise pour les amis d'Elsa. Les amis d'Elsa ont interrompu l'harmonie subtile et bizarre qui s'était installée entre Elsa et Thibault. Sans se rendre compte pourquoi, Thibault a ressenti une totale tranquillité d'esprit dès le premier instant quand il a vu Elsa. C'est pourquoi il s'endort toujours quand il lui rend visite.

Thibault n'est pas dans la période la plus heureuse de sa vie. Il a eu une histoire d'amour avec Cindy, histoire qui s'est terminée. Le frère de Thibault était à l'hôpital et attendait sa condamnation pour l'accident qu'il avait commis. Sa mère ne pouvait plus trouver la paix à cause de son frère. Les deux amis de Thibault, Gaëlle et Julien, représentent un soutien pour lui. Ils lui confient pour une fin de semaine, même leur petite fille, Clara, qui n'a que quelques mois. Thibault aimerait vivre la vie de famille de Julien. D'ailleurs, Julien est le premier auquel Thibault parle de ses rencontres avec Elsa. Et aussi le premier qui comprend les sentiments de Thibault pour Elsa. Et justement parce qu'il comprend les sentiments de Thibault pour Elsa, Julien offre à son ami, un livre au titre suggestif : « Coma pour les débutants ».

De l'autre côté, Elsa a eu une vie tumultueuse. Elle avait aimé la montagne qui l'avait plongée à l'état actuel, d'être immobilisée dans un lit d'hôpital. Le plus dur est qu'Elsa comprend vraiment ces choses, elle est là à cause de ses excès d'escalader les glaciers les plus impétueux.

Elsa comprend parfaitement sa situation : elle entend tout ce que les autres disent, mais elle ne peut esquisser aucun geste, aucun mouvement.

Elsa ne sent pas les touchers des autres, elle sait quand les autres l'embrassent parce qu'elle entend le clappement de leurs lèvres. Elle peut écouter de la musique, elle entend la petite radio de l'infirmière qui vient pour la laver chaque nuit. Elsa entend le vent, la pluie, les mouvements des autres d'où elle distingue leurs gestes.

Elsa reconnaît la voix de ses parents, de sa sœur, de ses amis, des docteurs, elle comprend très bien ce qu'ils disent. Elsa reconnaît la voix et distingue la présence de Thibault qu'elle s'imagine comme un arc-en-ciel parce qu'elle a donné à chaque visiteur une couleur. Elle s'imagine que sa mère est représentée par le violet. Thibault est comme un arc-en-ciel parce qu'il représente la nouveauté, parce qu'il la comprend mieux que les autres, parce qu'il pose des questions aux docteurs sur son état d'une autre manière, distincte de celle de sa famille. Thibault demande QUAND Elsa va se réveiller, pas SI Elsa se réveille.

> Je suis en train de me réjouir à l'idée d'aller voir une fille dans le coma.
> (Avit Clélie, 2017 : 108)

En allant lui rendre visite régulièrement, Thibault parvient à déplacer Elsa de quelques centimètres, il dort en touchant son corps. Et un jour, Clara, la petite fille de ses amis, accompagne Thibault, à l'hôpital où tous les trois dorment dans le lit d'Elsa comme dans un cocon. Ces touches, la chaleur humaine, les sentiments qui existent entre les deux, tout aide Elsa à sentir la chaleur du corps de Thibault. C'est un progrès de son état, mais malheureusement les appareils médicaux ne peuvent pas le percevoir, alors les médecins proposent à la famille de considérer le débranchement comme la seule solution.

> C'est fou ce qu'on peut comprendre sur notre corps quand on est dans le coma. On comprend réellement que la peur est une réaction chimique. Parce que je pourrais être terrorisée quand je revis chaque nuit mon cauchemar, mais non, je regarde.
> (Avit Clélie, 2017 : 9)

Depuis sa rencontre avec Thibault, Elsa s'est forcée à se réveiller. Mais le corps ne l'aide pas. Pourtant, des progrès ont été réalisés, même l'infirmière a dit qu'elle a vu Elsa tressaillir sous l'effet de la musique. Thibault sait qu'Elsa l'entend, alors il essaie constamment de lui parler, de la toucher, de bouger son corps inerte.

Thibault n'a pas rendu visite à Elsa plusieurs jours parce que son frère s'est suicidé dans le même hôpital où se trouvait Elsa. Cela aurait pu conduire à une tragédie. Les parents d'Elsa avaient accepté le débranchement des appareils. Thibault a été annoncé par les amis d'Elsa et il est allé à l'hôpital pour empêcher le débranchement. Sous le choc du débranchement, sous les rafales des cris de Thibault, les sens d'Elsa sont revenus.

Je suis là est un roman qui ne nous présente pas une histoire d'amour typique, classique, idyllique. Les deux protagonistes se trouvent dans deux réalités différentes. Chacun d'eux perçoit le monde de deux directions distinctes. Thibault n'a jamais été dans le coma, Elsa n'a jamais connu cette situation : de pouvoir entendre, mais de n'avoir pas la force physique de bouger son corps. Ni même les deux protagonistes ne savent pas comment ils peuvent communiquer. Mais quelques choses sont claires : ils interagissent au-delà de la communication verbale, au-delà de la perception des touchers, au-delà de la science qui prétend connaître et résoudre n'importe quoi.

Si la science du 21e siècle avait été si avancée pour percevoir les stimuli auxquels l'âme réagit, alors les médecins n'auraient certainement pas demandé avec tant de véhémence son débranchement. Ce que la science appelle un simple spasme était, en fait, la réponse à ce cas médical et pas seulement. Le spasme était la réponse d'Elsa, la réponse que son corps trouvé en immobilité, était incapable de la donner. Le spasme était la réponse que la voix d'Elsa ne pouvait pas crier, son désir fou de faire comprendre à tout le monde qu'elle était vivante, qu'elle entendait, qu'elle savait tout ce qui se passait, qu'elle aimait de nouveau un homme, qu'elle se sentait même jalouse quand Thibault est entré dans son salon avec la petite Clara parce que, pour un instant, elle pensait que la petite pourrait être le bébé de Thibault. Si la science avait pu répondre à n'importe quoi, elle aurait certainement créé d'équipement ultramoderne qui pourrait percevoir non seulement la pression artérielle, mais aussi l'activité de l'esprit et de l'âme.

Ce n'est pas la science qui détient toutes les réponses, ni les gens, ni la raison, c'est l'amour qui est la seule capable d'éveiller les sens les plus engourdis, assujettis. La chaleur humaine est plus puissante que tout appareil. L'amour donne naissance à la vie.

Elsa et Thibault n'ont pas eu besoin de la bénédiction des autres pour que leur étrange relation évolue dans ces conditions difficiles.

> Il est vrai que les amoureux s'attendent à l'excellence morale les uns des autres, mais l'excellence morale est une preuve d'amour, pas une preuve de moralité. Et les enjeux de l'excellence sont joués entre eux, en tant que paire d'amoureux, pas aux yeux des autres, dans l'universalité.
>
> (Platon, 2017 : 32).

Thibault cherche dans l'image d'Elsa, sa propre image. Il a besoin de réveiller Elsa pour se sentir lui-même réveillé, ressuscité. Thibault se sent engourdi à cause du manque d'une famille, à cause de l'échec de son frère et à cause de son incapacité de se pardonner à soi-même et de pardonner les autres.

Parce que l'objet de l'amour est la beauté, alors le manque de la beauté engendre le manque du bien.

Donc, comme Socrate oblige Agaton à admettre „*qu'en postulant l'identité entre le bien et le beau, il faut admettre que le désir de la beauté est en réalité le désir du bien*", (Platon, 2017 : 51), de la même manière, Thibault cherche l'évasion, le salut dans le succès d'Elsa de vaincre la mort. Le salut, la réussite d'Elsa représente son propre salut, sa propre réussite.

Platon pose une question essentielle dans son œuvre *Le banquet* :

> Quand on contemple avec l'esprit, on est aussi capables d'observer ?

Et lui-même offre la réponse :

> Quand on est en présence de quelque chose pur, clair, pas du tout mélangé ou chargé de chair humaine, de couleurs ou d'autres misères périssables, le sensible devient une simple métaphore.
>
> (Platon, 2017 : 62)

Pourquoi pour Elsa, la présence d'un étranger pèse-t-elle plus que la présence de la mère ? Nous savons tous que la relation d'une mère avec sa fille est la plus puissante. Et alors comment un étranger réussit-il dans un temps relativement court à défier la mort ou peut-être la vie ? Où est le commencement ou la fin de la capacité d'un individu à jouer un rôle crucial dans la guérison d'un autre individu ? Et quel genre de pouvoir joue ce rôle curatif ? L'émotion, les sens intérieurs, l'infinie capacité d'un individu de surpasser sa condition ? On dit toujours que la pensée est la plus puissante.

La présence de Thibault aide Elsa à découvrir de nouveaux sentiments et de nouveaux sens. La présence de Thibault la stimule, son esprit lui donne envie de procréer, et cela ne peut être accompli que par un partenaire. L'instinct de procréation représente notre perspective de l'immortalité d'origine divine. C'est peut-être ainsi que nous pouvons expliquer comment Thibault a réussi à réveiller Elsa de ce que la médecine appelle un coma profond. Peut-être la Divinité a-t-elle convenu que la race humaine devrait aller plus loin avec ces deux amoureux et leur fruit. Comment la divinité pourrait-elle mieux répondre que d'offrir l'opportunité aux mortels de continuer leur fécondité ?

3. Conclusions

> Outre la génération biologique, on doit tenir compte aussi de la perpétuation par des actes d'excellence, par le désir d'avoir une réputation au-delà de la mort : la gloire.
>
> (Platon, 2017 : 56)

Il reste à chacun de nous de dire si la gloire, dans ce cas-là, est celle de Thibault, d'Elsa, de la médecine, de la vie ou de la Divinité. Ou chacun de ceux énumérés a sa propre gloire ?

Sans être une révolution de l'écriture, le roman est écrit suavement et touche les sens des lecteurs. Clélie Avit ne nous offre pas une histoire d'amour traditionnel. Le roman utilise des techniques innovantes. Nous rencontrons un nouveau type d'écriture, un nouveau type d'histoire, un nouveau type d'analyse des relations humaines.

Dans la première Épître de Saint Paul apôtre aux Corinthiens, dans le chapitre 13, on peut croire qu'on a la chance de trouver la plus pure définition de l'amour qui trouve aussi son soutien dans ce roman-ci :

> J'aurais beau être prophète, avec toute la science des mystères et toute la connaissance de Dieu…
>
> s'il me manque l'amour, je ne suis rien…
> En effet, notre connaissance est partielle, nos prophéties sont partielles…
> Actuellement ma connaissance est partielle…
> Ce qui demeure aujourd'hui

C'est la foi, l'espérance et l'amour
Mais la plus grande c'est l'AMOUR.
(Épître de Saint Paul apôtre aux Corinthiens, 13)

Bibliographie

Avit, C. (2017). *Sunt aici*. Bucureşti : RAO.
Platon. (2017). *Banchetul sau despre iubire*. Bucureşti : Humanitas.
<http://grow-old.skyrock.com/1259580510-Hymne-a-l-amour-saint-Paul-Premiere-epitre-aux-Corinthiens-chapitre-13.html>.
<https://www.goodreads.com/author/show/14029698.Cl_lie_Avit>.
<http://www.editions-jclattes.fr/je-suis-la-9782709649353>.

The Interaction between the Didactic Strategies and the Areas of the Language

Laurenția DUTOVA
Moldova Technical University, Kishinev (Republic of Moldova)

ABSTRACT

The present article in focused on showing the taxonomy of strategies outlining the strategies centred on the teacher's activity and the action of teaching as well as the strategies centred on the activity of learning and the interaction teacher – student. To have success in all the mentioned strategies there should be taken into consideration the three types of language items: phonological, lexical and structural and the difficulties related to them.

KEYWORDS: *didactics, strategy, language*

The general issue of strategies is situated in a new context determined by the core-competences. Because of the interaction between the strategy components and the core-competence characteristics as well as the curriculum ones, there can result diversified sets of educational processes even if they have certain invariant elements.

Strategies are to refer to certain elements of discipline nature. They originate from their specific nature, i.e. the prevalent methodological spectrum they operate with, the conceptual and terminological systems as well as the system of general competences assumed through the existent programmes.

There are many attempts to realize the taxonomy of strategies (Potolea, 1998; Cerghit, 1998; Joița, 1998; Cristea, 1998; Negreț-Dobridor, 2009 etc.). In this respect there can be identified the following types:

1. strategies centred on the teacher's activity and on the action of teaching:

- discursive and explicative strategies,
- discursive and conversative strategies,
- discursive and demonstrative strategies,
- algorithmic (prescriptive) strategies,

2. strategies centred on the activity of learning and the interaction teacher – student:

- strategies based on research and exploration (investigational research),
- strategies based on the textbook exploration,
- strategies based on the exploration of different instruction supports (aids),

- strategies based on problem resolving (problematization),
- strategies based on applying models,
- strategies based on practical activity,
- strategies centered on project designs,
- strategies based on informational technologies and communication,

3. **Mixt strategies,**

4. **Integrative strategies,**

5. **Evaluative strategies.**

All these strategies illustrate fairly well their content which is presupposed by their formulation. They do not offer an exhaustivity to the predominant method as it seems at first sight, but they only illustrate the main character of the discourse in general. At the same time, they are significant in the way we take into consideration the time element. [3; 4]

In modern sense, the didactic strategy predominantly refers to its projections in perspective and presupposes the existence of a predominant discourse and of a sequential one focused on achieving the assumed objectives.

We totally support the idea of Peter Hubbard, Hywel Jones, Barbara Thornton and Rod Wheeler that the assumed objectives in learning a foreign language can be achieved if there are taken into consideration the three different areas of the language, i.e. the three types of language items: phonological, lexical and structural items [2, p. 10 – 12, 132].

Phonological items (the sounds of the language) may be learned by a simple process of repetition and reinforcement. This is the attitude adopted by most teachers. It is possible that students develop their own personal strategies for remembering sounds or sound patterns.

Lexical items can be learnt by frequent repetition and exposure, but there is also a strong possibility that the students will adopt memorization strategies when learning them. Teachers can help the students in this process by teaching new vocabulary in relation to a particular topic. Students are more likely to remember some lexical items which are thematically related, (for example items of clothes, adjectives for describing people's mood, appearance, etc.) rather than some items which are not related in any way.

Structural items are learnt by students by adopting hypotheses, although this often appears to happen unconsciously. One simple hypothesis adopted at some stage may be that the structure is exactly parallel to that in the mother tongue. The result is mother tongue interference. However, the student's hypotheses may not have any connection with mother tongue. They may be based on the student's experience of structures previously taught in the mother tongue.

In the present research the focus is on the lexical items. Vocabulary acquisition plays an important role in learners' language competence and performance. Students

have to learn the lexis and they should interact with words in order to know the language. Learners need to come into contact with words and work with them. Vocabulary teaching is thus one of the basic task's teachers have to fulfil. Without teaching vocabulary, it would be impossible to teach grammar, the four basic skills and students would not acquire the language. Therefore, the lexical part of the language is fundamental and great attention has to be paid to its teaching/learning.

The most difficult thing about vocabulary is how students deal with the ambiguity of the English language. This is a key problem in the investigation of the cognitive architecture of the language processing. For lexical units, two different types of ambiguity are traditionally distinguished: polysemy and homonymy [1, p. 116 - 127].

As a matter of principle, the readings of a polysemantic word should be specified under one key word, whereas the different readings of homonyms should be specified as different key words. To demonstrate we'll consider the following entry for the lexical unit *bank* in *Webster's New Dictionary and Thesaurus*, 1989:

> **Bank 1** n. a mound or ridge; the margin of a river; rising ground in a lake or sea; the lateral, slanting turn of an aircraft. – v. tr. to pile up; to cover (a fire) so as to lessen the rate of combustion; to make (an aircraft) slant laterally on a turn; to make (a billiard ball) recoil from a cushion.
> **Bank 2** n. a row of oars; a row or tier, as of keys in a keyboard. – v. tr. to arrange in a row or tier.
> **Bank 3** n. a place where money or other valuable material is deposited until required; an institution for the keeping, lending and exchanging, etc. of money. – v. i. to deposit in a bank.

The different entries are different words that happen to have the same phonology, even though they are all etymologically related in this case. The descriptions within each entry refer to different uses of polysemantic words.

Despite the fact that the distinction between polysemy and homonymy is very ambiguous, we'll try to outline some significant differences. In polysemy, a single word form is associated with two or more meanings, traditionally called senses that are distinct but semantically related, or, in other words, one and the same word acquires different, though obviously related meanings, often with respect to a particular context, for example, the word *paper* can be used to refer to 'a material' as in *shredded paper*, or to 'the content of a publication' as in *Today's paper was engaging*. It is notable that in the age of the Internet reading the paper does not necessarily involve any paper (the material). Different meanings of a word can be rather different from one another, as when the word *paper* is used to refer to 'a newspaper company' as in: *The paper fired its editors*, which has little in common with writing material. Nevertheless, language users perceive connections between the different uses of *paper*, which in fact are historically related.

Another difficulty in learning the English language consists in using the appropriate linguistic context (lexical and grammatical) for the polysemantic words. The lexical context is best illustrated by the fact that there are groups of words in any language that are semantically compatible only with certain classes of agents.

Compare some of the meanings of the verb *run*:

1. with words denoting persons, the verb has primarily the meaning 'to move swiftly or with quick action', e.g. *Can you run fast?*
2. with words denoting something written, inscribed, the verb means 'to have the specified wording, content', e.g. *the verse runs;*
3. with agents denoting plants, the verb is synonymically correlated to 'grow', e.g. *the plant runs very quickly;*
4. with agents denoting engines or machines, the verb means 'to operate or function', e.g. *Could you run the engine for a moment?*

There are not few cases when the lexical meaning of a polysemic word is determined by the grammatical structure, for example, the verb *make* implies primarily 'to form, to construct'. Followed by the infinitive, the verb *make* is equivalent of 'to force, to induce'. When followed by nouns used predicatively, the verb *make* is equivalent of 'to become, to turn out to be', e.g. s*he made a good musician; she made a good wife.*

We can conclude that the didactic strategy can be considered as an activity of projecting sets of elements of the educational process (students' and professor' activities, educational tasks, training means, etc.) structured in report to the assumed finalities. The didactic strategy includes the stages of the professors' activity, especially the student's activity, experiences, exercises, questions, methods, techniques, and the forms of organising the educational process.

Bibliographical references

Gogu, T. *A course in modern English lexicology*. Chisinau, 2008.

Hubbard, P., Jones, H., Thornton, B. and Wheeler, R. *A training course for TEFL*, Oxford University Press, 1994.

Negreț-Dobridor, I. *Teoria generală a curriculumului educațional*, Iași: Editura Polirom, 2008.

Potolea, D. "Profesorul și strategiile conducerii învățării", in: *Structuri, strategii și performanțe în învățămînt*, București, Editura Academiei, 1989.

Webster's New Dictionary and Thesaurus, 1989.

“Sucer la substantifique moelle”: Different Marrows for Different Readers in Perrault’s and Carter’s *Cinderella*

Simon FARAUD
University of Lausanne (Switzerland)
<simon.faraud@icloud.com>

ABSTRACT

Many literary productions explicitly give the reader a central role in the production of meaning, thus highlighting the pragmatic dimension that lies within every text seen as a communicative act directed towards an implied reader. A textual analysis usually brings to light the literary tools/strategies through which an author establishes, maintains and influences the connection he seeks with a reader put in charge of deciphering the latent or implied content of the text. This pragmatic approach seems particularly relevant in the case of fairy tales, a literary genre generally thought of as being inherently oral rather than textual in its origins. Writers such as Charles Perrault or the Grimm brothers used this reputation to publish fairy tales, they claimed had been gathered from the very mouths of old nurses passing them down to the next generation, and then collected to form collections of folk tales representative of a certain culture. But behind this apparent simplicity, generations of writers have used fairy tales productively to express concerns about their time and society to contemporary readers capable of understanding the implied content that had been infused in the texts.

For instance, nearly three hundred years after the first publication of Perrault’s tales, Angela Carter was commissioned to offer a new translation in English. But instead of sticking to the original text, she chose to adapt it and make it more accessible to 20th-century female children, to whom she intended to offer little “parables of experience” (Carter 76), thus “going against the dominant trend promoting imagination and escapism.” (Hennard Dutheil & Heidmann 45).

In pragmatic terms, targeting a different audience should imply significant textual changes and adaptations, despite the “translation” label attached to this particular work. Carter took the liberty of changing several elements of Perrault’s *Cendrillon*, as she offered a looser translation than some of her predecessors had, more in line with her 20th-century feminist opinions and aspirations. We shall therefore demonstrate that both Perrault and Carter did not write fairy tales in an ivory tower, but instead had their intended readership in mind at every step of the writing process. While the French courtier writes for the educated, witty audience of the Parisian *salons*, Carter subtly modifies the original text to make it more didactic as she targets a younger, 20th-century audience in need of experience and guidance.

KEYWORDS: *translation, pragmatics, Charles Perrault, Angela Carter, Cinderella*

C'est pourquoi faut ouvrir le livre : et soigneusement peser ce qui y est déduit. Lors connaîtrez que la drogue dedans contenue est bien d'autre valeur, que ne promettait la boîte.
(Rabelais, *Gargantua*, p. 15)

One must "break the bone to suck out the substantial marrow" ('rompre l'os et sucer la substantifique moelle')[1]: in his preface to *Gargantua*, French humanist François Rabelais reaches out to his reader and hints at a meaning hidden underneath what could pass for an amusing, even gritty textual surface. This allows him to establish a link between himself, or his narrator, and a reader he communicates with over time and space through the medium of the text. Like Rabelais's novel, many literary productions explicitly give the reader a central role in the production of meaning, thus highlighting the pragmatic dimension that lies within every text seen as a communicative act directed towards an implied reader. A textual analysis usually brings to light the literary strategies through which an author establishes, maintains and influences the connection he seeks with a reader put in charge of deciphering the latent or implied content of the text. This pragmatic approach seems particularly relevant in the case of fairy tales, a literary genre generally thought of as being inherently oral rather than textual in its origins. Writers such as Charles Perrault or the Grimm brothers used this reputation to publish fairy tales, they claimed had been gathered from the very mouths of old nurses passing them down to the next generation, and then collected to form collections of folk tales' representative of a certain culture. But behind this apparent simplicity, generations of writers have used fairy tales productively to express concerns about their time and society to contemporary readers capable of understanding the implied content that had been infused in the texts.

Indeed, Charles Perrault, a courtly, highly educated member of 17th-century French society, wrote his collection of fairy tales, *Histoires ou Contes du Temps Passé, avec des Moralités*, whilst the "Querelle des Anciens et des Modernes" was raging. He used his fairy tales both to entertain a courtly audience and to express his strong belief that the local, folk traditions were superior to texts recovered from Antiquity. According to him, only art inspired by local traditions would be able to reflect the magnificence of the Roi Soleil, which he attempted to demonstrate by promoting this type of writing over that of Boileau or Racine, his "Ancients" adversaries who were imitating the prestigious texts of Greek and Roman authors as the measure of excellence. Perrault's *Contes* survived the test of time and enjoyed a rich afterlife, with numerous translations, adaptations and rewritings from all over the world. For instance, nearly three hundred years after the first publication of Perrault's tales, Angela Carter was commissioned to offer a new translation in English. But instead of sticking to the original text, she chose to adapt it and make it more accessible to 20th-century female children, to whom she intended to offer little "parables of experience" (Carter 76), thus "going against the dominant trend promoting imagination and escapism." (Hennard Dutheil & Heidmann 45). In pragmatic terms, targeting a different audience should imply significant textual changes and adaptations, despite the "translation" label attached to this particular work. Carter took the liberty of

[1] François Rabelais. *Gargantua*. Paris: Folioplus Classiques, 2004, p. 17.

changing several elements of Perrault's "Cendrillon", as she offered a looser translation than some of her predecessors had, more in line with her 20th-century feminist opinions and aspirations. We shall therefore demonstrate that both Perrault and Carter did not write fairy tales in an ivory tower, but instead had their intended readership in mind at every step of the writing process. While the French courtier writes for the educated, witty audience of the Parisian *salons*, Carter subtly modifies the original text to make it more didactic as she targets a younger, 20th-century audience in need of experience and guidance.

A closer look at the paratext, defined by Gérard Genette as everything that surrounds the text in *Seuils* (1987), is crucial to gather a first indication of the author's intentions. It is indeed an entry point for the reader, immediately confronted with images, text (title, subtitle, epigraph, etc.) and a preface before s/he even begins to read the tales themselves. These elements also participate in building a relationship between the author/narrator and the reader, as they shape the latter's expectations, or *horizon d'attente* as Hans Robert Jauss puts it, regarding the text(s) that follow. In the case of Perrault's *Contes*, their hybridity appears from the title: *Histoires ou Contes du Temps Passé* refers to an oral tradition of fairy tales that have been passed down through telling and retelling, by nurses or older people, to children. The text therefore stands in an in-between, a crossover between oral tales and written literature. The generic label *Contes de ma Mère l'Oye* (used in the frontispiece) reinforces this impression since it is, or at least was at the time when the *Contes* were first published, synonym with "popular oral tales". According to Marina Warner, this expression allowed Perrault to "put on Granny's bonnet, as it were, when he hid behind the figure of an old nurse, telling stories to children of higher social rank than herself." (Warner, *From the Beast to the Blonde* 182) We will see further down that this aspect is part of a more general strategy of disguise or blurring of the author/narrator that allows Perrault to minimise the potential critiques from his adversaries in the "Querelle des Anciens et des Modernes", but also to establish a dialogue between the learned reader and the teller in disguise.

Before moving on to this aspect of the *Contes*, we must touch upon the importance of the illustrations that accompany the tales and their role in shaping their transmission, reception and deciphering. Perrault's fairy tales have historically been accompanied by drawings, starting with Antoine Clouzier in the first edition of 1697, which depict, on the front page, Mother Goose telling stories to children by the fireplace. Orality plays a crucial part here in the transmission of the tales, while some have argued that the child on the right may be Perrault's son Pierre Darmancour, to whom he attributes the paternity of the 1697 edition of the *Contes*. This reinforces the impression the title tries to force on the reader of tales from olden times transmitted orally. But in a later edition, illustrated by Gustave Doré (1867), Mother Goose no longer tells the stories from memory, she instead reads them from a ponderous volume. This complicates the clear-cut distinction between oral and written texts that seemed to prevail at the time by reuniting two opposed traditions, at least from the Ancients' point of view, one popular and oral, the other scholarly, "noble" and written. The fashion for folk tales in France at the end of the 17th century and

the ever-growing production of such tales seem to have legitimated their existence in print and replaced a purely oral tradition. Dore's illustration therefore depicts a change that had already taken place at the time he illustrated his edition of Perrault's *Contes*, and the constant exchanges between oral and written traditions.

The paratext of the 2008 Penguin edition of Angela Carter's translation of Perrault's tales retains little, if any element from the original books, thus targeting a different reader and calling for a different reading altogether. Firstly, the title never mentions *Ma mère l'Oye* or 'Mother Goose', which tends to neutralise the claimed orality Perrault and his early illustrators insisted upon. Carter (or her editor/publisher) no longer poses as a "granny in disguise" by suppressing all the elements Perrault used to blur the origins and true nature of his fairy tales. She chooses instead a plain, matter-of-fact *The Fairy Tales of Charles Perrault*, a title that says exactly what the book contains without ever trying to establish a dialogue with its readers or be ironic. Maybe Perrault's tales were famous enough at the time that Carter did not have to translate the original title for everyone to know what the book contained, especially after Disney's movie had given Perrault's *Cinderella* a wide notoriety. Still, Carter removes any mention of orality to focus on the *Fairy Tales*, as if the mention of the genre were self-explanatory and pointed the reader towards an expected didactic purpose inherent to any one of Perrault's tales. We could therefore argue that Carter's ambition to provide young readers with useful, educational material, already appears in the title, which frames the reading within the confines of what passes for a didactic genre. Interestingly enough, on the cover, the name of the translator appears above, and in bigger font than the name of the original author. The book consequently seems to owe as much, if not more, to Carter than to Perrault, whose name gets relegated at the end of the title. The importance of the translator is highlighted here as Carter holds a crucial role in the (fully written this time) transmission of the tales and the messages they contain since she became famous after the publication of *The Bloody Chamber and Other Stories* in 1979, while the reader is led to expect a text from a contemporary author rather than from a 17th-century French courtier.

The cover image itself leaves no room for doubt regarding the intended contemporaneity of the fairy tales as it depicts an alluring, richly adorned heel shoe. This image conveys a certain naughtiness that contrasts with the mildness and decency of the texts that follow. The influence of Carter's famous collection of tales for adults, *The Bloody Chamber*, is palpable here. According to Jack Zipes, both the translation for children and the rewritings for "adults" were written more or less simultaneously and tackle the same genre, but aim at different readerships, *The Bloody Chamber* being more sexually explicit. The cover of *The Fairy Tales of Charles Perrault* indeed presents a more erotic interpretation of Cinderella and thus creates a discrepancy between the illustration and the author's original intentions. It could be possible to resolve this discrepancy by suggesting that the editor chose an image more in line with Carter's reputation than with the texts it is supposed to illustrate, maybe for marketing reasons. It nevertheless capitalises on Carter's reputation both as a translator and a well-known author of fairy tales, and goes to show that even as a

translator, she was not going to remain in the shadow of her illustrious predecessor. The texts are even the only source of enlightenment here, since this 2008 edition does not contain any illustration[2]. While the illustrations in Perrault's collection helped shape the understanding of the book as a whole, Carter's version relies on the sole texts and prevents any possible creative dialogue between text and images.

The second step in the reader's journey involves going beyond the titles, covers and illustrations, where the prefaces and/or afterwords await. They offer the author a unique opportunity to use his/her own voice to comment on his/her own work, ironically in the case of Perrault, and give the reader further clues as to how he/she should read the texts that follow. In his preface to the 1697 edition of the *Contes*, Perrault attributes the text to his own son, Pierre Darmancour, who was only nineteen at the time. In doing so, Perrault intends to mislead his potential detractors, as well as to blur even further the figure of the author as he conceals his imposing presence behind a still juvenile "penholder". He therefore avoids presenting the text as the product of a prominent writer and courtier of his time, mostly to avoid the critiques he expects to receive from his "Anciens" adversaries, who promote the Antique sources as the only basis for great works of art. Instead, Perrault invites his readers to evaluate not the

> mérites de la narration à l'aune des règles, mais à celle de la naïveté, de la "simplicité" et du "naturel". Le lecteur se trouve ainsi invité à apprécier un ensemble de qualités proprement mondaines, en marge de toute esthétique dogmatique – la fraîcheur plutôt que la rigueur. (Escola 66)

Perrault targets a specific audience with his *Contes*, mainly people from the *salons*, usually fond of light and lively texts capable of entertaining rather than weary with too much gravity and pompousness. Hence the childlike tone, and the claimed benefits the *Contes* may provide children with: Perrault tries to attenuate the polemic aspects of the preface and tales by mentioning how useful they are to children, quite ironically so:

> Quelques frivoles et bizarres que soient toutes ces Fables dans leurs aventures, il est certain qu'elles excitent dans les Enfants le désir de ressembler à ceux qu'ils voient devenir heureux, et en même temps la crainte des malheurs où les méchants sont tombés par leur méchanceté. (Perrault 48)

Perrault "overdoes it" in this passage when he extols the moral and pedagogical virtues of fairy tales, just as the repetition "méchants/méchancetés" mimics the simplicity with which children sometimes express themselves. These allusions are in fact "clins d'oeil" addressed to his learned, courtly audience, and an invitation to go beyond the apparent simplicity of the surface. Perrault even explicitly intends the text to *précieuses,* mundane women of the *salons* when he dedicates the collection to

[2] Probably for budgetary reasons, rather than auctorial.

"Mademoiselle", a bold gesture after Boileau's misogynist *Satire X*. But, according to Marc Escola,

> c'est aussi que Perrault institue le public féminin en instance de légitimation des œuvres littéraires, au détriment de la logique qui prévaut auprès des partisans des Anciens, pour lesquels la valeur d'une œuvre ne s'acquiert que par délégation - par affiliation à un modèle antique *déjà* doué d'autorité. (Escola 40)

The *Contes*, indeed, are not simply enjoyable, leisurely tales from olden times, but a decisive weapon in the "Querelle des Anciens et des Modernes" that raged between partisans of Antique art, like Boileau and Racine, and defenders of a more modern, folk culture such as Perrault. While the 1697 preface appears deceitfully childish, the preface to the 1695 edition is much more polemical, vindictive even, thus showing explicitly what Perrault had always intended his *Contes* to be: a response to those he accuses of being a group of "personnes qui affectent de paraître graves" (Perrault 45), namely the Ancients, and to whom he opposes the "gens de bon gout", the Moderns. Perrault claims that his own tales are superior to the ones of the Ancients, among other arguments, because his are more "moral" than the antique fables:

> Je prétends même que mes Fables méritent mieux d'être racontées que la plupart des Contes anciens, et particulièrement celui de la Matrone d'Ephèse et celui de Psyché, si l'on les regarde du côté de la Morale, chose principale dans toute sorte de Fables, et pour laquelle elles doivent avoir été faites. (Perrault 46-47)

He refuses to be declared frivolous or immoral because, from a moral standpoint, he claims his tales surpass the antique ones in every respect. Indeed, he pretends his fairy tales are more respectful of the moral codes prevailing at the time:

> Il n'en est pas de même des contes que nos aïeux ont inventés pour leurs Enfants. Ils ne les ont pas contés avec l'élégance et les agréments dont les Grecs et les Romains ont orné leurs Fables; mais ils ont toujours eu un très grand soin que leurs contes renfermassent une moralité louable et instructive. (Perrault 48)

For him, the tales from antiquity privilege form over function, which renders them useless, whereas tales from the folk tradition are both pleasant and useful as far as morality is concerned. The folk tales do "renferment tous une Morale très sensée, et qui se découvre plus ou moins, selon le degré de pénétration de ceux qui les lisent" (123): in saying so, Perrault openly invites the complicit reader to dig deeper, beyond the childish surface, which contributes in establishing complicity between learned, courtly people capable of reading between the lines. Clearly then, these *Contes* are not "de pures bagatelles" (Perrault 45) since there is more to them than meets the eye, a hidden marrow left for the reader to extract and feed on. Of course, the "degré de penetration" depends mostly upon the reader, and we cannot expect a child to dig as deep as a learned, adult reader: there are in fact as many

possible interpretations as there are readers, which might explain why these were, and still are so successful.

Unlike Perrault, Angela Carter does not begin her collection with a preface[3], to which she substitutes an afterword at the end of the book. Consequently, the book opens in typical fairy-tale fashion on an expected "Once upon a time", thus leaving no room for doubt regarding the genre of the texts that are to follow. This beginning *in medias res* shows that Carter does not intend to establish contact with her readership by using her own voice, or by expressing the texts' aim in plain English. The texts therefore appear self-sufficient in their intent to provide children with useful lessons of experience, without the need for the author to put on her granny's bonnet. This is explained in the afterword which, compared to Perrault's, is somewhat erudite and in no way cryptic or polemical. Carter exposes the main points of Perrault's life and art, as well as her personal interpretation of his fairy tales. At no point though does she mention why she decided to translate, but rather spells out her intentions throughout the afterword, and leaves the reader to understand that, for her, Perrault's *Contes* were inherently didactic and, despite their irony and county tone, meant for children more than adults.

We can indeed wonder whether Carter deliberately misreads Perrault in her afterword, since she focuses mainly on a children-oriented reading of his texts. She at least offers her personal interpretation of the texts, when she sees him as a gentle educator careful to provide children with useful "parables of experience" (Carter 76). She adds that "the book is intended for children but these children are seen as apprentice adults and the succinct brutality of the traditional tale is modified by the application of rationality" (Carter 76-77). We know that Carter was highly knowledgeable on fairy tales, so we could argue that she deliberately reads Perrault against the grain, or at least chooses to gloss over some key aspects of his collection, in order to legitimate the adaptations and modernisation she makes to the texts. Indeed, taking him for a gentle educator and translating him as one, implies she continues his work without "distorting" it, but rather making it more relevant to a twentieth-century readership. She thus inserts herself in a long tradition of educational fairy tales intended for children with the posthumous patronage of their most illustrious figure, whose work she perpetuates. Furthermore, in offering her personal reading and interpretation of his tales, she acts first and foremost as any other reader trying to "extract the essential marrow", and in turn reveals the countless possible interpretations fairy tales allow for, at least Perrault's, as well as their undeniable relevance for different societies over time.

Once these paratextual elements are dealt with, the reader is invited to begin his/her reading of the texts themselves, and immediately gets confronted with what linguists call the "scenography", and a certain "rumour", which Dominique Maingueneau defines as such:

[3] At least in the 2008 edition.

> pour aborder un texte, le lecteur s'appuie au premier chef sur une connaissance, fût-elle minimale, du contexte énonciatif. Il dispose d'un certain savoir d'extension très variable sur l'époque, l'auteur, les circonstances immédiates et lointaines, le genre de discours dont relève l'œuvre. [...] Tout texte arrive par une certaine rumeur, une tradition qui conditionne sa réception. Cette contextualisation, même indigente, même erronée, oriente déjà le déchiffrement en éliminant un grand nombre d'interprétations possibles. (Maingueneau 1990: 37)

The reader approaches Perrault using a "rumour" and a long tradition of fairy tales, and can therefore expect to find certain traditional elements of the genre. The title of the collection reinforces that "pre-interpretation" by mentioning that the tales comes from the "temps passé", or "olden times", a distant past that could potentially prove irrelevant to the modern reader, but also contains a certain irony: since the reader is invited to read between the lines, he/she cannot expect the texts to be irremediably archaic and detached from their context. Indeed, Carter notes that

> the details of his stories - the courtyards paved with marble, the Swiss guards, the gilded chambers, the mirrored corridors, the superbly elegant clothes - are those of Perrault's own world, the sumptuous court of the Sun-King, to whose niece, Elisabeth d'Orléans, the book was originally dedicated. (Carter 75)

Perrault therefore speaks of olden times infused with contemporary elements, and in doing so, blurs the distinction between old and new, relevant and irrelevant, real and unreal, since familiar elements pervade the world of fantasy he depicts in his tales. This hybrid scenography might prove unsettling to the reader who expected to encounter a world of pure fantasy, but also falls in line with the preface inviting him to go beyond this unrealistic aspect of the texts to find some use in them. It is part of a broader strategy of *double entendre*, of misleading the reader to force him to slow down and take some time to extract a deeper meaning from the *Contes*. This irony, and hence the multiple levels of understanding suggested by the mock-naive tales, is even made clear in *Bluebeard*'s morality:

> Pour peu qu'on ait l'esprit sensé,
> Et que du Monde on sache le grimoire,
> On voit bientôt que cette histoire
> Est un conte du temps passé;
> Il n'est plus d'Epoux si terrible… (Perrault 162-163)

Those who possess "l'esprit sense" will undoubtedly appreciate the irony in this comment. The morality calls the tale that precedes irrelevant to a contemporary, seventeenth-century reader, but also calls on the reader's common sense to make it relevant again by deciphering the "grimoire" of the world in relation with this text. This comment creates a deeper complicity between the author/narrator and the reader, who gets reminded to read the collection actively and dig deeper to extract a morality that would be useful this time.

Interestingly enough, Carter suppresses any mention of the "olden times" in her title, maybe because it would have been superfluous, or to play down the archaic facet of the texts to emphasise their contemporaneity, even though they come from times immemorial. Regarding the superfluous, Perrault's texts were famous enough in Carter's time, partly due to Disney's movie, that she did not feel the need to remind the reader of their obvious ancestry and sources. When it comes to our second hypothesis, the omission of the "olden times", combined with the alluring cover, makes for a modern read of a text that has not been rendered useless by the passing of time. Indeed, Carter claims that "each century tends to create or re-create fairy tales after its own taste" (Carter 76), which she does, albeit with more subtlety than in *The Bloody Chamber* where she rewrites the tales completely rather than translate them.

Dominique Maingueneau goes further when he affirms that

> les oeuvres peuvent en effet fonder leur scénographie sur des scènes d'énonciation déjà validées, qu'il s'agisse d'autres genres littéraires, d'autres oeuvres, de situations de communication d'ordre non littéraire [...]. "Validé" ne veut pas dire valorisé mais déjà installé dans l'univers de savoir et de valeurs du public. (Maingueneau 1993: 125-126)

Perrault opens his *Contes* with a typical "il était une fois", which holds a double purpose: on the one hand, it reinforces the "olden times" aspect of the stories mentioned in the title and thus confirms the reader he is facing a story from the past. On the other hand, Perrault begins in typical fairy tale tradition to confirm to the reader what he had been expecting with the title and preface. Quite surprisingly perhaps, Carter does not translate Perrault's "il était une fois" into "once upon a time" at the opening of *Cinderella*, but chooses a more uncommon and unexpected "there once lived a man" (Carter 31), a more direct approach that sets the tone for the other changes the brings to the stories. Her first sentence is also much shorter and more direct than Perrault's: his "épousa en secondes noces une femme" translates into "married twice", an important change. We will take a closer look some of the changes Carter brought to Perrault's texts further down, but we can already sense that she does not intend to stick closely to the originals. This incipit destabilises the usual expectations of a reader accustomed to the traditional "once upon a time", especially when considering that Perrault resorts to "il était une fois" to introduce all of his *Contes*, with the exception of *Le Maître Chat ou le Chat Botté*. In her translation, Carter oscillates between the two formulations, one could argue for increased directness, or to add some variety and modernity to her translations in an effort to force the reader to pay closer attention to a story he/she is likely to know already. Finally, this *incipit* can also be seen as a less impersonal way of beginning a story, for it puts the emphasis on the man rather than the distant past, thus showing the text is as much about characters as it is about facts.

All these elements participate in the building of a different discursive ethos for each text. According to Maingueneau,

> le texte n'est pas destiné à être contemplé, il est énonciation tendue vers un coénonciateur qu'il faut mobiliser pour le faire adhérer "physiquement" à un certain univers de sens. (Maingueneau 1993: 137)

The author, or speaker, or teller, presents him/herself to the reader in a way intended to gain his/her adhesion to the texts that follow. In the case of Perrault, we have seen that he builds an ethos of the complicit storyteller in disguise, part Mother Goose, part child, part courtly author speaking to the reader as "partner in crime", as it were, even though people never really doubted Perrault was the true author of the texts. All the devices he uses to blur the narrator's figure nevertheless denote his playful and veiled intentions, partly directed towards a certain pleasure of reading, as Marc Escola summarises: "la saveur du texte doit tout à ce double décalage: le lecteur n'est pas l'auditeur, le conteur n'est pas l'auteur." (Escola 99-100) The reader is for instance complicit in the demise of the two evil stepsisters, a narrative device referred to as *schadenfreude,* the pleasure one takes at seeing others suffer. The reader is put on the side of the ones ascending throughout the story and can enjoy being "kept in the know", for example when the sisters come back from the ball and are greeted by Cendrillon, who pretends to be tired of waiting. She answers "en bâillant, et se frottant les yeux, et en s'étendant comme si elle n'eût fait que se réveiller." (Perrault 187) The sisters are dupes and scoff at her patronisingly:

> Si tu étais venue au Bal, lui dit une de ses soeurs, tu ne t'y serais pas ennuyée: il y est venu la plus belle Princesse, la plus belle qu'on puisse jamais voir, elle nous a fait mille civilités, elle nous a donné des oranges et des citrons. (Perrault 187)

The reader, like Cendrillon, is aware of these facts and can only marvel at the sisters' superior, but ludicrous mockeries, given what both know. And we can infer that, just as Cendrillon, the reader "ne se sentait pas de joie" (Perrault 187), as he/she senses the rise of the protagonist and the concomitant demise of her sisters. Cendrillon's behaviour evolves accordingly, as she asks for one of her sisters' nicer dresses, knowing the latter can only refuse her that gift. Cendrillon therefore seems to grow in confidence and even enjoys manipulating Javotte, who responds as anticipated and adds an insult. But the heroine already seems past that and savours her forthcoming triumph with this cunning demand, with the reader on her side. And again, when the sisters unsuccessfully try on the glass slipper, Cendrillon, like the reader, laughs a triumphant and playful laugh for she knows the shoe will only fit her foot. The sisters too laugh, but a rather pitiful, disparaging laugh that the heroine and the reader cannot possibly take at face value for it is the product of ignorance and nastiness. Put in the position of those who are fully aware of the ins and outs of the story (most of them at least, as we shall see later when considering the "holes" Perrault leaves unfilled), Cendrillon and the complicit reader are made superior by this awareness the sisters lack.

Carter is in contrast more straightforward in her attitude towards the reader, as she walks in the footsteps of Mother Goose and limits the courtly elements of the tales. She also plays down the irony and *doubles entendres* in order to make herself

understood. Her ethos is therefore less that of a complicit, facetious teller than that of a more honest, dedicated author trying to convey a certain sense of morality and experience. The lack of a polemical or ironic preface makes for a more direct approach, with a focus on the tales and their potential virtues for the implied young reader. The general simplification and actualisation of the tales goes along the same lines and tends to simplify the relationship between teller and reader, made less playfully complicit. The adhesion to the teller's words should in fact come from understanding what the morals attempt to pass on rather than participating in a witty conversation with the narrative instance, who appears less prominent than in Perrault's *Contes.*

Once the reader dives into the texts themselves, he/she can legitimately expect the respective styles of Perrault's and Carter's tales to be consistent with this two ethos. While one could dedicate an entire book to Perrault's courtly, subtly ironic style[4], we will focus on several key aspects that allow him to establish and maintain a fruitful channel of discussion and interaction with his reader. Firstly, Angela Carter perceptively summarises the essence of Perrault's style when she claims that

> Perrault's tales are told with a great deal of literary art but it is the kind that conceals art; unlike those of many of his contemporaries and successors, his are never artful. His tales retain the simplicity of form and the narrative directness of the country storyteller. (Carter 75)

Perrault does not intend to show his technical mastery or dazzle his reader with an elaborate, richly adorned prose, but rather retains a simplicity of tone and style that make it easier to entertain his courtly audience. Several features of his style are quite common among 17th-century writers, including his predecessors Voiture and La Fontaine: *badinage galant* (the art of conversation "enjouée"), *naïveté,* childlike tone, all of which work together to procure the reader/listener a pleasurable moment, made richer by the morals and possible interpretations. Perrault indeed associates the two functions of *delectatio & utilitas*, pleasure and utility, which reinforces the link between teller and reader as the latter constantly has the former's pleasure and instruction in mind. Perrault indeed states that

> le récit enjoué dont elles étaient enveloppées n'avait été choisi que pour les faire entrer plus agréablement dans l'esprit et d'une manière qui instruisît et divertît tout ensemble. (Perrault 45)

Perrault therefore distances himself from his prose, as we have seen above, in order to let the speaker, lead the way to pleasure and education without having to cope with the heavy-handed and patronising lessons of a renowned author. On the other hand, Perrault cannot refrain from intervening in his tales, in order to subtly remind

[4] Marc Escola, among others, provides a thorough account of Perrault's style. See for instance pages 16, 41-42, or 96-99. In her introduction to the *Contes,* Christelle Bahier-Porte does as well, on pages 24-25 and 28.

the reader of his overarching presence. It is the case with the parentheses that allow him to comment on the text, or with the arbitrariness with which he introduces certain narrative elements, such as for instance the fairy godmother: at no point does he tell the reader who she is, where she comes from, why she protects Cinderella, since when, or how she can stay at the house[5] unnoticed by anyone other than the protagonist, etc. The "Marraine" appears as a *deus ex machina*, a narrative device that allows the continuation of the story and the final *moralité*. These mysteries also force the reader to "fill in the gaps", as we shall see further down, and come up with his/her own interpretation of this enigmatic character. But Perrault cannot refrain from toying with the reader as he indulges in a new ironic trait, since the godmother appears out of the blue, has magical powers, but still needs to work to transform the pumpkin into a carriage:

> Sa Marraine la creusa, et n'ayant laissé que l'écorce, la frappa de sa baguette, et la citrouille fut aussitôt changée en un beau carrosse tout doré. (Perrault 183)

Intertextuality also plays an important part in forming a bond between author/narrator and reader, since, when the allusions are understood, it creates a shared universe of reference and eventually concurs in the building of a common ground of knowledge and shared interests. We encounter several references to contemporary writers and events in Perrault's tales, for instance in the preface when he states that his material "devrait me permettre de ne pas craindre le reproche de m'être amusé à des choses frivoles." (Perrault 45) This echoes La Fontaine's condemnation for "licence", which led to a censoring of his *Contes et Nouvelles en Vers*. Perrault seems to take pleasure in reminding his audience of that fact:

> J'aurais pu rendre mes contes plus agréables en y mêlant certaines choses un peu libres dont on a accoutumé de les égayer; mais le désir de plaire ne m'a jamais assez tenté pour violer une loi que je me suis imposée de ne rien écrire qui pût blesser ou la pudeur ou la bienséance. (Perrault 49)

The times have changed since 1665 when La Fontaine published the first edition of his ribald *Contes et Nouvelles en Vers*, and Louis XIV's court has become more devout, thus making it impossible for Perrault to go down the same path. This quote allows him to allude to his illustrious predecessor, whom he admired, but more importantly to mark his difference and the adaptations he made to match the taste of his audience. More generally, Jack Zipes remarks that

> there are many intertextual references in his finely honed narratives that reveal how carefully Perrault composed the tales, referring subtly to La Fontaine, Boileau, Racine, and other prominent writers of this period, and was conscious of forging a new "modern" genre of writing. (Zipes, Introduction to *The Fairy Tales of Charles Perrault* xv-xvi)

[5] "Dès qu'elle fut arrivée, elle alla trouver sa marraine", p. 187.

It is, of course, more difficult for Angela Carter to relate to the same intertextual references Perrault was dialoguing with, since these no longer are her contemporaries and do not hold the same potential for interpretation as they used to. Carter, for instance, could not be involved in the Querelle, which made a dialogue with Boileau or La Fontaine fruitless in her attempt to provide children with useful texts. She will, however, develop that intertextual dimension in a more contemporary way in her own collection of rewritings, *The Bloody Chamber*, which left her freer to engage with references more relevant to her time.

Regarding Carter's "style", or rather the adaptations she made to Perrault's tales in her translation, it is worth noticing that she simplifies and actualises the original text in order to make it easier to understand for a modern, young adult reader. In their thorough analysis of Carter's translation of *Bluebeard*, Martine Hennard Dutheil and Ute Heidmann note that

> Carter multiplies the paragraph divisions of the original text to facilitate reading, in keeping with the modern conventions of children's books, so that the continuous text of Barbin's original French edition is broken into twenty-odd paragraphs, discounting the dialogues. More significantly, Carter translates the text in a modern idiom as she subtly updates the language and world of the text […], using a familiar vocabulary […]. Perrault's sentences are shortened and the somewhat convoluted syntax of the French text is greatly simplified as Carter opts for a paratactic style and emphatic punctuation […]. This gives an effect of orality.
>
> (Hennard Dutheil & Heidmann 46)

The same observations apply to Carter's translation of "Cendrillon". Indeed, in her attempt to clarify the original text, Carter shortens the sentences, gets rid of many semicolons, and sometimes adds elements to disambiguate potentially obscure passages. For instance, Perrault's "Elle ne put souffrir les bonnes qualités de cette jeune enfant, qui rendaient ses filles encore plus haïssables" develops into "Her new daughter was so lovable that she made her own children seem even more unpleasant, *by contrast*; *so* she found the girl insufferable." (italics mine) Elsewhere, Carter loosely translates Perrault to clarify: "Une autre que Cendrillon les aurait coiffées de travers; mais elle était bonne, et les coiffa parfaitement bien": Perrault does not give many details about Cinderella's reaction, while Carter makes it more explicit: "Any other girl but Cinderella would have made horrid tangles of their hair *after that*, *out of spite*; but she was kind, and *resisted the temptation*." (Italics mine) Carter adds a biblical intertext to emphasise Cinderella's resisting the temptation to mess up the sisters' haircuts after they mocked her and her low condition, showing how good and patient she can be in the face of mistreatment, while Perrault remains quite factual and leaves the temptation implicit. Carter also takes the liberty to disambiguate potentially obscure anaphoras: "ensuite elle lui dit" gets translated by "the Godmother told Cinderella", and she simplifies a sentence originally told in "présent de narration" and gerund to make it easier to understand: "Elle part, ne se sentant pas de joie" becomes "then she drove off". Finally, Carter gets rid of archaisms or actualises several terms to make the tale sound more in line with what her twentieth-century

readership might expect. While Perrault's "la vaisselle et les montées" translates into a more common "the pots and pans", the following sentence is shortened and simplified: "on envoya quérir la bonne coiffeuse, pour dresser les cornettes à deux rangs, et on fit acheter des mouches de la bonne Faiseuse" becomes "They sent for a good hairdresser to cut and curl their hair and they bought the best cosmetics." The "mouches" are hardly ever in use anymore and no longer stand as a beauty device, hence the archaism that would be hard to understand for a twentieth-century readership, more used to plain "cosmetics".

Carter does not stop at the language level though, as she subtly modifies the content of the original tale to emphasise or play down certain aspects. She for instances highlights the father's passivity at the beginning of the text when she translates "Le Mari avait de son côté une jeune fille" by "Her new husband's wife had given him a daughter of his own before she died". Carter switches from an active to a passive sentence that relegates the husband to a role of passive subject manipulated by women rather than agent, whereas the deceased mother becomes the agent. The father therefore becomes even more absent from the story, since he is no longer the engenderer of Cinderella, but the passive receiver of a child given by his former wife, which tends to weaken the bond between father and daughter even more. Later in the text, Carter also reinforces the sisters' hypocrisy and viciousness to increase the contrast between Cinderella and them, when she writes that "they were very glad of her assistance, although they did not show it": this last clause is absent from Perrault's text, which implies that Carter interprets or adds to the meanness of the sisters to emphasise Cinderella's unfair mistreatment. Later in the text, Javotte's "il faudrait que je fusse bien folle" becomes "*it* must think I've lost my reason!" (Italics mine) in Carter's version. The pronoun "it" reifies Cinderella and thus reinforces her subaltern position and weakness in the eyes of her sisters, who treat her as a mere object to be abused and exploited. Overall, Carter's version increases the contrasts at play in Perrault's to give the reader a clearer understanding of the situation, as well as the characters' main psychological traits, so it becomes easier to distinguish the good from the bad, and therefore to serve the didactic purpose of the text.

Interestingly enough, Carter omits to translate that Cinderella "ne se sentait pas de joie" twice, as if she tried to play down Cinderella's joy when she goes off to the ball, and when her sisters tell her about the ball she just attended. This makes Cinderella seem less enthusiastic and playful, but rather more modest and honest in her dispositions, maybe to conform to Carter's aim and vision. The same happens when Cinderella asks Javotte for the yellow dress, knowing that her stepsister is bound to refuse her that gift. Perrault mentions that Cinderella "en fut bien aise", meaning she had anticipated that refusal and takes satisfaction in her sister's predictability, whereas Carter skips over that comment to focus on the embarrassment she would have felt had her sister agreed. This makes Cinderella pass for less manipulative and aware of other people's psychology, which allows her to make fun of the other characters without them knowing in Perrault's tale. In Carter's version, Cinderella is tamer, more representative of the stereotypical innocent character abused by others, while Perrault's heroine is more ambiguous.

All these aspects denote the importance of the reception and the act of reading attached to the fairy tales' tradition, and to these texts more specifically. Perrault's tales resist a univocal interpretation and stress the role of what Dominique Maingueneau calls the "co-énonciateur", or the reader in charge of decoding and producing meaning. It is generally agreed that literary texts hold several possible meanings depending on the reader, the context of reading, etc., since it would be impossible for an author to force a single interpretation onto his/her recipient. Plato refers to, and greatly fears this phenomenon of "dissemination" in *Phaedrus*. He suspects literature of holding great destructive powers once in the hands of readers capable of distorting the meaning intended by the "father" of the text, as well as the uncontrollability of this spread. But in our case, this dissemination seems to reflect exactly Perrault's intentions. This leads Marc Escola to claim, regarding Perrault's collection, that

> comme il y a plusieurs "auteurs" à l'origine des contes, et à vrai dire aucun auteur, il y a peut-être plusieurs lecteurs en nous, dont aucun n'a autorité sur l'autre; partant, on doit donner plusieurs sens aux contes, sans qu'il nous soit permis de revendiquer l'un d'eux comme supérieur aux autres.
>
> (Escola 68)

This "openness" precludes any definitive interpretation, especially since, as we hinted at earlier, Perrault is careful to leave "holes" in "Cinderella" for the reader to fill[6]. Among the many questions left unanswered by the narrator, we shall retain a few: what did Cendrillon's mother die of? Why is the father so absent, and why does he leave his daughter to be mistreated by his second wife? What happens to the mother-in-law and the father after Cinderella's wedding? Why do the glass slippers retain their magic after midnight? This last question sends us back to the arbitrariness of the teller's choices, for nothing explains why the slipper remains intact after midnight. More generally, all these "holes" open even further the possible interpretations of the tale, interpretations that are themselves not fixed through time, but evolve along with the successive generations or readers, and their corresponding generations of re-writers who, like Carter, exploit those omissions to come up with new interpretations.

The importance of the act of reading is stressed further by the ironic *moralités* in Perrault's "Cinderella" since, far from narrowing the possible interpretations down to a definitive lesson to be gathered, they offer contrasts and contradictions that render the moral even more problematic. These "trop antiques lessons" (Perrault 53) are sometimes too antiquated to be immediately useful, hence the need for the reader to decipher them in context. In the case of "Cinderella", the two morals seem to contradict each other: the first preaches the "bonne grace" as an all-powerful key to success, whereas the second affirms that no matter one's qualities, nothing comes without a good patronage, a much more contemporary topic for Perrault who had

[6] See Marc Escola's remarkable collection of omissions, pp. 137-140.

lost his a few years earlier. Out of the countless possible interpretations, we will hazard three: first, Perrault's narrator refers to the advancement at the court with a good patronage, no matter what God-given talents one may possess. In this case, the moral could be interpreted as a critique of the superficiality of the court and the worthlessness of the courtiers that inhabit it. But then, if we read "bonnes grâces" as meaning "to be in someone's good graces", the two morals would no longer be contradictory, for the one being in a patron's good graces might go up the ladder after all. Finally, we can read the moralités in the context of the "Querelle des Anciens et des Modernes", where an artist would need the "patronage" or recognition of his/her peers, the Ancients, and Antique literature, in order to become recognised as a worthy author accepted in elevated literary circles. Worthiness is then not so much about talent as it is about influence and respect of old traditions and works of art. Faced with the impossibility to decide what to extract from the tale and its two morals, one must accept Marc Escola's point that, overall, "les moralités n'induisent […] en rien une lecture moralisante, mais un jeu distancé - un jeu de la lecture lettrée avec elle-même et non pas directement de la morale avec la fiction." (Escola 124) The morals focus more on the act of reading actively than on establishing a logical connection between fiction and reality, and in doing so put the reader in a crucial position, that of the true owner of the tale's endless possibilities. Like the heroine of *Bluebeard*, the reader is being given the key to the forbidden room of knowledge, and must be brave enough to enter it and figure out for him/herself what it contains. But in no way does the narrator show him around the room to reveal all the secrets it holds.

The need for interpretation is also of the utmost importance in Carter's translation, even though, as we have seen previously, the author tends to guide her reader towards certain conclusions in line with her own views. As Martine Hennard Dutheil and Ute Heidmann mention, quoting Carter,

> far from reducing the meaning of a literary text to the personal convictions of its author, however, Carter puts the stress on the activity of reception, as she insists on the need "to leave the reader to construct her own fiction for herself from the elements of my fictions".
>
> (Dutheil & Heidmann 40)

Carter leaves room for personal interpretations on the part of her (female) reader, but nevertheless clarifies the morals to make them more easily understandable, as well as less openly ironic. She indeed switches from verse to prose, bundles the two *moralités* in one, and suppresses the author's/speaker's intervention in parentheses that added a slight touch of irony, or at least a personal commentary in Perrault's text. As a result, the morals no longer seem contradictory, but rather complete each other: one needs charm, but also a godfather or a godmother "to put them to work for you", these two elements working together. Carter takes her reader by the hand and directs him/her in what she deems the right direction. In doing so, she "minimise[s] the elegant Cartesian irony and […] transform[s] Perrault into a more traditional storyteller sitting by the fireside" (Zipes Introduction to *The Fairy Tales of Charles*

Perrault xxii-xxiii), an approach more in line with her readership and views on what fairy tales, when seen as educational, are to convey, and in which way.

We hope to have demonstrated that both Perrault's and Carter's versions of *Cinderella* can only be seen as inherently pragmatic fairy tales aimed at a specific audience, rather than impersonal, timeless texts telling a story detached from its context of production, enunciation, and, of course, reception. Many elements of these tales constantly remind us that the act of writing and its counterpart, the act of reading, constitute a fruitful whole that finds its *raison d'être* when one attempts to "break the bone and suck out the essential marrow", as Rabelais advised. However, this marrow proves different for every reader, especially in the case of Perrault, always careful to leave room for alternative understandings of his tales. The act of reading is therefore analogous to an endless act of recreation of a text meant to evolve and adapt to its context of reception. This might explain the *Contes'* exceptional longevity, as well as the endless stream of rewritings and reinterpretations it engendered across time and space. This openness allowed Angela Carter, among others, to step into the breach opened up by her predecessor and offer her own, multifaceted reinterpretations, nourished by several centuries of variations around the same core elements of the *Cinderella* story. While she left out, or at least played down the more "adult" elements of the original tale in her translation, she would exploit them more freely in her own rewritings for adults, *The Bloody Chamber*, or, in the case of *Cinderella*, in "Ashputtle, *or* The Mother's Ghost", which gave her "the freedom to explore and pursue Perrault's project in her own remarkably inventive and knowing stories, complete with intertextual allusions and a socially critical edge." (Hennard Dutheil & Heidmann 43) In doing so, she proved she was a writer, but, before that, and like many of us, an intrepid decipherer of fairy tales.

Bibliography

Primary sources:

Carter, A. (2008). *The Fairy Tales of Charles Perrault*. London: Penguin
——— (2006). *The Bloody Chamber*. London: Vintage.
——— (1992). "Ashputtle, *or* The Mother's Ghost." *American Ghosts and Old World Wonders*. London: Vintage.
Perrault, C. (2006). *Contes*. Paris: Flammarion.

Pragmatics:

Genette, G. (1982). *Palimpsestes*. Paris: Seuil.
Maingueneau, D. (1990). *Pragmatique pour le Discours Littéraire.* Paris: Bordas.
——— (1993). *Le Contexte de l'Oeuvre Littéraire, Enonciation, Ecrivain, Société*. Paris: Junod.
——— (2004). *Le Discours Littéraire. Paratopie et Scène d'Enonciation.* Paris: Armand Colin.

Secondary literature on fairy tales:

Bellemin-Noël, J. (1983). *Les Contes et leurs Fantasmes.* Paris: Presses Universitaires de France.

Escola, M. (2005). *Contes de Charles Perrault.* Paris: Foliothèque.

Hennard Dutheil de la Rochère, M. (2009). "Updating the Politics of Experience: Angela Carter's Translation of Charles Perrault's *Le Petit Chaperon Rouge*." *Palimpsestes*, 22: 187-204.

Hennard Dutheil de la Rochère, M., & Ute Heidmann (2009). "'New Wine in Old Bottles': Angela Carter's Translation of Charles Perrault's *La Barbe Bleue*." *Marvels & Tales*, 23, 1: 40-58.

Warner, M. (2014). *Once Upon a Time. A Short Story of Fairy Tale.* Oxford: Oxford University Press.

——— (1994). *From the Beast to the Blonde: On Fairy Tales and their Tellers.* London: Chatto & Windus.

Essential Tips for Teachers of Modern Languages

Maria Magdalena FĂURAR
University of Craiova (Romania)
Department of Applied Modern Languages
<magdafaurar@yahoo.com>

ABSTRACT

The more you expose your students to the target language, the better. In today's rapidly moving world, English has become a prerequisite for functioning within the frameworks of what is now an international society, global citizenship. Immersing your students in the target language helps them use it more independently and this can lead to increased confidence and a better vocabulary. It is also beneficial for students to hear the language spoken by native speakers. It has sometimes proven effective to have a guest speaker at certain classes in order to generate a more immersive interactive experience. A peer support system can also facilitate situations where students can help their classmates with certain tasks or homework. Learners must at all times be encouraged to use the language even if certain inherent mistakes are made, placing emphasis on the fact that constant communication is paramount in establishing a stable platform for learning a language.

KEYWORDS: *language, vocabulary, learning, teaching strategies, skills*

Teaching foreign languages is by no means a modern field, although this phenomenon became widespread in the twentieth century when the need to communicate became more and more pressing. But the teaching of foreign languages appeared as early as the seventeenth century when Latin and ancient Greek began to be studied in school, although the purpose was not to communicate in both languages, but was only study for the sake of study, to increase intellectual skills. of the scholars. Neither Latin nor ancient Greek were living languages, being effectively used for inter-state communication, although Latin had a period in which it functioned as a language of legislative documents and even trade, and learning was done by reading classical texts and by Later, as the civilized world entered the Industrial Age, the need to learn and teach foreign languages became more and more so languages such as English, French or German began to be taught on a large scale, using the method Classical (of translation), the only method known at that time. However, towards the end of the 19th century and especially in the 20th century, other methods of teaching foreign languages appeared, making the classical method more and more popular. in general terms, the method is the one that outlines the whole process of designing and carrying out the evaluation action. from the establishment of the evaluation objectives to the construction and application of the evaluation tools through which we intend to obtain the necessary and relevant information for the proposed purposes.

Regarding MODERN TEACHING METHODS, they provide an alternative to traditional formulas offering other methodological options. and tools that enrich the evaluation practice. Within the learning process, the teaching, learning and evaluation activity is carried out with the help of important elements that are closely related, thus ensuring a coherent and beneficial development of these processes. In the practice of teaching English there are a multitude of methods that have been and are being used, some more effective, others less effective.

Next, we will try to analyze some of the good and bad parts of some of the most used methods of teaching foreign languages but looking at things from the position of the sender of information, in addition to the benefits or, conversely, the disadvantages, for receivers. each method has its advantages and disadvantages, and in the end, most teachers use a combination of several methods, taking the best from each of them.

In the following we will try to analyze some of the good and bad parts of some of the most used methods of teaching foreign languages, but looking at things from the position of the information transmitter, in addition to the benefits or, conversely, the disadvantages, for receivers. each method has its advantages and disadvantages, and in the end, most teachers use a combination of several methods, taking the best from each of them.

1. Traditional Methods

Classical Method - Grammar Translation Method. In the second half of the 19th century, the teaching method that became the standard method was the Classical Method, inspired by the way Enlightenment intellectuals learned Latin and Greek, that is, by studying grammatical structures and through translation, hence the name Translation Method. As you can easily understand, this method involves learning a foreign language by teaching grammatical structures, which is then fixed through grammar and vocabulary exercises and text translation. This method was, and still is, considered by many to be simple and effective. Although many voices are completely against this method, it also has its advantages and I am almost certain that, to be honest, many teachers would prefer it. most modern, because it is very easy to apply. But it is obvious to you that it cannot be applied throughout a lesson and in no case should it be preponderant.

The advantage of this method is that it makes things clear and very structured. Which can help both the trainer and the students, especially if they are logical. It is best suited for beginners: it is more efficient than other teaching methods, especially from the perspective of time, being faster. In the sense that, by the effective translation of the words by the teacher to the students, time is saved. Another advantage of the classical method is that the class time has a certain structure, the information is presented in a certain order, established by the teacher and there are very few changes. of situation. So, the teacher can provide certain explanations as he deems necessary, when he deems it necessary, which makes the lesson not deviate from the proposed topic / subject. Finally, by studying grammar, the teacher will provide

students with rules and structures that they should use them later, which they can apply as they wish. Which gives them versatility. But problems arise when we look at the disadvantages for students: they will have a lot of theoretical knowledge, but this method is based primarily on understanding the message and very little, at all, on producing messages in the target language. Which is a normal result, since students are not encouraged to communicate in the target language. Another disadvantage is that at the vocabulary level the process is a bit forced. Normally, in the mother tongue, a child learns new words through experimentation, by association with real life, he sees the ball before he knows what it is called. The classical method does not encourage experimental learning. No images or associations are used to accumulate new notions of vocabulary, which can make the learning process more difficult. Finally, one of the biggest disadvantages of the translation method is that it is not anchored in reality. It is mainly based on the translation of literary texts, not on the recreation of life situations in the classroom. Which makes the texts completely "useless" due to the fact that they cannot be applied in everyday life. The twentieth century has brought many changes, including in the field of language teaching. From the first years of the century, modern teaching methods began to appear, based on completely different coordinates than the classical method, which was now already viewed with distrust. The so-called modern teaching methods are numerous and I will try to reproduce as many of them as possible. they, discussing, as we did in the case of the classical method, about the advantages and disadvantages of each of them, both from the perspective of the trainer / teacher and from the perspective of the students.

I chose to present these methods not in chronological order, but rather in an order that emphasizes their usefulness, from my point of view, so I chose to start with the Communicative Method. The Audio-Lingual Method It developed in the US during World War II. The main goal is for students to learn to use the language in a communicative way, automatically. Vocabulary and grammar are presented in the form of dialogues that are learned through repetition and imitation. Grammar is taught inductively. The exercises that develop the ability to receive the written message and the ability to express the writing are based on communicative activities. The techniques used are: dialogues, role-playing games, rehearsals, grammar and vocabulary exercises. The mother tongue of the students is not used, the teacher is the one who controls the students and the one who offers them the language model, the students being imitators of this model. There is interaction between teacher and students, but also between students. Student errors are not considered essential. The evaluation is oral.

I chose to present these methods not in chronological order, but rather in an order that emphasizes their usefulness, from my point of view, so I chose to start with the Communicative Method.

The Audio-Lingual Method. It developed in the US during World War II. The main goal is for students to learn to use the language in a communicative way, automatically. Vocabulary and grammar are presented in the form of dialogues that are

learned through repetition and imitation. Grammar is taught inductively. The exercises that develop the ability to receive the written message and the ability to express the writing are based on communicative activities. The techniques used are: dialogues, role-playing games, rehearsals, grammar and vocabulary exercises. The mother tongue of the students is not used, the teacher is the one who controls the students and the one who offers them the language model, the students being imitators of this model. There is interaction between teacher and students, but also between students. Student errors are not considered essential. The assessment is oral. Presentation, Practice, Production This is the British version of the audio-lingual method and consists of three stages. In the first stage the teacher introduces the language elements to be assimilated. Students practice using reproduction and repetition techniques. The third stage refers to the use of the language presented and assimilated in an original and authentic way by the students. As with the audio-lingual method, vocabulary and grammar are taught inductively. Communication takes precedence, as the mother tongue is not used. The model is the teacher, who is the one who coordinates the activity. Because it is a method based on communication and evaluation is done in the same way.

2. Modern methods

The communicative language method Here the terminology plays tricks on us, because it is more of an approach than a method. It is rather a theoretical position regarding the nature of the language and its teaching, respectively learning. The main objective is the fluency of the students. Emphasis is placed on "real" communication (Harmer, 2004, p. 85). All four dimensions of language teaching are developed: the ability to express oneself orally, the ability to receive the oral message, the ability to reception of the written message and the ability to express oneself in writing. Grammar is learned through practice. Students' mother tongue is not used. The techniques used are: discussions, debates, role-playing games, written communicative activities, drama, etc. It is superfluous to explain the need for communication that we, as human beings, have, especially in a globalized world. But it is precisely this need that has led to the emergence of such methods in terms of language teaching, which put communication at the heart of teaching activities. The main advantage of the communicative method is that it focuses on all language skills (reading, writing, speaking, listening) not only on grammar. It is also engaging, in the sense that it offers students a functional, living language, which the student can relate to his direct needs (at the market, at the restaurant, at the train station, etc.), the context being also very important. We all know that a word without context is harder to remember. In this case the teaching process is focused on learners and interactivity (teacher-learners, learners among themselves), which means that all learners are both message recipients and chosen to send oral messages, and the activities have a precise, short-term purpose that the students understand, such as discovering a rule, expressing a wish, a request, etc., which makes things more interesting and motivating. by memorizing grammatical rules and an isolated vocabulary, a contextualized language is presented

and emphasis is placed on the development of language skills in all areas through various activities such as discussions, debates, role-plays, written communication activities, even theatre, a facilitator and a manager of the students' activity, but also a partner of theirs. We can observe that the use of the communicative method has many benefits for students. Also, if the teacher is an active and creative person, he will surely find this method much more suitable to use his skills. from the teacher are non-existent, so the course is less demanding from this point of view. However, I said that no method is perfect, and this is no exception.

The choice of materials becomes crucial and, not infrequently, it happens that they have to be actually created by the trainer, which means that the preparation of the course can take as much, or even more than the course itself. relies heavily on communication and learning the notions of grammar "on the spot" through small punctual explanations, can create situations of confusion, or disorganization and therefore the trainer must have very clearly in mind a "plan" of the lesson, which you have to keep even if things often deviate from the course, and this is not always easy to do. On the other hand, one of the disadvantages for students is that this method is not very structured, and the explanations can even therefore there is a risk that some students will learn certain elements of language incorrectly, which will later be more difficult to change them. As this is a method based very much on oral communication, the timid may not feel comfortable and find it difficult to do certain activities. Another disadvantage (but also an advantage) may be that the communicative method uses more "ready-made" statements, the so-called "usual phrases". On the one hand, it can be seen as a disadvantage in that it limits language to some extent. Knowing only that phrase, the student will use it as such, without being able to make variations on the topic. On the other hand, it is an advantage in that it is easier to remember a sentence than to learn more grammar rules and more individual words, which you then put together to create that sentence. it also depends a lot on the type of personality we are dealing with.

Direct Method

The inventor of the method is C. Berlitz. Its main objective is to teach students to communicate in a foreign language. Translation is not allowed, the teacher using real world, images, pantomime to suggest meaning. The mother tongue is not used at all. Grammar is taught inductively. Students practice vocabulary in context. All four dimensions of language teaching are developed: the ability to express oneself orally, the ability to receive the oral message, the ability to receive the written message and the ability to express oneself in writing. The techniques used are: conversation, reading aloud, exercises, compositions, rehearsals. The teacher's role is to be the student's partner. The interaction takes place between teacher and students, but also between students and students. Self-assessment is often used. There is no formal evaluation; this is done in the form of an interview and the writing of a written text.

The Silent Way

It is a method introduced by C. Gattengo, the basic principle attesting that teaching must be subordinated to learning. Students have an active role, being responsible for their own learning. They practice a lot, the main areas of emphasis being pronunciation and grammar. All four dimensions of language teaching are developed: oral expression capacity, oral message reception capacity, written message reception capacity and written expression capacity. The native language is used only when necessary. The teacher's role is to help students. The teacher is silent, but very active; speak only to give certain suggestions. There is interaction between students. Mistakes are considered normal; students are encouraged to self-correct. Emphasis is placed on continuous assessment. Suggestopedia. The inventor of the method is G. Lozanov. The method consisted in applying the study of suggestion in pedagogy, developed in order to help students overcome barriers to learning. The main goal is to speed up the learning process using mental powers. Students sit as comfortably as possible (soft chairs, music, a pleasant atmosphere). They receive new names and new occupations, creating new biographies throughout the course. There are two stages of the lesson: a receptive and an active one. The students participate in different activities: reading, interpreting dialogues, practicing various games, dramatizations. The elements that are emphasized are the vocabulary, the ability to express oneself orally, the ability to receive the written message and the ability to express oneself in writing. Grammar is not considered very important. Students' mother tongue is used if necessary. Mistakes are not corrected immediately; the emphasis is on fluency. There are no formal tests, the performance of students in the class being evaluated.

Community Language Learning

The method comes from learning counselling, developed by C.A. Curran, who sees teachers as language counsellors. The main objectives are learning the language in a communicative way and learning about one's own learning.

Emphasis is placed on communication, the development of pronunciation, the ability to receive the oral message, the ability to receive the written message, and the discussion of grammar elements. The native language of the students is used to make them feel safe. The interaction takes place both between the teacher and the students, and between the students. The role of the teacher is similar to that of a counsellor who supports and encourages students. Mistakes are corrected by the teacher. The assessment consists of an oral or written test at the end of the course. The Total Physical Response Method It is introduced by J. Asher. The method attaches great importance to the development of the ability to receive the oral message. One of the most important goals is for students to enjoy the learning experience. The method aims to reduce stress in learning a foreign language. The initial part of the lesson consists in modelling, the teacher giving orders, performing actions together with the students. In the second phase of the lesson the students demonstrate that they

understood the commands. In the initial stage the teacher speaks and the students respond nonverbally; later the roles change. The mother tongue is used only at the beginning, the teacher being the coordinator of the students, the students being his imitators. The students will speak when they feel that they are ready. The teacher is tolerant of students' mistakes. Assessment consists in verifying comprehension by performing activities. The method of looking through the key-hole thus the oral and written tests, but especially the observation of the capacity and ability to express up to that date. It is a method that helps and implicitly develops the linguistic and mental skills of the student, thus reaching a very well defined and defined result. to let go of your mouth "(in popular language), which means a lot in learning a foreign language. Also characteristic of this method is the fact that it offers the student the opportunity to creatively apply the knowledge acquired in new and varied situations, that the proposed objectives be achieved are fol there are several types of items, namely: transformation items, subjective items that allow testing the skills aimed at originality, creativity and personal character of answers.

These items require the student to make an effort to think and organize thinking in order to express themselves coherently. The maximum efficiency of this method can be achieved very easily precisely because of its flexibility and can be used to achieve many goals. traditional methods consist in the fact that it ensures solid knowledge of grammar and vocabulary, develops the abilities of written expression. Emphasis is placed on foreign culture and literature, which are in-depth. The teacher has a greater control of the class than in the case of modern methods. Modern methods are preferred due to their increased effectiveness in terms of communication, developing the ability of oral expression. Other advantages would be that the interaction between teacher and students and between students and students is increased. There are also game-based methods, which makes them more enjoyable, increasing students' motivation. This creates new opportunities for language development and its use in communication. The final conclusion is that traditional methods coexist with modern ones in teaching English, each with its advantages, elements that can be used successfully at any time. The eclectic approach, as Chastain (1988) calls it, is therefore the most effective in teaching, the methods used to adapt to the class of students.

THE GRAMMAR TRANSLATION METHOD focuses on developing students' appreciation of the target language's literature as well as teaching the language. Students are presented with target language reading passages and answer questions that follow. Other activities include translating literary passages from one language into the other, memorizing grammar rules, and memorizing native language equivalents of target language vocabulary. Class work in highly structured, with the teacher controlling all activities. Goals: to be able to read literature in target language, learn grammar rules and vocabulary, develop mental acuity. Roles: teacher has authority, students follow instructions to earn what teacher knows. Teaching/ learning process: students learn by translating from one language to another, often translating reading passages in the target language to the native language. Grammar is usually learned

deductively on the basis of grammar rules and examples. Students memorize the rules, then apply them to another examples. They learn paradigms such as verb conjugations, and they learn the native language equivalents of vocabulary words. Interaction: most interaction is teacher to student; student-initiated interaction and student-student interaction is minimal. View of language. Culture. Literary language seen as superior to spoken language, culture equated with literature and fine arts. Aspects of language the approach emphasizes: vocabulary, grammar emphasized; reading, writing are primary skills; pronunciation and other speaking/ listening skills not emphasized. Role of students' native language: native language provides key to meanings in target language. Means for evaluation: tests require translation from native to target and target to native language; applying grammar rules, answering questions about foreign culture. Response to students' errors: heavy emphasis placed on correct answers; teacher supplies correct answers when students cannot.

THE DIRECT METHOD allows students to perceive meaning directly through the target language because no translation is allowed. Visual aids and pantomime are used to clarify the meaning of vocabulary items and concepts. Students speak a great deal in the target language and communicate as if in real situations. Reading and writing are taught from 24th beginning through speaking and listening skills are emphasized. Grammar is learned inductively. Goals: to communicate in target language; to think in target language. Roles: teacher directs class activities, but students and teacher are partners in the teaching/ learning process. Teaching/ learning process: students are taught to associate meaning and the target language directly. New target language words or phrases are introduced through the use of realia, pictures, or pantomime, never the native language. Students speak in the target language a great deal and communicate as if in real situations. Grammar rules are learned inductively by generating from examples. Students practice new vocabulary using words in sentences. Interaction: both students and teacher initiate interaction, though student-initiated interaction with teacher or among each other, is usually teacher directed. View of language. Culture. Language is primary spoken, not written. Students study common, everyday speech in the target language. Aspects of foreign culture are studied such as history, geography, daily life. Aspects of language the approach emphasizes: vocabulary emphasizes over grammar; oral communication considered basic, with reading, writing based on oral practice, pronunciation emphasized from outset. Role of students' native language: not used in the classroom. Means of evaluation: students tested through actual use, such as in oral interviews and assigned written paragraphs. Response to students' errors: self-correction encouraged whenever possible.

THE AUDIO-LINGUAL METHOD is based on the behaviourist belief that students' learning is the acquisition of a set of concepts (language?) subject-verb-prepositional phrase – is learned, the speaker can substitute words to make novel sentences. The teacher directs and controls students' behaviour, provides a model, and reinforces correct responses. Goals: use the target language communicatively, over-

learn it, so as to be able to use it automatically by forming new habits in the target language and overcoming native language habits. Roles: teacher directs, controls student's language behaviour, provides good model for imitation, students repeat, respond as quickly and accurately as possible. Teaching/ learning process: new vocabulary structures presenting through dialogs, which are learned through imitation, repetition. Drills are based on patterns in dialog.

Students' correct responses are positively reinforced, grammar is induced from models. Cultural information is contextualized in the dialogs or presented by the teacher. Reading, writing tasks are based on oral work. Interaction: students interact during chain drills or when taking roles in dialogs, all at teacher's directions. Most interaction is between teacher and student, initiated by teacher. View of language. Culture. Descriptive linguistics influence: everyday language seen as having its own unique system of phonological, morphological and syntactic patterns. Method emphasized everyday speech and uses a graded syllabus from simple to difficult linguistic structures. Culture comprises everyday language and behaviour. Aspects of language the approach emphasized: language structures emphasized, vocabulary contextualized in dialogs, but is limited because syntactic patterns are foremost, natural priority of skills-listening, speaking, reading, writing, with emphasis on first two, pronunciation tough from beginning, often with language lab work and minimal pair drills. Role of students' native language: students' native language habits are considered as interfering; thus, native language is not used in classroom. Contrastive analysis is considered helpful for determining points of interference. Means of evaluation: discrete point tests in which students distinguish between words or provide an appropriate verb for a sentence, etc. Response to students' errors: teachers strive to prevent students' errors by predicting trouble spots and tightly controlling what they teach students to say.

THE SILENT WAY– the theoretical basis of Gattegno's Silent Way is the idea that teaching must be subordinated to learning and thus students must develop their own inner criteria for correctness. All four skills-reading, listening, writing and speaking-are taught from the beginning. Students' errors are expected as a normal part of learning; the teacher's silence helps foster self-reliance and student initiative. The teacher is active in setting up situations, while the students do most of the talking and interacting. Goals: to use language for self-expression; to develop independence from the teacher; to develop inner criteria for correctness. Roles: teaching should be subordinating to learning. Teachers should give students only what they absolutely need to promote their learning. Learners are responsible for their own learning.
Teaching/ learning process: students begin with sounds, introduced through association of sounds in native language to a sound-colour chart. Teacher then sets up situations, often using Cuisenaire rods, to focus students' attention on structures.

Students interact as the situation requires. Teachers see students' errors as clues to where the target language is unclear, and they adjust instructions accordingly. Students are urged to take responsibility for their learning. Additional learning is thought to take place during sleep. Interaction: the teacher is silent much of the time,

but very active setting up situations, listening to students, speaking only to give clues, not to model speech. Student-student interaction is encouraged. Dealing with feelings: teachers monitor students' feelings and actively try to prevent their feelings from interfering with their learning. Students express their feelings during feedback sessions after class. View of language. Culture: language and culture are inseparable and each language is seen to be unique despite similarity in structure with other languages. Aspects of language the approach emphasizes: all four-skill area worked on from beginning (reading, writing, speaking, listening); pronunciation especially, because sounds are basic and carry the melody of the language. Structural patterns are practiced meaningful interactions. Syllabus develops according to learning abilities and needs. Reading and writing exercises reinforce oral learning. Role of students' native language: although translation is not used at all, the native language is considered a resource because of the overlap that is bound to exist between the two languages. The teacher should take into account what the students already know. Means for evaluation: assessment is continual, but only to determine continually changing learning needs. Teachers observe students' ability to transfer what they have learned to new contexts. To encourage the development of inner criteria, neither praise nor criticism is offered. Student are expected to learn at different rates, and to make progress, not necessary speak perfectly in the beginning. Response to students' errors: errors are inevitable, a natural, indispensable part of learning.

SUGGESTOPEDIA Lozanov's method seeks to help learners eliminate psychological barriers to learning. The learning environment is relaxed and subdued with low lighting and soft music in the background. Students choose a name and character in the target language and culture, and imagine being that person. Dialogs are presented to the accompaniment of music. Students just relax and listen to them being read and later playfully practice the language during an 'activation' phase. Goals: to learn at accelerated pace, a foreign language for everyday communication by tapping mental powers, overcoming psychological barriers.
ROLES: teacher has authority, commands trust and respect at students, teacher 'desuggest' negative feelings and limits to learning, if teacher succeed in assuming this role, students assume childlike role, spontaneous and uninhibited. Teaching/ learning process: students learn in a relaxing environment. They choose a new identity (name, occupation) in the target language and culture. They use texts of dialogs accompanied by translations and notes in their native language. Each dialog is presented during two musical concerts: once with the teacher matching his or her voice to the rhythm and pitch of the music while students follow along. The second time, the teacher reads normally and students relax and listen. At night and on waking 'the students read it over. Then students gain facility with the new material through activities such as dramatization, games, songs and question and answer session. Interaction: at first, teacher initiates all interaction and students respond only nonverbal or with a few words in target language that they have practiced. Eventually, students initiate interaction. Students interact with each other throughout, as directed by teacher. Dealing with feelings: great importance is placed on students' feelings, in

making them feel confident and relaxed, in 'desuggesting' their psychological barriers. View of language. Culture: language is one plane; nonverbal parts of messages are another. Culture includes everyday life and fine arts. Aspects of language the approach emphasizes: vocabulary emphasized, some explicit grammar. Students focus on communicative use rather than form; reading, writing also have place. Role of students' native language: translation clarifies dialogs' meaning; teacher uses native language, more at first than later, when necessary. Means of evaluation: students' normal in class performance is evaluated. There are no tests, which would threaten relaxed environment. Response to students' errors: errors are not immediately corrected; teacher models correct forms later during class.

COMMUNITY LANGUAGE LEARNING in Curren's method, teachers consider students as 'whole persons', with intellect, feelings, instincts, physical response, and desire to learn. Teachers also recognize that learning can be threatening. By understanding and accepting students' fears, teachers help students feel secure and overcome their fears, and thus help them harness positive energy for learning. The syllabus used is learner-generated, in that students choose what they want to learn to say in the target language.
GOALS: to learn language communicatively, to take responsibility for learning, to approach the task nondefensively, never separating intellect from feelings. Roles: teacher acts as counsellor, supporting students with understanding of their struggle of to master language in often threatening new learning situation. Student is at first a dependent client of the counsellor and becomes increasingly independent through five specified stages. Teaching/ learning process: nondefensive learning requires six elements: security, aggression (students have opportunities to assert, involve themselves), attention, reflection (students think about both the language and their experience learning it), retention, and discrimination (sorting out differences among target language forms). Interaction: both students and teachers make decisions in the class. Sometimes the teachers' direct action, other times the students interact independent). A spirit of cooperation is encouraged. Dealing with feelings: teacher routinely probes for students' feelings about learning and shows understanding, helping them overcome negative feelings. View of language. Culture: language is for communication, a medium of interpersonal sharing and belonging, and creative thinking. Culture is integrated with language. Aspects of language the approach emphasizes: at first, since students design syllabus, they determine aspects of language studied, later teacher may bring in published texts. Particular grammar, pronunciation points are treated, and particular vocabulary based on students' expressed needs. Understanding and speaking are emphasized, through reading and writing have a place. Role of students' native language: use of native language enhances students' security. Students have conversations in their native language: target language translations of these become the text around which subsequent activities resolve. Also, instructions and sessions for expressing feelings are in native language. Target language is used progressively more. Where students do not share the same native language, the target language is used from the outset, through alternatives such as

pantomime are also used. Means for evaluation: no specific means are recommended, but adherence to principles is urged. Teacher would help students prepare for any test required by school, integrative tests would be preferred over discrete point tests: self-evaluations would be encouraged, promoting students' awareness of their own progress. Response to students' errors: nonthreatening style is encouraged: modelling of correct forms.

Conclusions

These are just a few examples of activities that involve a great deal of creativity, originality and spontaneity. And, not coincidentally, they are extremely loved by students because through them, they can express their ideas, opinions and talent. Thus, learning ceases to be a simple exercise of memorization and playback, it takes the form of an interesting activity, in which each student really wants to take part.

In conclusion, these teaching methods offer students the opportunity to improve their knowledge and ability to speak a foreign language, reinventing themselves in each case, interacting with others, transferring "acquisitions" in new contexts.

Bibliography

1. Adriana Vizental, *Metodica predării Limbii Engleze*, Iaşi, Polirom, 2008.
2. APR Howatt, *A History of English Language Teaching*, Oxford, Oxford University Press, 1984.
3. Ana Stoica, *Creativitatea elevilor – Posibilități de cunoaștere și educare*, București, Editura Didactică și Pedagogică, 1983.
4. Andrew Wright, David Betteridge and Michael Buckby, *Games for Language Learning*, Cambridge, Cambridge University Press, 1983.
5. Chastain, K., *Developing Second – Language Skills. Theory and Practice*. Orlando Florida: Harcourt Brace Jovanovich Publishers, 1988.
6. Constantin Cucoş, *Pedagogie*, Iaşi, Polirom, 1996.
7. Diane Larsen-Freeman, *Techniques and Principles in Language Teaching*. Oxford, Oxford University, 1986.
8. Gillian Porter Ladousse, *Role Play*, Oxford, Oxford University Press, 1987.
9. Howard Gardner, *Frames of Mind. The Theory of Multiple Intelligences*, New York, Basic Books, 1983.
10. Jane Myles, *Language Games Elementary-Intermediate*, Mary Glasgow Magazines.
11. Jeremy Harmer, *The Practice of English Language Teaching*, New York, Longman, 1991.
12. Jeremy Harmer, *The Practice of English Language Teaching*, London, Pearson Education Limited, 2001.
13. Jeremy Harmer, *The Practice of English Language Teaching*, London, Longman. 2004.

14. Jill Hadfield, *Intermediate Communication Games*, Addison Wesley Longman Ltd., 1996.
15. Jim Scrivener, *Learning teaching*, Macmillan Publishers Limited, UK, 2005.
16. Sarah Nakel and Josianne Pisani, *Using Computers & Exploiting The Internet*.
17. Teresa Amabile, *Creativitatea ca mod de viață (Ghid pentru profesori și părinți),* București, Editura Științifică și Tehnică, 1997.

« Une harmonie secrète n'est pas concevable sans un Créateur génial et infini. » Le sacré dans la poésie de Nicolas Bouvier

Hervé GUYADER
Université de Bretagne occidentale de Brest (France)
CECJI - EA7289
<guyader.herve@gmail.com>

ABSTRACT: ***"A secret harmony is not conceivable without a tremendous and endless Creator."*** **The Sacred in the poem of Nicolas Bouvier**

Nicolas Bouvier composed only one collection of poems, *Le Dehors et le Dedans*. In the last version (1997) there are forty-four short poems divided in two equal parts. Poetry never leaved the life of Bouvier. Poetry appears as the happiness, but there is always restlessness, doubt, angst. Live in the world this is say and write all the polyphonic world. Poetry is like the road or like the journey; it can be a victory or a defeat. Bouvier tirelessly takes up his pen again. He works the words like a shoe-repairer in his bench. He must compose poems with light and night, with life and dead, with joy and torment, with baroque and frugality. Continually he comes up against *"the central insufficiency of the soul"* (Antonin Artaud). Can poetry get over the barrier of the words? How is it possible to say unspeakable, to say ineffable, to say inexpressible, what ancient Greeks called *"apophatikos"*? Thanks to the music and the silence he tries to say what the words can't say. The ultimate and metaphysical questions about the poet's destiny come up with acuteness. And God in all of this?

KEYWORDS: *poem, music, Bible, God, prayer, ineffable*

Nicolas Bouvier a composé un unique recueil de poèmes, *Le Dehors et le Dedans*. La dernière version, parue aux Éditions Zoé en 1997, comprend quarante-quatre courts poèmes répartis en deux sections égales. La poésie toujours accompagne la vie de Bouvier. Elle survient comme le bonheur, et pourtant elle est inséparable d'une inquiétude, d'un doute, d'une angoisse. « Habiter le monde », pour reprendre la belle formule de Hölderlin, c'est dire, c'est écrire le monde dans toute sa polyphonie. Le poème vous fait ou vous défait, comme la route ou comme le voyage. Bouvier reprend inlassablement ses poèmes, il travaille les mots tel un cordonnier à son établi. Il lui faut composer avec la lumière et avec la nuit, avec la vie et la mort, la joie et le tourment, le baroquisme et la frugalité. Sans cesse il se heurte à ce qu'il appelle, dans *L'Usage du monde*, « l'insuffisance centrale de l'âme » (Antonin Artaud). La poésie est-elle à même de franchir la barrière des mots ? Comment espérer restituer l'indicible, l'ineffable, l'inexprimable, ce que les Grecs nommaient *« apophatikos »* ? Il lui reste la musique et le silence pour essayer de dire ce que les mots ne peuvent dire. Les questions ultimes sur la destinée du poète se posent dans toute leur acuité. Et Dieu dans tout cela ?

Dans son testament, Nicolas Bouvier chante le « somptueux mystère qu'est la vie où l'on peut être à la fois comblé de grâce et déchiré de chagrin ». Le poète est tendu entre « exorcismes » et « célébrations », « interrogation » et « action de grâce » (Bouvier, 2010 : 11). Cette inquiétude souligne une profonde fragilité. Elle n'est pas exempte de sentiments beaucoup plus inquiétants. Certains poèmes de Bouvier en effet prennent la forme de cauchemars. L'écriture ainsi que son excellente connaissance de la Bible, due à son éducation calviniste, lui permettent de les fixer pour mieux les conjurer.

Prenons l'exemple de « Pesé, jugé léger ». Ce poème occupe la quinzième place de la seconde partie du recueil *Le Dehors et le Dedans*. Le titre du poème me fait penser à un épisode du *Livre de Daniel*. Balthazar, le dernier roi de Babylone, profane les vases sacrés que Nabuchodonosor avait autrefois enlevés au temple de Jérusalem. Il voit alors avec épouvante une main qui trace sur la muraille, en traits de flamme, ces mots mystérieux : « *Mené, Teqél, Perés* », que le prophète Daniel, consulté, interprète ainsi : « *Mené* : Dieu a compté les jours de ton royaume et il y a mis fin ; *Teqél* : tu as été pesé dans la balance et trouvé insuffisant ; *Perés* : ton royaume a été divisé et donné aux Mèdes et aux Perses » (Daniel, 5, 25-28). Et dans la même nuit, en effet, la ville est prise, Balthazar mis à mort, et Babylone partagée entre les Perses et les Mèdes. « Compté, pesé et trouvé insuffisant, divisé », nous dit la Bible ; « Pesé, jugé léger », écrit Bouvier. Son éducation calviniste, avec ses multiples références bibliques, affleurent à même le texte jusques et y compris dans le titre d'un de ses poèmes.

Notons que Bouvier ne reprend dans ce titre que le deuxième terme de la Bible. Le troisième, *Perés*, « divisé », absent du titre, est présent dans la troisième strophe, quand le poète s'imagine « dépecé », à l'image du royaume de Balthazar après sa mort. Ce dépeçage renvoie directement à « l'insuffisance d'être » dont parle si souvent Bouvier. Voici ce qu'il écrit dans *Routes et Déroutes* : « Je ne suis pas assez là, je ne sais plus où je suis, je me suis émietté, défait, je ne tiens pas ma partie sur l'échiquier » (Bouvier, 2004 : 1376).

Il manque donc deux mots, compté et divisé. Ils ne sont pas présents explicitement mais de façon sous-jacente dans la substance même du texte. Cette absence dans le titre est sans doute justifiée par des raisons purement phoniques, musicales : le titre du poème ne contient que des mots courts de deux syllabes, et un mot comme « divisé », qui comprend trois syllabes, aurait de toute évidence rompu la régularité du rythme. Celle-ci est néanmoins troublée par l'insertion de la virgule, qui crée une sorte de déséquilibre entre les deux parties du titre de longueur inégale, deux syllabes pour le premier (« Pesé »), quatre pour le second (« jugé léger »). Le nombre de syllabes de la première partie du titre correspond à celui divisé par deux de la seconde ; il faut donc compter les syllabes pour arriver au résultat. Les mots de la Bible, *Mené*, « compté », et *Perés*, « divisé », sont en quelque sorte purgés du texte, ils ont disparu du titre du poème de Bouvier, mais, grâce à une virgule qui permet de jouer avec les syllabes et les nombres, ils apparaissent dans leur absence même. Cette disparition est un reflet de la démarche poétique de Nicolas Bouvier, car c'est grâce à elle que le poète peut espérer mieux « habiter » le monde. Pour « habiter poétiquement » le monde, il faut d'abord avoir soi-même disparu, nous dit en substance Bouvier, et

purger l'écriture de ses scories. La disparition de deux mots dans le titre « Pesé, jugé léger », absents tout en étant présents de manière implicite, suggère en creux l'idée qu'une habitation poétique du monde est indissociable d'une habitation de l'écriture.

L'habitation poétique est menacée par le fait que la voix du poète risque également de disparaître. Cette disparition fait écho à celle du mot dans le titre : « on te reprendra ta voix, Gribouille ». Le poète est confronté ici à des figures de l'évanescent, du fugitif, de l'éphémère : la neige, quelques mains « apeurées » qui applaudissent en « grelottant », un « galop étouffé ». Ces images apportent une certaine consistance, un certain équilibre au poète terrifié à l'idée de perdre sa voix. On retrouve dans ce poème la « musique intérieure » (Bouvier, 2004 : 1369) que sont pour Bouvier les décasyllabes, qui évoquent ici des images associant à la fois voyage intérieur, musique et pressentiment de la mort :

on te reprendra ta voix, Gribouille
on te reprendra ta vie, vagabond
ce sera comme un galop étouffé
comme une chanson noire et ancienne
mais si familière et si tienne

Les anaphores « un jour », suivies de vers très similaires (« on te reprendra ta voix / on te reprendra ta vie ») renforcent le caractère inéluctable de la mort toute proche, avec ce rythme ternaire qui créée un fort sentiment d'urgence : « un jour prochain / et c'est bientôt / et c'est demain ». Toute l'angoisse, toute la souffrance et la solitude du poète bientôt dépourvu de voix, traduisent une certaine peur, celle du temps qui passe irrémédiablement, et transparaissent dans les deux vers qui ouvrent les trois premières strophes : « Un jour / un jour prochain » ; « Un jour / et c'est bientôt » ; « Un jour / et c'est demain ».

On peut voir dans la répétition et le retour litanique de ces mots une forme d'incantation magique ; Bouvier la prononce telle une prière pour évacuer ses sombres pensées et chasser sa peur de la mort et de la déchéance physique. Il insiste sur la dimension sotériologique de l'écriture. Les mots, dit-il, lui permettent de conjurer le mal ; il évoque même une « écriture-exorcisme » (Bouvier, 2004 : 1377). Notons qu'on retrouve dans ces incantations successives la même astuce rythmique que dans le titre « Pesé, jugé léger » : les vers « Un jour » comprennent le même nombre de syllabes divisé par deux que les vers qui les suivent : « un jour prochain », « et c'est bientôt », « et c'est demain ».

Nicolas Bouvier, dans *Le Dehors et le Dedans*, compose plusieurs variations sur le thème du cauchemar. Celle de la disparition dans « Le matin de l'éclipse », ou encore celle du caractère inéluctable de la mort et de l'urgence de *vivre* dans « La grande guerre » :

miroir tenu à deux mains nues
qui ne peut plus me dire
où je suis disparu
(« Le matin de l'éclipse »)

Mille et quelques jours à vivre
plus un mot de trop
ne perds plus ton temps
(« La grande guerre »)

L'opposition est forte, dans le second poème, entre le caractère unique du *mot* et le nombre indéfini de jours qu'il reste à vivre.

Dans « Le transit de Saturne », on retrouve cette répétition litanique et incantatoire de formules presque similaires qui ouvrent les quatre premières strophes : « Chaque jour », « chaque aube », « chaque matin », « chaque midi ». Cet aspect conjuratoire est présent dans d'autres poèmes, en particulier le « Matin de l'éclipse », où Bouvier évoque « une sorte d'autoportrait agonisant. Mais une fois que c'est écrit, c'est conjuré : vous en avez fait quelque chose d'assez mystérieux. Au fond, ce qui nous fait peur, c'est ce qu'on ne parvient pas à définir. Et près de cette frontière, il y a toutes sortes de choses qu'on connaît mal et qu'on tente de conjurer en leur donnant une forme » (Bouvier, 2004 : 1377).

Les musiques susceptibles d'illustrer cette ambiance funèbre, cauchemardesque, qui baigne ces quelques poèmes sont les musiques populaires, en particulier celle des Irlandais et celle des Azéris de Tabriz. Si Bouvier est à ce point fasciné par la beauté de ces musiques, c'est parce qu'elles sont le reflet de son « indigence » et qu'elles le conduisent à une recherche, une quête :

> Elle [la musique irlandaise] est magnifique. Mais il faut lire les textes de ces ballades : ils sont terrifiants. C'est Macbeth tout le temps. Et on guérit cette douleur par une musique superbe. D'ailleurs les chants azéris de Tabriz, c'est la même impérieuse nécessité. Ce sont […] des célébrations à la fois belles et funèbres. Mais mises en musique, elles sont complètement transcendées. La musique a ce pouvoir. Les mots pas du tout. Une musique peut sauver une situation extrêmement compromise, où aucun mot ne vous tirerait d'affaire
>
> (Bouvier, 2004 : 1350)

Les instruments traditionnels japonais, en particulier le *shamisen* et les instruments utilisés dans le théâtre *nô*, produisent le même effet sur Bouvier. S'il évoque fréquemment le monde du *nô*, les revenants et l'inquiétant « outre-monde », c'est sans doute parce qu'il se trouve quelques affinités avec ce « monde trompeur » et d'illusions, et aussi parce que le *nô* est l'art qui, avec les *haïkus*, rend le mieux compte du *mono no aware* et du *mujôkan*, autrement dit le sentiment de la poignance des choses et de l'impermanence du monde :

> Lorsque la musique japonaise s'occupe des affaires des hommes, elle prend souvent un caractère terrifiant, funèbre et tragique. […] Il faut se mettre dans cette ambiance un peu funèbre de morts et de trahisons pour comprendre le style de cette musique. […] Les instruments très peu nombreux qui constituent l'orchestre du *nô* suffisent à nous plonger dans ce climat de cauchemar.
>
> (Guyader, 2008 : compact disc)

La musique, plus encore que la poésie, se révèle un précieux « guide-âme » chargé de « pacifier », et l'on sent bien que, pour Bouvier, c'est elle qui, plus que tout, est à même « d'amener à la connaissance et à la paix les âmes tourmentées qui n'ont pas encore trouvé la lumière » (Guyader, 2008 : compact disc).

L'écriture se révèle pour Nicolas Bouvier une épreuve, une ascèse, autrement dit un rapport au sacré. On saisit à présent la tension qui l'anime lorsque, entre angoisse et chant d'action de grâce, à la fois « comblé » et « déchiré », il doute et s'interroge. Maintes fois il s'est exprimé sur cette « douane du silence », qui marque l'aveu d'impuissance du poète, et sur les mots « ineffable » et « indicible », les derniers de notre vocabulaire. Seule la musique, nous dit-il en substance, empruntant là une idée chère à Jankélévitch, est à même de franchir ce seuil. La force que contient le sacré enfermé dans les mots inspire à Bouvier une attitude empreinte à la fois de crainte et de respect. La théologie conserve ce double aspect de la divinité en distinguant en elle un élément terrible et un élément captivant, le *tremendum* et le *fascinens*, pour reprendre la terminologie de Rudolf Otto.

Dans le même ordre d'idée, Bouvier se surprend lui-même à vénérer et à trembler devant la force de l'écriture. Celle-ci devient, au même titre que la prière chez les croyants – Bouvier, rappelons-le, est totalement agnostique – une attitude religieuse fondamentale qu'il convient de révérer, et ce d'autant plus qu'il compose ses poèmes comme s'il peignait des « icônes ». Une image vient illustrer cette ambiguïté de la relation qu'il entretient avec Dieu, comme ce calligramme où l'on peut lire : « La poésie est là pour corriger les erreurs de Dieu » (Bouvier, 1999 : 4).

La phrase, lue de façon linéaire, semble indiquer un rejet brutal de Dieu. Le fait qu'elle soit écrite sous forme de spirale, le début de la phrase partant de l'extérieur jusqu'au mot final « Dieu », qui est inscrit au centre de la figure, montre combien Il reste au centre des préoccupations du poète. Dieu, ou tout du moins le « Créateur génial et infini » tel que Bouvier l'évoque dans son testament, semble être pour lui un objet à la fois de rejet et de fascination. Si les « erreurs de Dieu » peuvent être « corrigées », c'est grâce à un travail acharné – purge des scories, quête du mot juste, ascèse, « écriture-exorcisme », écoute de la musique et du silence – qui seul permet de sceller une sorte de « nouvelle Alliance » avec la Poésie.

Bibliographie

Beaufils, M. (1994). *Musique du son, Musique du verbe*. Paris : Klincksieck.
Bouvier, N. (1999). *Dans la vapeur blanche du soleil*. Genève : Zoé.
Bouvier, N. (2004). *Œuvres*. Paris : Quarto Gallimard.
Bouvier, N. (2004). *Poussières et musiques du monde. Enregistrements de Zagreb à Tokyo*. Genève : Zoé.
Bouvier, N. (2010). « Testament ». In : *Nicolas Bouvier. Espace et Écriture*. Genève : Zoé, p. 11.
Guyader, H. (2008). *L'Oreille du voyageur. Nicolas Bouvier de Genève et Tokyo*. Genève : Zoé.
Jankélévitch, V. (1983) [1961]. *La Musique et l'Ineffable*. Paris : Seuil.
Otto, R. (2001) [1917]. *Le Sacré*. Paris : Petite Bibliothèque Payot.
Starobinski, J. (2005). *Les Enchanteresses*. Paris : Seuil.
Starobinski, J. (2016). *La beauté du monde*. Paris : Quarto Gallimard.

Idiomaticity Through the Czech and Polish Lenses: Some Extensional Remarks on Kavka and Zybert (2004)[1]

Huda HALAWACHY
University of Mosul (Iraq)
College of Arts, Department of English
<huda1971jan30@yahoo.com>

ABSTRACT

As has been hotly debated in the literature, idioms have shown to be a subject which stirs a lot of controversy and even a thorny area to tackle by scholars. Proof lies in the pioneer's works where idioms have been viewed differently as far as history, definition, typologization, terminology, origin are concerned. A number of theories have been proposed to help non-native speakers of English in comprehending idioms; choosing the healthiest ones remains a matter of debate among linguists themselves. In their rich theoretical article, Kavka & Zybert (2004) have reviewed idiomaticity problematic issue of tracing back its departure point; some personalities were moved to the forefront as their attempts of the 1950s were never scooped out. I looked at the cluster of seminal cognate terminology as *idiomaticity*, *idiomatology*, *idiomatics*, *phraseology*, *collocation* and the like which were given in the two authors' argument; sometimes they are used interchangeably by the authors in their publications! My remarks come to raise two other unfolded issues – (1) Different Terminology and Inconsistent Definitions among Scholars in the Literature and (2) Different Terminology and the Non-modelling Relations. Hopefully, my argument opens up promising avenues for the two issues, in particular, and the challenging study of idioms.

KEYWORDS: *Idiomaticity, Problems of idiomaticity History, Modelling Idiomaticity and Relevant Terms, idiomatics, idiomatology, phraseology, collocation, saying, proverb*

1. Forerunner

Kavka & Zybert's article titled "Glimpses on the History of Idiomaticity Issues" (2004) comes in three objectives: (1) "…to make a repair and fill in the gap" of "…one issue that has been neglected in most earlier studies on idiomatology: namely, the history of investigation in this relatively new field" and (2) "…to pay tribute …to some of those personalities who did not fail to deal with idiomaticity

[1] I would like to express my gratitude to the article's authors who talked things over on idiomaticity and offered me a chance with their lines to write my remarks and comments. Thanks is due to authors whose publications I quoted assisted me in the design of the remarks. I should also appreciate the anonymous referee's valuable and profound comments.

issues in the 1950s and still in the more remote periods" (p. 54). Based on a theoretical ground, the two authors' pivotal argument communicates to global audience who investigate the fuzzy scholarly domain of idiomaticity.

My prior observation on which my remarks are based is **Section 2** heading titled **Understanding the term 'idiomaticity'** (pp. 54-55) where the question 'are we to deal with "a history of idiomatology, or idiomaticity, or idiomatics, or perhaps phraseology"?' which connotes the problem of terminology indeterminacy among scholars in the long run of literature . Clearly enough, Kavka & Zybert hinted at the issue of terminology indeterminacy of *phraseology*, *idiomaticity*, and *idiomatology* as they are ambiguously treated by scholars. I would like to quote them in this pivotal part: "What we have in mind is the issue of terminology. Scholars are expected to state precisely and unambiguously what they mean by the terms they choose when referring to the matters they discuss. Unfortunately, this requirement does not seem to be always observed." (p. 54). I can read it as objective (3), yet, this issue is tentatively solved by them leaving other pertinent ambiguous terminology unsolved!

As a researcher who is interested in solving puzzling issues of terminology including the design of models and figuring out diagrams, the present remarks come as a reply to, not only, the Czech (Kavka) and the Polish (Zybert) authors' queries; but to global audience and mine either (Readers may refer to my contribution in lexical semantics in my MA thesis in 1998 where I encapsulated a number of heavily meaning-related terminology of oppositeness, opposition, contrast, gradable antonyms, and the like). Surprisingly, and to the best of our knowledge, there was no contribution in the literature which disambiguated such fuzzy issues. Perhaps the most appropriate method to follow is to review the issues raised by the authors of the original article arguing considerably for and/ or against their views to come up with my conclusion.

2. Issue 1 – Where to start history?

Previous studies in the last few decades have shown that scholars have turned their attention to the study of ***phraseology*** as Pinnavaia (2002: 53) notifies. "It is the late 1980s and 1990s that brought about results of great interest" (Kavka & Zybert: 54). Investigation in this area sounds to be relatively short due to the fact that it is a new field which is a common view in idiomaticity literature. Here lies the problem of inconsistency in determining the history of idioms as it goes back to more remote period. To make the repair and fill in the gap, Kavka & Zybert start referring to remote history to achieve objective (1) as follows.

The British Scholars' Reading of Idioms

At the very beginning of the 20th Century, Logan P. Smith published his book titled *Words and Idioms* in 1925 which was a collection of his essays; the longest one called "English Idioms". The greatest number of idioms was selected and classified in detail providing every possible area of origin as "see, farming, cattle, birds, etc." Though Smith attracted the attention of his audience to the etymology of idioms

belonging to foreign sources, others drawing on the Bible, and idioms which are originally of Shakespeare, yet the present pioneer admits to be ignorant of a given idiom etymology[2] (Kavka & Zybert: 58).

Robert's Reading of Idioms (1944)

Another pioneer is Murat H. Roberts in the former half of the past century .In his book titled *The Science of Idioms* (1944), Roberts echoes that "The idiom belongs primarily to discourse, (…), but since idiom has created language, it must have created grammar, which belongs primarily to 'language'. Hence grammar is viewed as fossil idiom!". Kavka & Zybert do appreciate Robert's viewpoint that idioms are originated as innovations of individuals. Put it in Robert's words, an idiom is "a mental monument of history" (Roberts, 1944: 304) (All quoted in Kavka & Zybert, 2008: 58).

Formal Soviet Union: Russian's Reading

It is not fair to exclude some efforts of the former Soviet Union in our discussion here. We could not witness many ideas of the Russian in the so-called *the Western World* for many reasons; above all is the internal and external politics. Sometimes it is the fact that most of the publications on idioms were in Russian. Some figures propounded their ideas in the early of the 1920s then were discovered by the Western scholars. To mention but a few, Mikhail Bakhtin's speech genres (1986) are important as far as idiomatology history is concerned. Speech, i.e., everyday genres is believed to be evidently lists of situations which call for the use of formulaic language, namely, language containing formulas as fixed expressions. Another personality is Igor Mel'čuk (1960) who contributed to ***phraseological*** and ***lexicographical*** studies by making a distinction between genuine idioms characterized by uniqueness of sub sense and habitual collocations. The latter, in turn, is characterized by stability with which the given constituent predicts the appearance of other constituents in a particular collocation. Also, N. N. Amsova's contribution (1963) is to be added here. A ***phraseological unit***, i.e., ***collocation***, for him, is any word that is only realized in a fixed context. Amsova too employs a new concept which is that of key-word in collocation, for instance, the key-word *film* actualizes the specific meaning of *blue*. In more recent work, Igor Anichkov (1992) has gained reputation through what he calls ***idiomatics*** as a separate independent linguistic level besides phonetics, pragmatics, and semantics, as Kavka & Zybert crystalize (p. 59).

Obviously enough, idiomaticity history is not new area of the 1980s and 1990s; rather, it has a rich history which goes back to the remote past. The pioneer's studies

[2] Idioms etymology is a dynamic issue in the scholarly investigation of idioms in different cultures. I have started digging in idioms in American culture (in preparation) and it sounds that etymology guides to different paths in the practical part.

discussed present good pieces of evidence that support the two authors' claim via which they achieved objectives (1) and (2) referred to earlier on (p. 1).[3]

To this point, I would suggest that Kavka and Zybert started their argument viewing scholars' recent tries in **Section 3** relatively in brief leaving a big space for works conducted in the remote past as it is richer. Factors found in the remote and/or recent time found to be influencing to raise Issue 2 below.

3. Issue 2 – Different Terminology and Inconsistent Definitions among Scholars in the Literature

The machine gun question which seems a right candidate to start with is: *Have all scholars dealt with the current scholarly interest using similar terminology, whether in the remote or recent history?* In general, "[s]cholars are expected to state precisely and unambiguously what they mean by the terms they choose when referring to the matters they discuss" (Kavka & Zybert: 54).The issue of terminology still has occupied my mind once I started my article and surfing the net for material in this respect. The following is but to map out a model for understanding and clarifying ambiguities covering terminology seminal to idioms as ***idiomaticity***, ***idiomatology***, ***idiomatics***, ***phraseology***, ***collocation***, ***idiom***, ***slang***, ***saying***, and the like.

3.1. Phraseology

It is the right choice to start the argument with Kesić's statement in which he echoes that "[f]or decades now, phraseology has been a part of linguistics that has never been decidedly defined" (Kesić, 2008: 2). From this platform, we can view briefly some definitions below.

In its common sense, phraseology, "…refers only to lexis", as Kavka & Zybert notify (p. 54). For teachers, this definition seems quite convincing since they only think about phraseology as a list of useful phrases given to their students to learn by heart. Yet, Kavka & Zybert argue against this as follows .It is possible that teachers are not aware of the following two points:(1)idioms are not just lexical terms; they are semantically oriented, and (2) the term phraseology is derived from the base – term 'phrase' which for modern linguists has connotations of reference primarily to grammatical structure (pp. 54-55).

Kesić (*Ibid.*), on the other hand, review some other definitions as presented by scholars in the history of phraseology in the following manner. "A phraselogism is seen by some as anything that has a solidly moulded form with no variations in lexical composition regardless of the usage, argot, expressions, political note or frequency as long as it has an invariable lexical composition known as such to speakers of the language". "Others are far stricter in their understanding of phraseology and believe that only those language constructions whose meaning is clearly different

[3] Readers may notice that there has been a considerable amount of literature on Idiomaticity in the remote past. Yet, I have chosen some examples to show readers how Kavka & Zybert have achieved the first two objectives.

from the sum of meanings of the secluded words can be called phraselogisms". As far as the former definition is concerned, Kesić manipulates that phraseology can be understood as an umbrella term encompassing other related terms as "proverbs, sayings[4] idiolect and every other collocated wording used to denote an object, advice, idea or anything else with a meaning that, to some extent, deviates from the exact meaning of the words used in them" (*Ibid.*). Now there is no need for a show of hands here to say that phraseology is equal to collocation and, by definition, it embraces ***saying***, ***proverb***, ***idiolect***, and other ***collocated wording*** (see the discussion below). Even the term "collocated" used in the quotation above is also a clear indication to prove my claim. A third definition, which is frequently encountered of phraseologism "…is that they are metaphorical linguistic constructions existing in one language and untranslatable in others" (*Ibid.*).

3.2. Collocation

What gives collocation its individual stamp is that it is a lexical phenomenon that has both linguistic and lexicographic status as well as utility for statistical natural language paradigms[5] (Mckeown & Radev, N.D.: 1). Though scholars have come up with certain features which distinguish collocations as will be shown below, they are not easily defined. This is clearly evident in the two authors' wording: "[Collocations] escape characterization, they have long been the object of linguistic and lexicographic study in an effort to both define them and include them in dictionaries of the language" (*Ibid.*).In what follows, some positions argued by scholars are viewed as far as collocation is concerned.

Originally, it is Firth, the British linguist, who introduced the term collocation as one of the "levels" of meaning. He distinguished "meaning by collocation" from both the "conceptual or idea approach to the meaning of words" and "contextual meaning" (1951: 195-196, cited in Gabrielatos, 1994: 1). Firth argues that one can know the meaning of a word by the company it keeps. His familiar example is that ***ass*** which is used in English with a limited set of adjectives such as ***silly***, ***obstinate***, ***awful***, ***stupid***, and ***egregious***. This keeping company which he calls collocation is part of the meaning of the word; in Firth's case ***ass***. Yet, this sense of collocability is characterized by Lyons (1977: 612).

For the former, a phrase like ***dark night*** must be viewed semantically in terms of the knowledge of the meaning of the lexical items comprising them and the syntactic relations that are found in them. For the latter, Firth's definition of collocation is not clear due to two points: the first point is that Firth describes collocation in terms of

[4] Both terms, viz. ***saying*** and ***proverb*** denote an advice or wisdom and thus mistakenly taken for granted as one same term by some scholars and/or laymen. In fact, this is not so (see, Fig. 1, p. 8).

[5] Due to their widespread use, a native speaker of English cannot achieve fluency without incorporating collocations in speech. They are observable in language that they have been featured in many statistical approaches to natural language processing. Some collocations fall within the general class of corpus-based approaches to language.

co-occurrence relation holding between individual lexical items and not a relation holding between classes of items. Secondly, the term collocation is not only restricted in use to phrases or combinations of two words only. "Briefly put, they cover word pairs and phrases that are commonly used in language, …". They also add that "no general syntactic or semantic rules apply" for collocation (Mckeown & Radev, N.D.: 1).

Later, Halliday (1966) and Sinclair (1966) extend Firth's notion of collocation and "…introduced the notion that patterns of collocation can form the basis for a lexical analysis of language alternative to, and independent of, the grammatical analysis. They regarded the two levels of analysis as being complementary, …" (Gabrielatos, 1994: 1). For Bolinger (1968: 102), "collocation [refers] to those loser groupings about which something can be said over and beyond what is apparent from looking at the individual parts. Knowing the parts one can deduce the meaning, so that collocation is not quite an idiom".[6] Mitchell, 1971: 651, cited in Gabrielatos, 1994: 1) argues against Halliday and Sinclair's idea of tackling collocational patterns in terms of two independent analyses – lexical and grammatical. "Collocations are to be studied within grammatical matrices [which] in turn depend for their recognition on the observation of collocational similarities" (see also McIntosh, 1961: 328, cited in *Ibid*.). Some instances are given to illustrate the way collocation exhibits its own distribution qua compositum as "Men – specifically cement workers – work ***in*** cement works; others of different occupation work ***on*** work of art; others again, or both, ***perform*** good works – Not only are good works performed but cement works are ***built*** and works of art ***produced***" (Mitchell, 1971: 50, cited in Bolinger, 1968: 102).

Cruse (1986: 40) defines collocation as a term which "…refers to sequences of lexical items which habitually co-occur, but which are nonetheless fully transparent in the sense that each lexical constituent is also a semantic constituent". "***Fine weather***", "***high winds***", "***light drizzle***" are some examples introduced by Cruse; they are collocation since "…they do have a kind of semantic cohesion – the constituent elements are to varying degrees, mutually selective" (*Ibid*.). Back to Sinclair, it seems that the author's initial position has been modified in a more recent work and welcomed the interaction of the grammatical and lexical levels (1991: 109-112, cited in Gabrielatos, 1994: 2). Mckeown & Radev (N.D.) have devoted a full chapter to distinguish between three classes of word groups: idioms, collocations, and free word combination.

For the two scholars, "[i]diomatic expressions are those in which the semantics of the whole cannot be deduced from the meanings of the individual constituents" (p. 1). As for free word combination, each of the words can be replaced by another without seriously modifying the overall meaning of the composite unit; if

[6] According to Bolinger's definition, there is a clear indication of a distinction between collocation and idiom which are commonly confused. This indication would be further extended in the discussion.

one word is omitted, reader cannot deduce the meaning from what is left. "…[C]ollocation is a group of words that occur together more often than by chance" (*Ibid*.).

To sum up, it is possible to view the argument above in terms of tentative mathematical relations in the sense that,

phraseology = collocation

phraseology ⊂ saying, proverb, idiolect, and any collocated wording

collocation ⊂ saying, proverb, idiolect, and any collocated wording

(Metaphor is the circumference in which phraseology and/or collocation operate.)

These relations, in turn, can be shown clearly in Fig. (1) below.

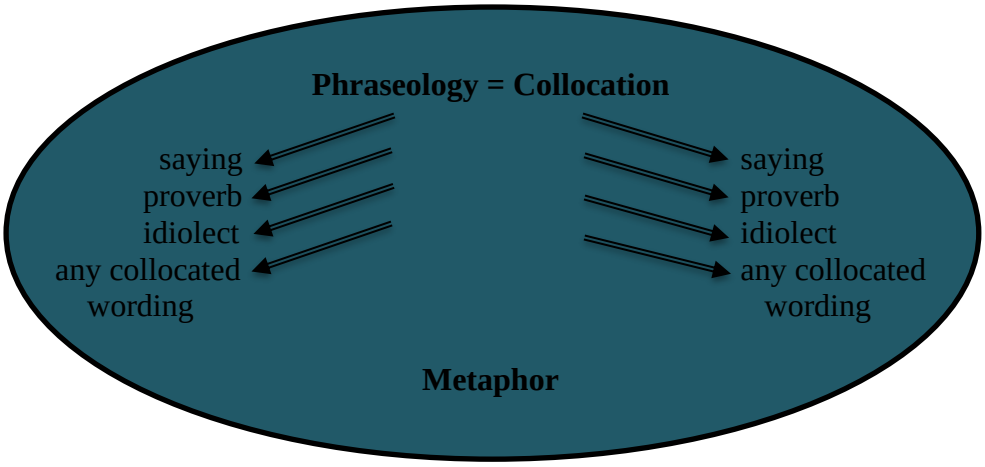


Fig. (1)
Phraseology and Related Terminology

3.3. Idiomatology[7] *and Idiomaticity*

When we think about making a border line between idiomatology and idiomaticity, we should first confine our attention to the way we traditionally speak of identical morphological structures as phonology, morphology, philology, etc. This evidently motivates me to regard idiomatology as a linguistic discipline which is a field of science proper. Grace's view (1981) is not much different from this since he uses idiomatology in the sense that it shows principal features of a

[7] The term idiomatology was first introduced by George W. Grace in 1981 (Kavka & Zybert: 55).

science. Idiomaticity, on the other hand, which is morphologically similar to regularity, purity, etc. marks a quality derived from an attribution of, say, constituting or containing (an) idiom(s) (Kavka & Zybert, 2008, Note 2: p. 64). For Reichstein (1974), idiomaticity is used for semantic and structural irregularity of phrasal idioms. Grace (*Ibid*.) considers idiomaticity as synonymous, to a certain extent. But, in Chapter Four of his work of 1981, he gathered a number of unusual structures that are not normally accounted for in grammar and grouped then under the label idiomatology. Some idiomatological phenomena include instances like *fifty-cent cigar*, *by and large*, *kick the bucket* and others (Readers may direct to pp. 54-55 for further details).

The sixty-four-thousand-dollar question which begs an answer is that: Is there any room for a clear distinction between the two terms under discussion? Building on the quoted details, we can argue that idiomatology is to be understood as part of linguistics just like phonology, syntax, morphology, etc. and it is a science too. Morphologically speaking, the morpheme '*idiom'* is already there which speaks out the fact that this linguistic field is mainly concerned with idiomatic expressions. This takes me back to the relation holds between phraseology and collocation mentioned earlier.

Now it is possible to come up with the conclusion that idiomatology is a third term which is similar to phraseology and collocation as shown in Fig. (2).

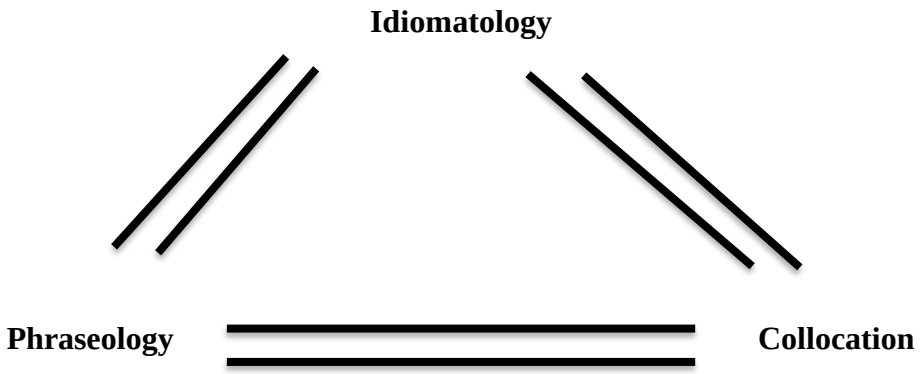


Fig. (2)
Idiomatology, Phraseology, and Collocation: Equivalence Relations

Understanding the term idiomaticity, one can come up with a broad definition which is that any expression is idiomatic or possesses the quality of idiomaticity if it is judged intuitively by native speakers as usual, natural and commonly acceptable. More concisely, idiomaticity is taken to be as "a function of familiarity and frequency of use (Kavka & Zybert, 2008, Note 3: p. 64). Fig. (3) summarizes the whole issue of idiomaticity.

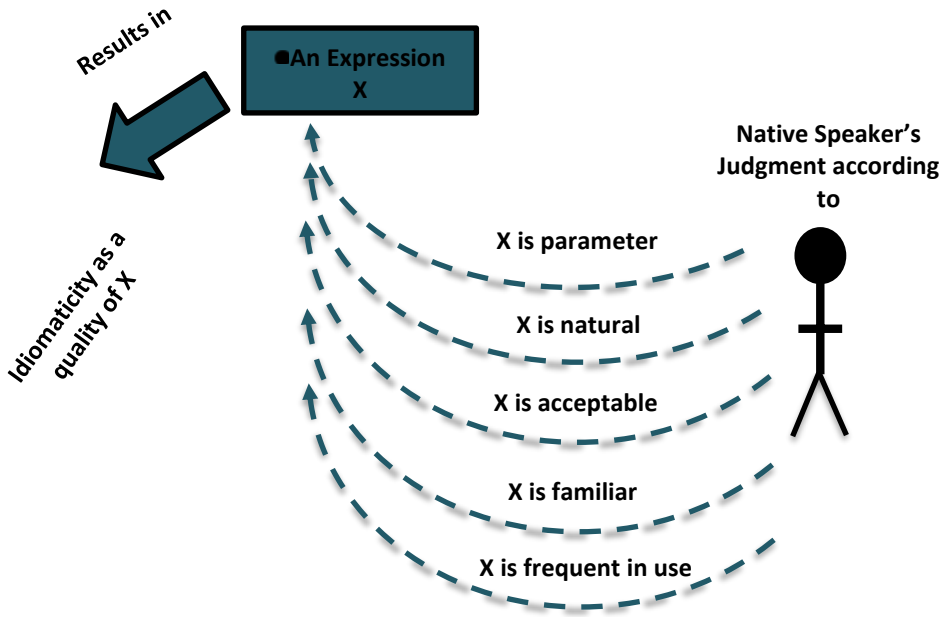


Fig. (3)
Idiomaticity – An Output of Native Speaker's Judgements on Expressions

The set of reasons with the supporting figures earlier given achieve objective 3 (pp. 2-3) Terminology inconsistency is a critical issue hinted at by Kavka & Zybret, yet not clearly justified!

4. A Recommendation Remark

I started working on the current **Review Article**, which is originally part of the literature of another article on American idioms (in preparation), years back. It is just the academic year (2018-2019), when I decide that this part is worth the effort to share with global audience. Such interwoven relations of terminology, though debatable, it would be a resource for comparative studies of idiomaticity and related terminology in different languages. Figuring out such an issue the way I did adds more to the literature of idiomaticity. "Do not let us exaggerate", I may end with Kavka & Zybert's statement (p. 63)!

Works Cited

Al-Halawachy, H. (1998). *Markedness Theory and Antonymy in Arabic with Reference to English*. (Unpublished MA Thesis): University of Mosul.

Amosova, N. (1963). *Osnovy anglijskoj frazeologii*. Leningrad: Izdatelstvo Leningradskogo Universyteta.

Anichkov, I. (1992). "Idiomatika i semantika: zametki, predstavlennye A. Meye, 1927." *Voprosy jazykoznanija*, 41, pp. 136-150.

Bakhtin, M. (1986). "The Problem of Speech Genres." In: M. Holquist & C. Emerson, *Speech Genres and Other Late Essays*, Austin, University of Texas Press, pp. 60-102.

Bolinger, D. (1968). *Aspects of Language*. New York: Harcourt Brace Jovanovich, INC.

Cruse, D. (1986). *Lexical Semantics*. Cambridge: Cambridge University Press.

Firth, J. (1951). "Modes of Meaning". In: J. Firth (ed.), *Papers in Linguistics*. Oxford, Oxford University Press, 1957.

Gabrielatos, C. (1994). "Collocations: Pedagogical Implications, and their Treatment in Pedagogical Materials", p. 117. [Online] Available URL: <https://www. researchgate.net/profile/Costas_Gabrielatos/publications> (May 15, 2019).

Grace, G. (1981). *Essay on Language*. Columbia SC: Hornbeam Press.

Halliday, M. (1966). "Lexis as a Linguistic Level". In: C. Bazell, J. Catford, M. Halliday, & R. Robins, *In Memory of F. Firth*, Longman.

Kavka, S. & Zybert, J. (2004). "Glimpses on the History of Idiomaticity Issues". *Journal of Theoretical Linguistics*. (Book1), pp. 54-66. [Online] Available URL: <http://www.skase.sk/Volumes/JTL01/index.htm> (May 31, 2019).

Kesić, D. (2008). "Cultural Background in American English and Serbian Phraseology". A paper presented at The Fourth International Interdisciplinary Symposium *"Encounter of Cultures"* in Novi Sad, Serbia, in December, pp. 1-11. [Online] Available URL: <httpp://scholar.google.com> (May 31, 2019).

Lyons, J. (1977). *Semantics*. Cambridge: Cambridge University Press.

McIntosh, A. (1961). "Patterns and Ranges". *Language*, 37(3).

McKeown, R. & Radev, R. (N.D.). "15. Collocations", pp. 1-19. [Online] Available URL: <https://pdfs.semanticscholar.org/0835/1b0511a69eebc8c8536e6b276c08cb266d5b.pdf> (May 31, 2019).

Meľčuk, I. (1960). "O terminax ustojčivosť i idiomatičnosť." Voprosy jazykoznanija 4, 73-80.

Mitchell, T. (1971). "Linguistic 'goings on'. Collocations and other Lexical Matters Arrising on Syntagmatic Record". *Archivum Linguisticum*, Vol. II.

Pinnavaia, L. (2002). "The Grammaticalaization of English Idioms: A Hypothesis for Teaching Purposes", pp. 53-60. [Online] Available URL: <http://www.ledonline.it/mpw/allegati/mpw0102pinnavaia.pdf> (May 31, 2019).

Reichstein, A. (1974). *Nemeckie ustojčivye frazy i ustojčivye oredikativnye edinicy*. Moscow.

Roberts, M. (1944). "The Science of Idiom: A Method of Inquiry into the Cognitive Design o Language". In: *Publication of the Modern Language Association*, 59, pp. 291-306.

Sinclair, J. (1966). "Beginning the Study of Lexis". In: C. Bazell, J. Catford, M. Halliday& R. Robins, *In Memory of F. Firth*, Longman.

_____ (1991). *Corpus Concordance Collocation*. Oxford: Oxford University Press.

Smith, L. (1925). *Words and Idioms*. London: Constable & Co. Ltd.

Cultural Awareness for Business Speakers

Andreea ILIESCU
University of Craiova (Romania)
Department of Applied Modern Languages
<andreeailiescu@gmail.com>

ABSTRACT

The article foregrounds the relevance of cultural awareness for business speakers. Tailoring a speech to fit the audience means to become acquainted with the people you'll be addressing, for instance, with their interests and views.

Furthermore, speaking to a diverse audience can generate a host of reactions. By interacting with people whose backgrounds differ from your own, you are equipped to promote a supportive communication climate that welcomes contrasting perspectives on the topics under discussion.

Nowadays, business speakers and their audiences must be especially vigilant and make use of their critical thinking skills consistently, that is information literacy abilities are a *sine qua non* of communicating.

KEYWORDS: *information literacy, cultural awareness, business communicators*

1. Introduction

The globalisation of world business has heralded an era when cultural differences are of paramount importance to leaders, managers and executives in the world's international and multinational companies.

It is generally believed that the complexities of merging corporate cultures, issues of leadership, planning, decision-making, recruitment and task assignment are all compromised by the nation-traits of the people involved.

Moreover, according to Trompenaars and Woolliams, "culture[1], like an onion, consists of layers that can be peeled off. We can distinguish three main layers. Firstly, the outer layer is what people primarily associate with culture: the visual reality of behaviour, clothes, food, language, the organizational chart, the handbook for HR policies, etc. This is the level of explicit culture and it deals with the expressed manifestations of culture. […] Secondly, the middle layer refers to the norms and values that an organization holds: what is considered right and wrong (norms) or good and bad (values). Values are the shared orientations of a group of what people define as the things they like and desire. Norms are shared orientations of what people believe should be done. […] When a culture is successful, values become norms. When there is a tension between them, then this is the source of energy for change. […] We have to go back to the etymological root of the word 'culture' – cultivation. It deals with human interaction with nature. Culture is the values and

norms that people hold to be more effective in surviving in a hostile natural environment. […] Thirdly, there is the deepest inner layer of the cultural onion: the level of unquestioned, implicit culture. This is the result of human beings organizing to reconcile frequently occurring dilemmas. It consists of basic assumptions, many series of routines and methods developed to deal with the regular problems that people face. These methods of problem-solving have become so basic that, like breathing, we no longer think about how we do it. For an outsider, these basic assumptions are very difficult to recognize. Understanding the core of the cultural onion is the key to successfully working with other cultures and achieving successful alliances and cross-border collaboration." (2003: 25-7)

2. A Classification of Dilemmas

As well as simply demonstrating cultural differences, the seven dimensions model of culture also enables us to characterize commonly occurring dilemmas from the tensions between the values from which they originate. We can consider the dilemmas that arise across each of the following dimensions:

1. Universalism-Particularism. Do people in the organization tend to follow standardized rules or do they prefer a flexible approach to unique situations?
2. Individualism-Communitarianism. Does the culture foster individual performance and creativity or is the focus on the larger group leading to cohesion and consensus?
3. Neutral-Affective. Are emotions controlled or do people display emotions overtly?
4. Specific-Diffuse. What is the degree of involvement in personal relationships (high=diffuse, low=specific)? Does a specific business project come easily, out of which a more diffuse relationship may develop or do you have to get to know your business partners before you can do any business with them?
5. Achievement-Ascription. Are status and power based on your performance or are they more determined by which school you went to or your age, gender, and family background?
6. Sequential-Synchronic. Do you organize time in a sequential manner, doing one task at a time, or in parallel, keeping many things active at once?
7. Internal-External Control. Are you stimulated by your inner drive and sense of control or are you adaptive to external events that are beyond your control?'

3. The Lewis Model. A Tripartite Cultural View on Business Communication

The Lewis Model is rooted in Edward T. Hall's concepts of monochronic (attending to one thing at a time) and polychronic (attending to multiple things at the same time) cultures[2]. Richard Lewis expanded these concepts to the broader ones of *linear-active* and *multi-active*; afterwards, he added the innovative concept of *reactive*, following a period immersed within Japanese culture.

It is being widely acknowledged that 90% of CEOs believe if cross-border communication were to improve, profit, revenue and market share would all improve as well. Yet many are not doing enough to address the challenge.

Why use *the Lewis Model*, a genuinely authoritative roadmap to navigating the world's economy? Any business interaction begins with communication. If communication fails, trust tends to break down.

LINEAR-ACTIVE	***MULTI-ACTIVE***	***REACTIVE***
Talks half the time	Talks most of the time	Listens most of the time
Does one thing at a time	Does several things at once	Reacts to partner's action
Plans ahead step by step	Plans grand outline only	Looks at general principles
Polite but direct	Emotional	Polite, indirect
Partly conceals feelings	Displays feelings	Conceals feelings
Confronts with logic	Confronts emotionally	Never confronts
Dislikes losing face	Has good excuses	Must not lose face
Rarely interrupts	Often interrupts	Doesn't interrupt
Job-oriented	People-oriented	Very people-oriented
Sticks to facts	Feelings before facts	Statements are promises
Truth before diplomacy	Flexible truth	Diplomacy over truth
Sometimes impatient	Impatient	Patient
Limited body language	Unlimited body language	Subtle body language
Respects officialdom	Seeks out key person	Uses connections
Separates the social and professional	Mixes the social and professional	Connects the social and professional

As made manifest in *Beyond Hofstede. Culture Frameworks for Global Marketing and Management*, 'in fact, more than ever, what corporate leaders are discovering is that what they really lack is deep contextual understanding- specifically about culture in context. With little, superficial, or no training, today's time-pressed, multitasking, dislocated corporate leaders are finding themselves confronted with significant feelings of uncertainty and frustration as they struggle in real time through litmus-tests of deep contextual understanding.' (2009: 81-2)

Linear-actives are task-oriented, highly-organized planners, who complete action chains by doing one thing at a time, preferably in accordance with a linear agenda. The ***linear-active*** group is easily identified. It comprises: the English-speaking world- that is North America, Britain, Australia and New Zealand, and Northern Europe, including Scandinavia and Germanic countries.

Multi-actives are emotional, loquacious and impulsive people who attach great importance to family, feelings, relationships, people in general. They like to do many things at the same time and are poor followers of agendas. The ***multi-active*** group is more scattered: Southern Europe, Mediterranean countries, South America, sub-Saharan Africa, Arabia and other cultures in the Middle East, India and Pakistan and most of the Slavs. Though these cultures are wildly diverse, geographically and in

their religions, beliefs and values, they can be categorised as a group, as *behaviourally* they follow the same pattern with the following traits and commonalities: emotion, talkativeness, rhetoric, drama, eloquence, persuasion, expressive body language, importance of religion or creed, primacy of family bonds, unpunctuality, variable work ethic, volatility, inadequate planning, capacity for compassion, collectivism, relationship-orientation, situational truth, sociability, sense of history, unease with strict discipline.

Reactives are good listeners, who rarely initiate action or discussion, preferring first to listen to and establish the other's position, then react to it and form their own opinion. The ***reactive*** group is located in all major countries in Asia, except the Indian subcontinent, which is hybrid.

4. Cultural Classification. Towards Reaching Common Ground by Fostering Diversity

Description	Type	Needed to
Task-oriented, highly-organized planners, who complete action chains by doing one thing at a time, preferably in accordance with a linear agenda.	**LINEAR-ACTIVE**	Organise, plan, see problems, analyse consequences, follow consistent policies, access rational thought, generate data, and challenge us objectively.
Emotional, loquacious and impulsive people who attach great importance to family, feelings, relationships, people in general. They like to do many things at the same time and are poor followers of agendas.	**MULTI-ACTIVE**	Generate enthusiasm, motivate, persuade, create a positive social atmosphere, access emotions, generate dialogue, and challenge us personally.
Good listeners, who rarely initiate action or discussion, preferring first to listen to and establish the other's position, then react to it and form their own opinion.	**REACTIVE**	Harmonise, act intuitively, be patient and see the big picture, think and act long-term, access feelings, listen, empathize and challenge us holistically.

4.1. Cultural Classification: Linear-active

Cool. Factual. Decisive Planner. Linear-active people tend to be task-oriented, highly organised planners who complete action-chains by doing one thing at a time, with a linear agenda. They prefer direct discussion, sticking to facts and figures from reliable, written sources. Speech is for information exchange and they talk and listen in equal proportions. They are truthful rather than diplomatic

and do not fear confrontation, sticking to logic rather than emotions. They partly conceal feelings and value a certain amount of privacy. They are result-oriented and like to move quickly forward, compromising when necessary to achieve a deal.

They believe good products make their own way and sometimes, don't see that sales are often based on relationships in other cultures. Linear-actives normally use official channels to pursue their aims; they do not have a strong inclination to use connections, take short cuts or to sway people through gifts and hospitality. They are normally law-abiding and have faith in rules and regulations to guide their conduct. They also honour contracts and do not unduly delay payment for goods or services received.

When doing business, they are keen on punctual performance, good quality and reliable delivery dates. They are process-oriented, brief on the telephone and they also respond quickly to written communication. *Status* is gained through achievement.

4.2. Cultural Classification: Multi-active

Warm. Emotional. Loquacious. Impulsive. Multi-active people are talkative, impulsive types who attach great importance to feelings, relationships and they are also people-oriented. They like to do many things at the same time and tend to feel confined by agendas. Conversation is roundabout and animated and they try to speak and listen at the same time. Interruptions are frequent, pauses in conversation are few. Multi-active cultures are uncomfortable with silence and seldom permit or experience it.

In business, relationships and connections are seen as more important than products. The former pave the way for the sale of the latter. Relationships are best when they are *face-to-face*; they cannot be maintained over a protracted period simply by correspondence or phone calls.

Written communication has less effect with multi-active cultures than oral. They are extremely dialogue-oriented and wish to obtain their information directly from people. They trade in rumour and gossip and show less respect than linear-active people do for official announcements, rules or regulations.

Multi-active people are often late with delivery dates and when paying for services or goods received. They are less interested in schedules or deadlines than linear-actives and often move only when they are ready. Procrastination is common, unpunctuality frequent. Their concepts of time and discourse are decidedly non-linear and are amused or bewildered by the importance that timetables have for linear-active people.

Multi-active people are flexible and frequently change their plans; they often do this to accommodate other changes elsewhere. They do not plan in the same detail as linear-active people, but are good at improvisation and adept at handling chaos. They are gregarious and inquisitive, valuing privacy less than company.

In business, they use charisma, rhetoric, manipulation and negotiated truth.

4.3. Cultural Classification: Reactive

Courteous. Accommodating. Compromiser. Good listener. Reactive or listening cultures rarely initiate action or discussion as they prefer to listen to and establish the other's position, and afterwards react to it and formulate their own. They are the world's best listeners inasmuch as they concentrate on what the speaker is saying, do not let their minds wander. They seldom interrupt a speaker while the discourse is going on. When it is finished, they do not reply immediately. A decent period of silence after the speaker has stopped shows respect for the weight of the remarks, which must be thoroughly considered and with due deference.

Japanese, particularly, go over each point many times in detail to make sure there are no misunderstandings.

Reactive cultures are introvert, distrust a surfeit of words, and consequently are adept at non-verbal communication.

In reactive cultures, the preferred mode of communication is *monologue – pause- reflection- monologue*. If possible, one lets the other side deliver their monologue first. In linear-active or multi-active cultures, the communication mode is *a dialogue*. One interrupts the other's *monologue* by frequent comments, even questions, which signify polite interest in what is being said. As soon as the opponent stops speaking, one takes up one's turn immediately, since the westerner has an extremely weak tolerance of silence. By comparison with the westerners, people belonging to reactive cultures not only tolerate silences well, but regard them as a very meaningful, almost refined, part of discourse. The opinions of the other party are not to be taken lightly, or dismissed with a snappy or flippant retort.

5. Simple versus Complex Collaborations[3]

Simple	Complex
1) Well-defined task (predictable inputs; well-defined procedures, low uncertainty)	1) High task uncertainty
2) Two people	2) Multiple people
3) Few differences	3) High diversity (of language, goals, organizations, and so on)
4) Common goals	4) Different goals and agendas
5) Face-to-face contact	5) Virtual communication

6. Conclusion

Nowadays, business speakers and their audiences must be especially vigilant and make use of their critical thinking skills consistently, that is information literacy abilities are a *sine qua non* of communicating. By interacting with people whose backgrounds differ from your own, you are equipped to promote a supportive communication climate that welcomes contrasting perspectives on the topics under discussion. As underlined in *Beyond Hofstede. Culture Frameworks for Global Marketing and Management*, "armed with only artefact-level understandings of cultural differences

[…] proliferated by easy-to-learn, fast-to-recall dimensions offered by Hofstede and other proponents of the aggregate values-based models of culture […], global leaders find themselves stereotype rich and operationally poor where culture meets context. The fast-paced, interdependent, interactive nature of today's global economy has only pushed to the forefront what anthropologists and other close observers of culture have always known. […] the culture construct in organization studies is at a pivotal crossroads. One could argue that the culture construct has always been at a difficult juncture given the disparity between viewing culture 'up close' versus 'far and away.' But today the world economy is more globalised, interconnected, and co-arising than at any point in time, and what was once an occasional handicap in our understanding of culture and context is now at the least a significant missed opportunity and at the worst a major stumbling block." (2009: 82)

Endnotes

[1] Barry Tomalin and Susan Stempleski, *Cultural Awareness,* pp.6-7: "'Big C'('achievement culture') remains as it was, but 'little c' ('behaviour culture') has been broadened to include culturally –influenced beliefs and perceptions, especially as expressed through language, but also through cultural behaviours that affect acceptability in the host community. […] an American researcher in the area of cross-cultural education reports that when teachers are asked, 'What does culture mean to you?', the most common responses fall into three interrelated categories: *products* (literature, folklore, art, music, artefacts); *ideas* (beliefs, values, institutions); *behaviours* (customs, habits, dress, foods, leisure). 'Big C' culture has benefited from a clearly identified curriculum of topics to be covered, and textbooks which deal with them. The culturally-influenced behaviours which constitute 'little c' culture have tended to be treated in an anecdotal, peripheral, or supplementary way, depending on the interest and awareness of teachers and students."

[2] Dorel Paraschiv, *International Business,* pp. 97-8: 'Two different orientations to time exist across the world: monochronic and polychronic. Monochronic approaches to time are linear, sequential and involve focusing on one thing at a time. These approaches are most common in the European-influenced cultures of the United States, Germany, Switzerland, and Scandinavia. Japanese people also tend towards this end of the time continuum. Polychronic orientations to time involve simultaneous occurrences of many things and the involvement of many people. The time it takes to complete an interaction is elastic, and more important than any schedule. This orientation is most common in Mediterranean and Latin cultures including France, Italy, Greece, and Mexico, as well as some Eastern and African cultures. Negotiators from *polychronic* cultures tend to: start and end meetings at flexible times; take breaks when it seems appropriate; be comfortable with a high flow of information; expect to read each other's thoughts and minds; sometimes overlap talk; view start times as flexible and not take lateness personally. Negotiators from *monochronic* cultures tend to: prefer prompt beginnings and endings; schedule breaks; deal with one agenda item at a time; rely on specific, detailed, and explicit communication; prefer to talk in sequence; view lateness as devaluing or evidence of lack of respect.'

[3] Don Mankin and Susan G. Cohen, *Business without Boundaries,* p.2: 'These new collaborative forms are not like the teams of recent years. They may be strategic partnerships among multiple organizations with similar stakes in the outcome of the project, or they may involve virtual collaborations among people and teams working in different parts of

the world. Collaborative value chains – collaborations among different organizations to produce a product or service that is primarily identified with one organization-are yet another emerging collaborative form. These collaborations are as complex as they are because of the number of people involved, the multiple organizational contexts within which they must function, and the potential psychological, cultural, and geographical distances that must be overcome.' Consequently, it's extremely useful to understand '[…] how to span these distances and transcend these boundaries to create collaborations that can address the business challenges of the new global economy.'

References

Mankin, Don & Susan G. Cohen (2004). *Business without Boundaries. An Action Framework for Collaborating across Time, Distance, Organization, and Culture*, San Francisco: Jossey-Bass. A Wiley Imprint.

Nakata, Cheryl (Editor) (2009). *Beyond Hofstede. Culture Frameworks for Global Marketing and Management*, Hampshire: Palgrave Macmillan.

Paraschiv, Dorel (2005). *International Business*, București: ASE Publishing.

Tomalin, Barry & Susan Stempleski (1993). *Cultural Awareness*, Oxford: Oxford University Press

Trompenaars, Fons & Peter Woolliams (2003). *Business across Cultures*, West Sussex: Capstone Publishing Ltd.

Tackling Problem-solving in the Business Environment

Adriana LĂZĂRESCU
University of Craiova (Romania)
Department of Applied Modern Languages
<adriana_3003@yahoo.com>
Cristina Iulia FRÎNCULESCU
"Victor Babeş" University of Medicine and Pharmacy Timişoara (Romania)
<frinculescu.iulia@umft.ro>

ABSTRACT

The Romanian business environment has long been governed by the cultural mix brought about by American multinationals. It is a clear fact that nowadays business people of different nationalities have to co-work in the same building and at the same projects using English as the language of communication, striving to find viable solutions to every-day business problems. This study has analysed different cultural approaches to problem-solving, as seen in a multinational based in Craiova, Romania, in 2017 and the specific business vocabulary used in the process. There were three teams involved in the study, a Romanian team, a Spanish one and an American one. Each team was made up of 4 members, all of them of the same nationality. Results showed that the cultural background influenced business people's decisions about problem-solving. Our findings suggest that the Romanian business environment is still both locally-influenced via the cultural impact, and on an increasing trend towards American-like problem-solving approaches.

KEYWORDS: *problem-solving, decision-making, communication, culture*

Introduction

It has become an undebatable fact that once American multinationals decided to set up subsidiaries in Romania, they also welcomed the interesting cultural mix first between their culture and the local one, and then, gradually, the combination among the different nationalities that had to co-work and co-live with in the same geographical space. Thus, culture has been an important indicator in problem-solving processes in such multinationals and has evidently influenced key business decisions. The basis for all factors involved in decision-making is, undoubtedly, the prosperity of their company.

Nevertheless, since the company is a multinational, the board of directors must consider the different particularities of each and every location and its inhabitants' preferences if they want to make a profit.

Materials and method

Problem-solving stimulated extensive discussions among the employees of a North-American pharmaceuticals multinational who were trying to decide about what medicines to be introduced onto the Romanian market, and in what quantities. All the discussions were held in English by Romanian, Spanish and North-American managers, leading to the Romanian team's need, who had already been studying Business English as part of their personal development plan, to ask their Business English trainer to design more courses on functional language regarding problem-solving. The main purpose of these courses was to put together a useful set of materials necessary when teaching problem-solving approaches to experienced students and to offer further practice through interactive activities which to offer guidance and trust to business people who have to use English at work.

The table below presents a selection of the problem-solving vocabulary discussed in class in the first column, their definition provided in the Longman Business English Dictionary or the Oxford Advanced Learner's Dictionary in the second column and some examples in the third column, selected from the same dictionaries, with the objective of illustrating the meaning and further use:

Pursue the matter/question/ argument	to continue trying to discuss something or deal with something	*If the problem is not resolved to your satisfaction, you might be forced to pursue the matter in court.*
brainstorming	a way of developing new ideas and solving problems by having a meeting where everyone makes suggestions and these are discussed	*Executives held a brainstorming session involving the sales force, editors, and others.*
setback	something that delays the progress or development of a plan, activity etc or makes things worse than they were before	*The company suffered a setback when it lost a bid to become the partner in a new venture.* *After a series of setbacks things are beginning to look up for Britain's second-largest bank.*
coping with	dealing successfully with something difficult	*He wasn't able to cope with the stresses and strains of the job.*
risk	the possibility that something may be lost, harmed, or damaged, or that something bad, unpleasant, or dangerous may happen	*If you're considering starting a business, think carefully about the risks involved.*

drawback	a disadvantage of a situation, product etc that makes it less attractive	*There are drawbacks to being a sole trader, but they are outweighed by the benefits.* *One of the main drawbacks of the scheme*
escape	a decision-making strategy in which business people avoid a decision	*The wage deal has an escape clause: companies may pay their workers less if they exercise a `hardship clause'.*
acknowledge	**1.** to tell someone that you have received something such as a letter they have sent to you **2.** to admit or accept that something is true or exists	*We shall be grateful if you will kindly acknowledge receipt of this letter.* *The government acknowledged that there had been irregularities at a number of voting centres.*
admit	to agree, often unwillingly, that something is true	*Don't be afraid to admit your mistakes!*
goal	something that you hope to achieve in the future	*The Sensor razor is helping Gillette achieve its goal of getting new customers.* *Our long-term goal is universal private education.* *His goal is to open banks in 35 states by the end of the decade.*
benchmarking	**1**. something that can be used as a comparison by which to judge or measure other things **2**. COMMERCE a good performance that one company has achieved, that can be used as a standard to judge other companies of the same type	*The newest Treasury bond is the benchmark bond, the one that trades most heavily. Companies need to know how much return they can expect from their IT investments: they need benchmarks to see how their systems are performing.*
insist	to demand that something happens or that somebody agrees to do something	*The CEO insisted on him wearing a suit.*
clairvoyance	the power that some people are believed to have to be able to see future events	*It is incredible how the Sales Manager always uses her clairvoyance and, in the end, things turn out the way she said.*

opportunity cost	the real cost of doing something, including the things that cannot be done because of the choice previously made	*The opportunity cost of investing all your profit back into the business is all the things you can no longer afford to buy, such as a new car or a holiday abroad.*
precaution	something done to prevent something unpleasant or dangerous happening	*All companies with limited resources must take precautions to limit their liability.* *As a precaution, the company advised consumers to examine any jar before it is opened.*
trade-off	to give one thing in exchange of another	*The legal restrictions will remain as a trade-off for allowing interstate investment.*
implement	to put a plan or a strategy into action	*A new work programme for young people will be implemented.*
conspicuous alternatives	when businesses choose expensive alternatives to impress people and show how rich they are	*The advertisements represented a conspicuous alternative.*
compliance	when someone obeys a law or rule or keeps an agreement	*The Coast Guard can board any ship and check its compliance with safety rules.* *The refinery is operating safely and in compliance with clean air standards.*
enhancement	a type of judgement made more rational	*This is an opportunity to enhance the reputation of the company.*
agony	the idea that business people take into consideration a decision-making strategy in which they repeatedly analyse all details of each option	*Our agony lasted for eleven days and it was not even finalized afterwards.*
accountable	the idea that a business person is held responsible for his/ her actions	*Someone must be held accountable for all the measured taken so far.*
hindsight	the fact that business people understand a situation only after it has happened and that means they would have done things in a different way	*What looks obvious in hindsight was not at all obvious at the time.*

inference	the act or process of forming an opinion based on what business people already know	*The clear inference is that the universe in expanding.*
marginal costing	a system of costing where overheads (=general costs not directly related to particular goods or services) are not included and are calculated separately	*Marginal costing assists all managers in making sound business decisions.*

Alongside the vocabulary needed, some expressions were also discussed and practised:

comparing ideas	One downside is… but on the plus side… It might seem…, but in fact it's… One benefit is that…, though a drawback might be…
conditioning	If we change this aspect, we'll have the opportunity to…
threatening	Unless we modify the figures, they will have to take legal action!
complaining	This is unacceptable! I am not happy about this at all! This is a real problem for us! I wish you wouldn't… I'd rather you didn't…
recommending	I'd recommend that/ +ing It would be better to… I think we should consider investing in… It might prove profitable… It's probably worth +ing
recommending against doing something	I have a few reservations about… (+noun/ +ing) I'd rather not do…
opinion	I thought we could… It looks very difficult to apply… You may as well have a point there… Personally, I think… I think we should… In my opinion… As far as I'm concerned…
immediate action	Where does this leave us? What's the next step?
tme expressions	In the short/ medium/ long term… Over the next few weeks By the end of next month…

The Romanian team was made up entirely of women who used only English when they approached problem-solving by applying the resources – objectives analysis. The stages of problem-solving using this method were:

1. Defining the problem. Businesswomen carried out market research and clearly defined the problem they were trying to find solutions to. They used a diagram in order to make sure they spotted the correct issue and not only a symptom of a deeper cause.
2. Visualizing the proposed state. In this phase, businesswomen imaginatively projected the final outcome – no problem at all after having applied the necessary rescue methods.
3. Clearly state the differences between the actual phase and the final phase. Businesswomen designed a plan whose purpose was to objectively show the obstacles they had to come across. They also used the Drill Down analysis in order to classify obstacles according to their level of difficulty.
4. Creating sub-objectives. After having made the list comprising the differences between the actual state and the desired one, as well as clearly stated objectives, businesswomen established sub-objectives seen as intermediary steps.
5. Solving the problem.

The Spanish team was made up of three women and one man and they partly used English when they approached problem-solving. The team used the experience they had previously had with the product in Spain, as they had already launched the same pharmaceutical product in Spain. The team studied the Romanian market and applied problem-solving methods at the level of both inland and overseas colleagues. They also used Spanish to talk to their peers, but they communicated in English with their Romanian and American co-workers.

The American team was made up of two men and two women, all of them members of top management. They used the hamburger approach to problem-solving, i.e. the upper bun representing a positive approach to the employee who had to deal with the problem, the meat representing the problem itself with all its facets and details, and the lower bun representing a positive approach again towards the employee who had to deal with the problem.

Conclusions

The three approaches to problem-solving created the cultural stage for effective brainstorming and offered the impetus for imaginative and resourceful solutions to the problem. The Romanian team's approach offered the team players the possibility to actively use the vocabulary studied and also to enrich their knowledge of key terms related to finding solutions and solving problems with the purpose of making sound and informed decisions. The Romanian market is clearly different from both the American and the Spanish pharmaceutical markets, and this reality offered the teams numberless opportunities to negotiate, compare, condition, recommend,

complain, and even threaten, all these being good challenges for everybody involved to enrich and practise communicative skills. The Spanish team's Span-English created many good moments of curiosity among the Romanian employees, and many more Romanian employees were attracted to this linguistic game, situation which helped everybody involved practise English and become more fluent. The American team's hamburger approach encouraged both the Romanian and the Spanish teams, leading to their being efficient and motivated at the same time.

It is obviously a reality that the American culture is the dominant pendulum in American multinationals, both linguistically and strategically, but what is important is that Romanian business people have become aware of the importance of keeping and sustaining local culture and style and have started to trust their own linguistic abilities to support their ideas and business beliefs in English. It is definitely encouraging for Romanian business people to participate in negotiations and problem-solving situations and to use English in order to find solutions and make decisions.

Bibliography

*** (2007). *Longman Business English Dictionary*. London: Pearson Education Limited (Paper Edition + CD-Rom).

*** (2015). *Oxford Advanced Learner's Dictionary*. Oxford: Oxford University Press (Paper Edition + CD-Rom)

*** *Virtual Board.* URL: <https://virtualboard.ro/analiza-means-end-tehnica-de-rezolvare-a-problemelor-rezolvarea-problemelor-complexe/>.

Ellis, M., & C. Johnson (2003). *Teaching Business English*. Oxford: Oxford University Press.

Farnham-Diggory, S. (1977). "The Cognitive Point of View." In: D.J. Treffinger, J.K. Davis, & R.E. Ripple (Eds), *Handbook of Teaching Educational Psychology*, New York, Academic.

Howatt, A.P.R. (2004). *A History of English Language Teaching*. Oxford: Oxford University Press.

Hutchinson, T. & A. Waters (1987). *English for Specific Purposes: A Learning-Centred Approach*. Cambridge: Cambridge University Press.

Teaching Modern Foreign Languages in Multilingual Classrooms

Laviniu LĂPĂDAT
University of Craiova (Romania),
Department of Applied Modern Languages
<lapadatlaviniu@yahoo.com>

ABSTRACT

Goals of foreign language programs vary, depending on the nature of the language taught and methodological preferences. Since there are many different approaches to teaching a foreign language, you will need to work closely with your fellow teachers to ensure a unified curriculum that is compatible with your department's approach. Here, we include a few general principles that should apply no matter what language learning approach you employ: addressing student expectations, creating a positive learning environment, and finding a balance among modeling, explaining and practice. One must interact with students for a more interactive approach to language learning and provide a constructive rationale. Students' initial expectations for your course may be based on previous language learning experiences that differ significantly from the one that you will provide. Maintaining an appropriate balance between planning, explanation and practice in classes will contribute significantly to the effectiveness of language teaching.

KEYWORDS: *foreign language, student expectations, teaching strategies, interaction, learning environment*

Learning foreign languages has raised several controversies along time that built the premises of the appearance of new useful concepts. Without immersing in a detailed analysis of the development of learning methods, we can acknowledge that each of them contributed to the solving of problems and opened horizons with forming potential. From the ecological perspective (van Lier, 2010, 2012) the main focus of language learning is the quality of learning opportunities, of various classroom interactions and of any type of educational experience in general. The fundamental pedagogical principles of this approach are the development of relationships, at different degrees of interaction, the creation of valid contexts from an ecological point of view, agency, identity and motivation.

The environment, through the components and nuances it may have at different moments in time, influences every segment of the learning process. This aspect is more significant and easily detectable when learning a foreign language in its origin country. The students from our case study experiment a series of interactions both during the Romanian language course and their social life. Their linguistic and cultural experiences lived in their countries or in another context are also added up.

Teaching and learning Romanian within the context we are going to present in this study cannot be dissociated from the characteristics of the environment they take place in.

Romanian – a language in-between English and the students' mother tongue

This study is based on observations from working with foreign students who will study at different Romanian universities. Following the process of teaching Romanian to these students, we have reached some observations based on which we will approach teaching Romanian as a foreign language by using English as an interface. The hypothesis is whether teaching Romanian as a foreign language through English is a real advantage, a necessity to launch other educational methods that should not suppose the use of an intermediate language, according to context and given conditions.

Before approaching the challenges of teaching Romanian for foreigners, we need to have a short incursion into the experience of Romanian universities on differentiating the Romanian for natives and the one foreigner assimilate. In *Bibliografia românei ca limbă străină / LRS* [References on Romanian as a foreign language/RLF], the coordinator Victoria Moldovan gives a short introduction that shows a remarkable moment for Romanian for foreigners:

> In the last decades of the 20th century, as a direct consequence of a favourable political-economic conjuncture, teaching RLF has known a maximum development period. In the 70s, many Romanian universities created specialized (collective) structures for teaching Romanian to foreign students who were going to study in Romania. The political decision, with an important ideological and economic substratum, had consequences linguistically, raising interest among specialists for researching Romanian from the perspective of teaching it as a foreign language. Thus, after 1970 the RLF area took shape more clearly, the research integrating itself within applied linguistics.
> (Moldovan 2012: 9)

Even though over a period of five years, manuals diversified as methods and content have been established, most of them opt for translation into a foreign language, usually English or French. Since they not are the subject of this article, we will not discuss the content of manuals, but the use of translation (especially into English) in teaching Romanian as a foreign language. This method can be used with a limited number of students who study the language at a less advanced level, at most A2. During this article, we will approach the issue of translation into English in the case of a large group of students, who are in the preparatory year.

In order to discuss the role of English in teaching Romanian as a foreign language, we need a context to show the rhythm of study and the objectives of the educational process. Let us consider as case study an intensive course, like the ones in the preparatory year of about twenty hours a week where students may come from different cultures, and may or may not speak English. In the case of a group of about twenty-five persons, communication in English implies that the members of the group understand this language. It is truly an element available to those who speak it, especially during the first courses when the members of the group get to know each other

and present themselves. But it must not gain the status of conditioning learning Romanian and making it difficult for students who are not English speakers.

To review the practical observations received from preparatory year students, the observation made by Adriana Curta is worth mentioning. She notices that the traditional method of teaching foreign languages relates to grammar and translations. (Curta 2011). Let us have in mind that many students feel the necessity to translate since, probably, this is how they learned foreign languages in school, especially by translating into and from their mother tongue. Since in a heterogeneous group, translation into the mother tongue by the teacher is impossible, using English is a coherent and handful substitute. The key to the discussion is how and how much English is used. Opting for lectures in English about Romanian can be beneficial when the students' English level is previously evaluated, but the lectures are not characteristic to practical language courses.

As the course develops, and from the first stage we move to the proper study of Romanian, from the observations arises that English facilitates the assimilation of the first elements of a foreign language, like the units based on greetings, presentations, some information on the origin country and nationality. The English level required at this stage is one that does not surpass A1(beginner level), according to standard criteria. At the same time, the necessary English vocabulary for teaching Romanian at this level is a universal one, in the sense that almost anyone can understand the words: Name, City, Hello, House, etc. If things continue by using English as an interface in teaching Romanian as a foreign language, the observations made during the courses with students of different nationalities are multiple and we shall analyse them further on.

When English functions as a communication language in teaching Romanian, and practically Romanian will remain at the stage of a material that is either read, written or listened to, things will become complicated, and Romanian will not reach the status of a language that students can communicate in, or this is the level they need. While working with foreign students we have noticed that some of those who have advanced knowledge of English tend to filter the entire educational process of learning Romanian through this language. At a given moment, they will not be able to get passed the translation of the simple vocabulary items, and certain features of Romanian, like inflected forms, pronominal clitics, strong and weak forms of pronouns, etc. will bring about many issues because they will be compared to English grammar. Things become complicated the moment when, due to the flux of grammar explanations in English, the course risks to become a metalanguage form, eventually a translation course, or interested students are not in the least philologists, and their level of all grammar notions is unknown. This is also the cause for which the lecture in English is unreliable. Of course, the situation would be different when teaching a group of philologists who have good knowledge of the English language/grammar. But, in the situation mentioned in this study, including the explanation that Romanian is not part of the same family as English helps only apparently. Students will ask for clear meanings or explanations about the difference between some elements that pose problems of translation, and of studying a foreign language. For example,

when teaching the personal pronoun in the accusative or dative, we come to the failure to provide an English correspondent for strong and weak forms, even though one can provide examples of translation and explain features of Romanian. We mention here a series of philological aspects that not all students will perceive and will ask for explanation about the meaning of each form. While students must understand that we are dealing with two different languages, they will be confused about such an answer and will insist on finding inexistent correspondents in English. Obviously, these situations are due to the fact that the group is not made up of specialists who can take into consideration aspects of the translation science, and some will study specializations unrelated to philology. For example, let us consider the following sentence: *Eu îl văd pe Alex pe stradă*. - *I see Alex on the street*. In the case of a group that is given explanations in English, those with an advanced level of English will not be fully satisfied with this translation. The personal pronoun *îl* will pose the following problems: How do you translate it in English? The correspondent form of *him* is not used in this case because in English the double expression of the direct object does occur. When the English interface receives comparison attributes, then the course becomes only half about Romanian, and half English. Meanwhile, students who do not have an advanced English level are overshadowed. If at the beginning English is a comfortable element used for introducing the basic vocabulary of Romanian, where grammar content occurs, due to the differences between the two languages, a kind of block is established. In a situation like the above-mentioned sentence, this block is surpassed only by repetition and practice, as is the case of those who do not speak English.

The above-mentioned example is merely one of multiple examples we have noticed regarding a simple feature of Romanian. When students are used to being translated every word or be given lectures in English about any grammar content from Romanian, a confusion occurs and it leads to a course on the comparison between a grammar element from Romanian and its correspondent in English, thus losing sight of learning Romanian.

Also, another risk that English has as an intermediary language in teaching Romanian is that students have great difficulties in giving up the support language – English – and communicating only in Romanian. Even when we talk about students with abilities in learning foreign languages, there is always the checking by translating into English. From the experience with foreign students, it resulted that, in the case of those who treated English as a real filter of Romanian, the more it helped them at the beginning, the more difficult it was for them to pass the psychological block of using Romanian as a communication language, useful in the scholar and social environments. English is, for those who have an advanced level, a familiar element, while communication in a new language implies more intellectual effort.

At the same time, as the intensive course develops, the problem of translation and entirely abandoning English become more complicated. When students reach the A1 level, but when they leave the course English is the communication language in the social environment, it is a sign that learning more Romanian becomes more difficult. The same difficulty may arise with the assimilation of certain grammar structures

and logical connectors for which the translation into another language might be a philological problem.

Therefore, what is to be done when English hinders the teaching of Romanian for foreigners? Of the advantages of the English language, a minimal vocabulary can be retained, that should contain helpful keywords for foreign students and that should not pass level A1, maximum A2 of English knowledge.

What solutions can be found for not abusing English? In order to substitute the need for translation, visual materials will be used, and students will make use of the dictionary to provide them with a translation into their mother tongue. Obviously, such strategy implies a greater effort, but leads to the possibility of not transforming the practical course of Romanian into a course of language history, translation theory or other philological subjects that are not the object of our study. During the courses where we have used English as described above, we have noticed that students' progress is faster, although more difficult at the beginning. As to the theoretical aspect of understanding some grammar elements, they will be acquired by practice and will be explained once the students' level of knowledge allows it to.

At the same time, the on-line possibilities come as an addition to abandoning the use of English. The Romanian language dictionary and even the dictionaries that translate from Romanian into another language available on the internet come to facilitate the learning of Romanian.

Conclusions

We could cautiously structure the preliminary conclusions regarding the use of English as an intermediary. Without ignoring the real needs of the students, we recommend finding methodological solutions in accordance with the learning situations and the real needs of those learning Romanian as a foreign language. Motivation and empathy are two qualities that should lack from the learning process of each participant.

Bibliography

Curta, Adriana. August 2011. *Didactica limbilor moderne, Cadrul european comun de referinţă pentru limbi – reper inconturnabil al profesorului de limbi moderne, Suport pentru dezbateri [Didactics of modern languages, European Frame of Reference – benchmark for the language teacher, Support for debates]*. Alba Iulia. URL: <http://portal.didacticieni.ro/documents/41587/41625/Suport+ dezbateri+2.pdf>, [14.03.2016].

Lier, van Leo. 2010. *The ecology of language learning: Practice to theory, theory to practice*

Moldovan, Victoria, coord., Edition revised and completed by Antonela-Carmen Suciu. 2012. *Bibliografia românei ca limbă străină / Bibliografia RLS* [References on Romanian as a foreign language/RLF], Cluj-Napoca: Edition under aegis of the Institute of Romanian as a European language, EFES Publishing House, p. 9.

Procedia - *Social and Behavioural Sciences*, Volume 3, pp. 2-6.

Developing Oral Fluency in ESL

Diana MARCU
University of Craiova (Romania)
Department of Applied Modern Languages
<dianamolcut@yahoo.com>

ABSTRACT

For all those who are involved in the acquisition of a second language, instructors or students, the ultimate goal and interest is that of being able to produce language fluently and accurately. In terms of English as a Second Language, fluency is also perceived as a major target, yet a very difficult one to achieve, which needs special attention on behalf of both teachers and learners. When students start acquiring a second language, they face the obvious barriers of a language, those of vocabulary, grammar and sentence structure but, it is the precise need of becoming fluent in speech which leads to anxiety at all levels. Thus, the present paper aims at discussing the subject of developing oral fluency in ESL classes, a stringent topic for those who need to perform in a world driven by globalization and internationalization. Based on the literature in the field, fluency and accuracy are defined, making a clear distinction of what they represent and how much they interact and weigh in the communication process. At the same time, the paper discusses and proposes various techniques for improving fluency in classes which may be used by instructors in order to make their students practice English so as to reach their goal – that of becoming fluent in various contexts.

KEYWORDS: *fluency; speech rate; automaticity; pauses; hesitations*

Defining oral fluency & accuracy

Ever since the appearance of the communicative approach in L2 language learning and teaching (the late 1960s), much emphasis has been placed on both the fluency and accuracy of the language used by learners. These criteria are often perceived as success factors in the acquisition of a foreign language. The more fluent learners become, the more successful the process of language acquisition is considered. Fluency and accuracy always interact, yet a clear distinction is made between the two concepts. Fluency relates to the spontaneous oral production, it is highly connected to the performance of L2 learners so, in other words, it means proficiency. On the other hand, accuracy is easier to define since it represents an error-free speech act where pronunciation errors are not taken into consideration.

In terms of oral fluency, varying definitions have appeared and it is difficult to find a widely agreed upon definition. Merriam Webster online dictionary offers two types of definitions for *fluency*. First, there is the fluency for English language learners described as *the ability to speak easily and smoothly; especially: the ability to*

speak a foreign language easily and effectively. In terms of fluency for kids, the same dictionary offers the explanation *the ability to speak easily and well. Oxford Living Dictionaries* refers to fluency as *the ability to speak or write a foreign language easily and accurately.*

Cambridge Dictionary gives two sides of a definition for the word "fluent"- one regarding the fluency of a person and the other the fluency of a language:

1. *When a person is fluent, they can speak a language easily, well and quickly;*
2. *When a language is fluent, it is spoken easily and without many pauses.*

In *Macmillan Dictionary*, one can find three explanations for fluency: *1. the ability to speak a foreign language very well; 2. a clear and confident way of expressing yourself without seeming to make an effort; 3. a smooth way of moving without seeming to make an effort.*

In terms of the provided definitions, one may observe that there is one common term present in all the above-mentioned explanations- the word *easily* referring to the way people express themselves in a foreign language. So, fluency is related to a certain degree of easiness in terms of speech. Overall, fluency is seen as the ability of a person to produce language spontaneously and, at the same time, be understood by the recipients. When this process goes smoothly, then we can talk about fluency. Yet, this fluency is subject to the expectations of learners – there may be students whose primary goal is to be able to talk about general topics in an unstressed way while others may be interested more in a particular area like business or engineering so, their ability to function in these domains in a foreign language is perceived as fluency. So, it has to do with each person's motivation when acquiring a new language. We might meet people who are fluent in English while traveling, since this was their primary goal when deciding to learn the language, others fluent in their specialised area and some with an overall fluency, able to produce speech acts no matter the subject.

In terms of English language teaching, fluency has been perceived as the ability of the speaker to sound as much as a native, to produce native-like speeches, demanding a high level of proficiency. Yet, one can speak about fluency depending on the levels the students possess. It is more linked to the pauses and hesitations a speaker has during a time-limited communication process, with roots in discourse pragmatics and structure. Schmitt (1992) makes a clear difference between fluency and accuracy in the respect that, the former is not necessarily representative of good linguistic competence.

Talking about accuracy, this is also defined in dictionaries in relation to the lack of mistakes and precision of the speech act. In Merriam Webster, accuracy is seen as *freedom from mistake or error;* Oxford dictionary talks about *the quality or state of being correct and precise;* while Cambridge dictionary explains it as *the fact of being exact or correct; the ability to do something without making mistakes.* Thus, the distinction of the two terms – fluency and accuracy are clear, not forgetting that the latter is an important and necessary part of the former.

Literature review & perspectives

Studies conducted in the field of English language teaching, precisely in the area of developing fluency to learners, have released several definitions of the term *fluency*. In 1997, Chambers defined fluency as *the flow or smoothness of delivery when speaking*, while De Jong and Pefetti (2011) refer to the main features of speaking, taking into consideration time, pauses, hesitations and repetitions. The same authors continue with a differentiation between what cognitive fluency represents compared to performance fluency. It is stated that cognitive fluency is *the efficiency of the operation of the cognitive mechanisms underlying performance* while the latter is described as *observable speech, fluidity and accuracy of the original performance*.

Most research in the field of fluency focused on certain variables such as time limit, amount and frequency of hesitations, the capacity to produce speech acts between pauses, the frequency and length of pauses (Raupach, 1980; Lennon, 1990; Riggenbach, 1991; Freed, 1995, Hansen, Gardner and Pollard, 1998). Other researchers bring into discussion the appearance and relevance of formulaic speech units and multiword frames to the creation of fluency in learners' speech. (Nattinger & DeCarrico, 1992; Chambers, 1998; Wray, 2002).

Nation (1989; 1991) and Maurice (1983) emphasized the so-called 4/3/2 method as a way of developing fluency with students learning English. The method is much based on the repetition of a certain message given different periods of time. More precisely, the teacher/trainer asks students a certain question where specific answers are expected. Students are given time to think about the possible answer to the question, even write ideas on paper, and then they are asked to form the first answer, without looking at the paper, in a period of four minutes. After that, they are supposed to provide the same answer within a lower time limit – that of three minutes, and, in the end, deliver the speech in no more than two minutes. According to Nation, this method focuses on time pressure, change of audience and speech repetition. He found that this method helps at increasing the speech rate and, at the same time, decreasing the number of pauses, hesitations and repetitions. It is highly important that, when working on the development of fluency skills, assisted activities are of higher relevance and outcome than the unassisted ones. Both quality input and output are needed. As mentioned,

> The fluency strand only exists if certain conditions are present.
> 1. All of what the learners are listening to, reading, speaking or writing is largely familiar to them. That is, there are no unfamiliar language features, or largely unfamiliar content or discourse features.
> 2. The learner's focus is on receiving or conveying meaning.
> 3. There is some pressure or encouragement to perform at a faster than usual speed.
> 4. There is a large amount of input or output.
>
> (Nation; Newton, 2009: 9)

Further studies (Segalowitz, 2000; De Jong and Pefetti 2011) support Maurice's workshop and Nation's 4/3/2 procedure in the respect that, such a method includes

automaticity, and this automaticity can only be promoted through repetitive tasks. This helps learners refine their previous speech since their focus is more on the meaning rather than the fear of making mistakes. It has been established that this automaticity of linguistic knowledge is further transferred to other speaking activities.

At the same time, the cognitive theory is of help when dealing with the production of fluent speech. It is about the declarative knowledge versus the procedural one. Declarative knowledge consists of the things learners already know, while procedural knowledge is linked to how to be able to perform given the already acquired knowledge. In the literature, the process is known as automatization or proceduralization. Through automatization the declarative knowledge is turned into procedural knowledge. Included in this category there are the formulaic sequences proven by specialists to be able to become automatized.

Given that formulaic sequences are multi-word units which appear to be dealt with cognitively as single words, knowledge of formulaic sequences may be automatized as single words are. This could allow expression to occur fluently under the constraints of time which real-life speech entails. (Wood, 2010:2)

Fluency is often linked to accuracy yet there are specialists like Schmitt (1992) and Sajavaara (1987) who consider that there should be made a clear distinction between the ability of a person to fluently deliver speeches and the grammatical accuracy of the act of speech. In their opinions, fluency is not completely connected to linguistic competence. Further studies in the field (Bachman (1990); Canale and Swain 1980) have come to the conclusion that fluency embodies many more aspects of a language – accuracy of syntax, phonology and lexis together with discourse coherence and cohesion, proper register, the use of idioms and communication strategies. Continuing on the distinction between fluency and accuracy, Lennon in 1990 describes the process as one strictly based on performance, yet difficult to be assessed on other variables beside the temporal ones. He considers that,

> Fluency differs from the other elements of oral proficiency in one important respect: whereas such elements as idiomaticness, appropriateness, lexical range, and syntactic complexity can all be assigned to linguistic knowledge, fluency is purely a performance phenomenon, there is presumably no fluency 'store'. Rather, fluency is an impression on the listener's part that the psycholinguistic processes of speech planning and speech production are functioning easily and efficiently. Dysfluency markers, as it were, make the listener aware of the production process under strain.
>
> (Lennon, 1990: 391)

Researchers have conducted several studies on the comparison of fluency in students learning a second language and those who, besides this aspect, have had the chance of studying abroad even if it was just for one semester. They all focused, especially at the beginning, on a limited set of variables regarding performance, such as the number and length of pauses and the rate of the speech. All studies focused, as a tool of assessment, on retelling stories. Then, starting with the mid '80s, interviews, formulaic speech and informal conversations were added. What's interesting about the studies is that all of them involved students learning other languages, but not English.

Thus, Dechert (1980) investigated the speech performance of students before and after a staying abroad, Deschamps & Raupach (1980) made a comparison between speeches in L1 and L2. Möhle (1984), Faerch &Kasper (1989), Möhle & Raupach (1989) focused on the transfer of production strategy from L1. The study-abroad contexts were under the scrutiny of Freed (1995), Riggenbach (1991) and Segalowitz & Freed (2004), all coming to the general conclusion that the experience of studying in another country clearly leads to a better performance in speech acts and a stronger improvement of all temporal variables included in the study. Concerning the temporal variables, even if there exist few mere differences, they are roughly the same in all studies conducted. Researchers considered speaking rate, articulation rate, the pause/time ratio and also the number, the type and the position of hesitations in the speech act.

Table 8.2
An Overview of Measures of Fluency

Measure	Definition
Speech rate	The total number of syllables produced in a given speech sample divided by the amount of total time required to produce the sample (including pause time), expressed in seconds. This figure is then multiplied by sixty to give a figure expressed in syllables per minute. Riggenbach (1991) suggested that unfilled pauses under 3 seconds should not be included in the calculation of speech rate.
Articulation rate	The total number of syllables produced in a given speech sample divided by the amount of time taken to produce them in seconds, which is then multiplied by sixty. Unlike in the calculation of speech rate, pause time is excluded. Articulation rate is expressed as the mean number of syllables produced per minute over the total amount of time spent speaking when producing the speech sample.
Phonation-time ratio	The percentage of time spent speaking as a percentage proportion of the time taken to produce the speech sample (Towell, Hawkins & Bazergui, 1996)
Mean length of runs	An average number of syllables produced in utterances between pauses of 0.25 seconds and above.
The number of silent pauses per minute	The total number of pauses over 0.2 sec divided by the total amount of time spent speaking expressed in seconds and is multiplied by 60.
The mean length of pauses	The total length of pauses above 0.2 seconds divided by the total number of pauses above 0.2 seconds.
The number of filled pauses per minute	The total number of filled pauses such as uhm, er, mm, divided by the total number of times expressed in seconds and multiplied by 60.

The number of disfluencies per minute	The total number of disfluencies such as repetitions, restarts and repairs are divided by the total amount of time expressed in seconds and multiplied by 60.
Pace	The number of stressed words per minute (Vanderplank, 1993)
Space	The proportion of stressed words to the total number of words (Vanderplank, 1993)

(Kormos, 2006: 163)

In my opinion, one necessary question has been omitted: *What is fluency in the eyes of the learners?* On the part of the speaker, the more important factor is the ability to convey messages, to change the register and genre depending on the recipients, to find the proper lexical terms on various occasions. Their determination to further speak is based on their previous successes in speech acts. When learners witness their own ability of speaking in a natural way, without many pauses or hesitations, without needing to think well in advance at what they are going to say, when they reach a certain naturalness of the speech, then they consider themselves fluent in the language.

Therefore, teachers/ trainers should bear in mind the necessity of choosing the appropriate practice activities which lead to the development of fluency. It is vital to consider the language that has already been taught to learners, to focus on meaning rather than accuracy, to teach students that a time limit is important in conveying messages, all based on sufficient input and output.

Techniques for fluency development

Our society nowadays is characterized by a stringent need to communicate, especially due to the rapid development of technology. People all around the world meet more frequently than in the past, they interact in different professional and social contexts and so, they are faced with various circumstances where a common language needs to be found. English has become the main language of communication for those who need to perform in a world driven by globalization and internationalisation. More and more students and people start learning this language for various reasons: it is taught in schools from early ages, it is further used at work especially in the case of multinationals, it is commonly used for leisure and traveling. So, the knowledge of English opens the door towards communication panels, whether it is only for getting around, a sort of language necessary to survival, or it is more of a challenge for the learner to become proficient in all its aspects.

No matter the reason or force behind the quest of learning English, being able to use it in communication is a must. And, when dealing with communication, we naturally deal with fluency. Unfortunately, many times, this aspect, yet extremely important to the development of learners' skills, is neglected. Those interested in acquiring the new language are mostly interested in its proficient use in the future. Proficiency in speech is bond to a naturalness of the communication act, a flow of

ideas sent to the recipient and, this comes in time. It would be a total error for anyone to assume that one can become fluent in a certain language from the beginning of its studying. Yet, even from the early ages, teachers have the possibility of working on creating fluency to students. In this particular case, of young learners, one cannot speak about fluency in all that it implies, but a sort of easiness to express simple ideas in L2 language.

So, it is the task of the teacher/trainer to focus on free speech, mainly based on automaticity. They should encourage young learners to speak without fears of making mistakes just by reproducing expressions already familiar to them. So, once the students know expressions such as *Hello. How are you?; Fine, thanks; How old are you?, Where are you from? I'm from/ I come from, etc.,* teachers are able to give them role-plays related to introductions. In pairs, students practice the simple speech, and thus get acquainted with ways of making introductions. This sort of activity lays the foundation for further fluency once they progress in their level of English.

What is extremely important when dealing with conversations, role-plays, debates, is that teachers should pay careful attention to the topic they choose, making sure that students possess the necessary knowledge to successfully conduct and participate in such activities. I strongly believe that the earlier a student starts speaking in a foreign language, the more progress he/she is able to make in the future. The activities need to fit the level of the students involved so that anxiety related to vocabulary, grammar or sentence structure be diminished. Once we deal with higher levels of English knowledge, the topics and activities are to be changed. So, if at the beginning, we can speak about activities such as the above-mentioned introductions, once the level gets to A2 we can speak about simple presentations of things such as *house, family, hobbies, holidays,* topics that do not need special vocabulary except for that already taught. In B1 level, teachers may use pictures and images for their students to present and debate upon and even stories that they are asked to retell. With higher levels, we can speak about activities such as staging interviews, talking about abstract notions, or expressing opinions on different current issues. With all these activities, Nation's 4/3/2 technique is of great help. It first focuses the students on the language they are going to use in order to express their ideas, then it shifts their attention to details more closely related to fluency. During the last two stages, once the students realize that they were able to express their message properly, they can shift their attention to repairing the pauses or hesitations which appeared in their previous speeches. Teachers should make their students aware of the fact that it is OK to fill pauses in speeches with sounds such as Hmm, *Err, Well,* etc., since they are many times an integrate part of the so-called *native-like speech.* Thus, the role of the teacher is more like a backer, having to motivate, support and encourage students in their attempt of sending messages.

At the same time, there is a difference between one-to-one groups and bigger groups of 12 or even more students. In the former case, the teacher has the advantage of the available time and focus on only one person, being able to lead him/her towards a proficient development of the speech, while with the latter case, anxiety is usually higher. In one-to-one sessions, the advantage is that the student is calmer and

the anxiety level is lower since he/she gets accustomed with the teacher in front and thus they can find the easiness and openness towards expressing ideas, while the disadvantage stands in the impossibility of being exposed to other students of the same level. In bigger groups, it is important for the teacher to pair students and leave them talk with each other, only helping and intervening when absolutely needed. Even if this simultaneous pair work may seem as an activity of 'out of the eye of the teacher', it helps students have more trust in their knowledge and the possibility of expressing this knowledge. When paired with students of the same age and level of knowledge, the stress is usually diminished since the atmosphere is more of a relaxed one. This is the primary step in training on fluency – get accustomed first with expressing opinions and ideas in a friendly, already-known environment and, once you're good at it, go on to meet and interact with other speakers, out of your comfort zone. The first case lays in the hands and power of the teacher, the second is bond to students' desire and determination to speak.

Undoubtedly, exposure is the main factor when talking about creating fluency. The happy case is that of the students who have the possibility of studying abroad even if it's only for one semester since they are faced with different conversational contexts which help them develop their fluency and easiness of speech. The case is similar for those students who already work and have international contacts which underpin their path for a successful communication process. In the case of those who do not have the above-mentioned possibilities, then the teacher is the main support factor in their development of fluency. They need to practice as much as possible, using every occasion to express their opinions or participate in activities which lead to the smooth expression of ideas and thoughts.

Conclusions

Due to the studies in the field, specialists nowadays have the possibility of trying different methods and techniques to help students improve their speaking skills thus contributing to the improvement of fluency in speech acts. It's been established that fluency is separate from accuracy, even, many times, they interact or one includes the other. When the primary goal of the teachers is to work on the fluency of his/her students' speaking skills, he/she should focus on factors such as speech rate, number of unfilled vs. filled pauses, type and number of repetitions, hesitations and speech pace, all incumbent on a strong motivational force that resides inside the speakers.

The role of the teacher is to support his/her students in their attempt to express themselves in a foreign language. Whether it is about role-plays, debates, discussions or presentations, in order for a fluency activity to be successful it needs a good preparation in advance (make sure the students possess the necessary knowledge for the activity), the topic should be of high interest for those involved (adapted to age, level and interests), the students have the proper attitude towards speaking (not being afraid of making mistakes, focusing more on the message) and last, but not least, the teacher is supportive whenever needed. In time and with proper activities tailored on the level and interest of the student, the result comes to be the expected one – that of becoming fluent in a L2 language.

References

Chambers, F. (1997), *What do we mean by fluency?* System, *25*(4), 535–544

De Jong, N. & Perfetti, C. (2011), *Fluency training in the ESL classroom: An experimental study of fluency development and proceduralization,* Language Learning 61(2), 533–568

Gatbonton, E., & Segalowitz, N. (2005). *Rethinking communicative language teaching: A focus on access to fluency,* Canadian Modern Language Review, 61(3), 325–353

Kormos, J., (2006), *Speech Production and Second Language Acquisition,* Lawrence Erlbaum Associates Inc Publishers, New Jersey

Lennon, P., (1990) *The advanced learner at large in the L2 community,* International Review of Applied Linguistics in Language Teaching

Maurice, K. (1983). *The fluency workshop.* TESOL Newsletter, 17(4), 29.

Nation, P. (1989). *Improving speaking fluency.* System, 17(3), 377–384.

Nation, P., Newton, J., *Teaching ESL/EFL Listening and Speaking,* Routledge, 2009

Segalowitz, N. (2000). *Automaticity and attentional skill in fluent performance.* In H. Riggenbach (Ed.), *Perspectives on fluency* (200– 219). Ann Arbor: University of Michigan Press.

Wood, D. (2010), *Formulaic Language and Second Language Speech Fluency,* Continuum

<https://dictionary.cambridge.org>

<https://en.oxforddictionaries.com>

<www.meriam-webster.com>

<www.macmillandictionary.com>

All about the Money in Tourism and Travelling Vocabulary

Cristina-Gabriela MARIN
University of Craiova (Romania)
Department of Appled Modern Languages
<gabriela_marin_cristina@yahoo.com>

ABSTRACT

This article aims to explore "phraseology ot tourism and travelling". Firstly, a large amount of authentic material is collected from official tourism websites of Britain and the U.S, travelling blogs or online newspapers and magazines. Lastly, it is hoped that the research could enrich the English for Tourism and Travelling and promote the translation of the tourism English vocabulary. At the same time a corpus has been widely employed in the study of practical problems. The results of this study on one hand will contribute to the translation of English for Tourism and travelling, and on the other hand are helpful for students to learn tourism English.

KEYWORDS: *vocabulary, practical direction, online sources, actual use, travel-related situations*

1. Introduction

Nowadays, the role of English is important for tourism industry as a means to communicate, negotiate and execute transactions with tourists and tourism employees. The students need to be aware of currently used specialised vocabulary in their field of study. They are supposed to pursue international careers in travel and tourism and therefore, they need to be aware of currently used specialised English travel and tourism vocabulary and their stylistic variation. Studying the language used in tourism websites, video clips, radio programmes, favourite online sites or blogs improves their command of currently used English for tourism and travelling. I have been teaching English for tourism using online sources since 2015.

As Barlow[1] emphasizes English for Specific Purposes teachers can enormously benefit from the application of the corpus-based approach in 3 main areas:

- syllabus design (to meet students' needs; what language items should be taught)
- materials development (creating material based on real life examples in order to reveal the actual language use)

[1] Barlow M (2002) Corpora, Concordancing and Language Teaching. Proccedings of the 2002 KAMALLInternational Conference 2002, pp. 135-141.

- classroom activities (students themselves can use incorpora and increase their autonomy).

Frequency worlists can help students as well as teachers to discover useful phrases, idioms and collocations.

2. Practical direction

The article has a practical directtion by offering in the section below a list of some common/uncommon English phrases, expressions or idioms used by travellers which will assist you in developing your vocabulary in many modern travel-related situations:

- *to steal a ride* - a merge pe blat (fără bilet)
- *price-conscious traveller* - turist cumpătat
- *to get stuck with a bunch of leftover local money* - a rămâne cu o sumă mare de bani (moneda locală) la sfârşitul excursiei
- *to give chance in* - a primi rest în moneda locală
- *to cost and arm and a leg* - a fi foarte scump
- *to look a million dollars* - a fi atrăgător/-oare (ofertă)
- *to push the boat aut* - a cheltui mai mult decât de obicei
- *on the shoestring* - bani puţini de cheltuială (în timpul excursiei)
- *on the expensive side* - a fi mai scump decât doreai să fie
- *cut budget airlines* - companii aeriane care oferă servicii ieftine
- *to depend on your budget* - a depinde de bugetul tău
- *a disposable income* (for a holiday) - venit pus la bătaie în vacanţă
- *run out of cash* - a rămâne fără bani
- *to push the button* (financially) - a cheltui mai mult decât ţi-ai propus
- *to foot the bill* - a achita nota de plată
- *to stand the expense of* - a plăti integral
- *a holiday that won't cost a fortune* - vacanţă pe care ţi-o poţi permite
- *to be on the expensive side* (hotels, destinations, etc.) - a fi în categoria celor considerate scumpe
- *not to be pricey at all* - a nu fi scump deloc
- *starting with the cheapest going forward to the most expensive* - de la cel/cea mai scump, -ă până la cel/cea mai ieftin, -ă
- *pickpockets* - hoţi de buzunare
- *to score a crazy flight deal* - a prinde o ofertă bună la biletele de avion
- *budget short-haul flights* - zboruri ieftine pe distanţe scurte
- *discounts may count on your lap* - a găsi reduceri fără să le cauţi neapărat
- *to hit the bull's eye* - a lua piuitul (clientului)
- *that's a bit steep* - e un pic cam scump
- *to pay through the nose* - a plăti prea mulţi bani pe ceva

- *that's a little outside my budget* - e mai mult decât îmi permit
- *to get two for the price of one* - a achiziţiona două lucruri la preţul unuia singur
- *to buy one get one free* - un articol plătit şi cel de-al doilea gratis
- *to get it for a song* - a cumpăra la preţ de nimic
- *overpriced journeys* - excursii mai scumpe decât ar trebui să fie
- *a good value for money* - a face toţi banii
- *holidaying beyond someone's usual means* - a cheltui mai mult decât îşi permite o persoană în vacanţă
- *frugal travel* - călătorie frugală (în care nu cheltui prea mulţi bani)
- *cash-splashing honeymooners* - însurăţei care cheltuie cu nemiluita în luna de miere
- *well off/rich/wealthy person* - persoană cu dare de mână
- *to unsting one's purse/ to lose the purse strings* - a-şi dezlega băierile pungii
- *to take tips* - a percepe bacşiş
- *to pay a round of drinks* - a plăti un rând de băuturi
- *to lay out money* - a scoate bani din buzunar
- *wasteful/lavish traveller* - turist slobod la mână / <u>care cheltuie cu nemiluita</u>
- *to hunt for bargains* - a umbla după chilipiruri
- *the best bang for your buck* - care merită toţi banii şi atenţia (destinaţie)
- *to drain one's wallet* - a seca portofelul
- *to take a toll on your wallet* - a avea un efect negativ asupra portofelului
- *to be horrified at the bill* - a fi îngrozit de nota de plată
- *budget-friendly holiday* - vacanţă prietenoasă cu bugetul / <u>vacanţă care nu costă prea mult</u>
- *cheap as dirt* - ieftin ca braga
- *to avoid the financial stress* - a evita sa cheltui mai mulţi bani decât îţi poţi permite
- *the more frugal I am, the more travel I can afford* - cu cât cheltui mai puţin, cu atât pot sta mai mult în vacanţă
- *pay least, board last* - pasagerii cu biletele cele mai ieftine se vor îmbarca ultimii în avion
- *to spend money like water* - a cheltui mult
- *to tip for services* - a se percepe bacşiş pentru serviciile prestate (la hotel)
- *to spend money on an activity rather than an object* (during your holiday) - să preferi să cheltui banii pe o activitate decât să achiziţionezi un obiect / suvenir
- *slim pockets* - a nu dispune de o sumă mare de bani (în vacanţă)
- *eyebrow-raising bill* - factură/notă de plată foarte mare
- *(tourists) need to shell out a bit* - situaţia în care turiştii să fie nevoiţi să plătească mult pentru un serviciu (fără voia lor)
- *your bank account won't budge one bit* - contul tău bancar nu va avea deloc de suferit
- *to travel on budget* - a călători cu buget redus
- *to buy a pig in a pole* - a cumpăra ceva (fără să-l vezi înainte)

- *throw money down the drain* - a cheltui în neştire
- *to be on guard for pickpocket* - a fi cu ochii-n patru la hoţii de buzunare
- *to be as cheap as chips* - a fi ieftin
- *to put one's hand in one's pocket* - a cheltui într-una, a fi tot cu mâna în buzunar
- *handy as a pocket in a shirt* - foarte convenabil
- *for a song* - a vinde/a cumpăra la un preţ de nimic
- *price something out of the market* - a cere prea mult contra unui serviciu în comparaţie cu ceea ce se oferă
- *to splash aut* - a cheltui mulţi bani
- *to cost/make/spend/pay/lose a packet* - a costa, a câştiga, a cheltui, a pierde o groază de bani
- *penny pincher* - scârţar, zgârie-brânză
- *ten/two for a penny* - foarte ieftin
- *to hope a ride in a train* (US) - a face blatul
- *to hit/go through the roof ceiling* (of prices) - preţuri exorbitante
- *to pick up the tab* (US) - să plăteşti ceea ce au consumat alţii
- *to beat one's way* - a face blatul
- *wining and dining* - mâncăruri bune, rafinate, scumpe
- *deep pockets'turists* - turişti cu bani
- *to feel the pinch* - a suferi din pricina lipsei banilor (spre finalul călătoriei)
- *money burns a hole in your pocket* - bani pe care eşti dornic să-i cheltui rapid pe lucruri extravagante
- *to suit every pocket* - preţuri acceptabile, pe care şi le pot permite majoritatea turiştilor

3. Conclusion

The outcome of this research is a list of the most frequently used words, phrases and expressions related to money as they appear in the above mentioned sources.Having these goals as a background this article attempts to be a useful tool for students and teachers of English, both at university level and for English as a second language as well as for anyone interested in the vocabulary used Tourism and travelling. Communication skills are an important element of tourism industry. Good English communication during study will add value to students' education. During the past 20 years the explosion in communication technology has revolutionized the field of English language teaching and has shifted the attention the attention from teaching English for academic purposes to teaching English for more specialised purposes.

Bibliography

<www.nisbets.co.uk>
<www.huffingtonpost.co.uk>
<www.cambridge.org/ro/cambridgeenglish>
<www.bbc.com>

Aurel Trofin - *Dicţionar englez-român. Expresii idiomatice şi locuţiuni*, Editura Ştiinţifică, Bucureşti, 1966.

Cambridge Dictionary of American English - Paul Heacock, Cambridge University Press, 2003.

Corina-Mihaela Geană - *The English Proverbs and Idiomatic Expressions based on the word"money"* - The Proceedings of the International Conference Globalization, Intercultural Dialogue and National Identity. Section: Language and Discourse, GIDNI 2, 2015.

Fowler's Modern English Usage, 2nd edition, revised by Ernest Gowers.

GERDI - The Great English Romanian Dictionary of Idioms, Editura Coresi, Bucureşti, 2007.

Longman Dictionary of English Language and Culture, Longman Group, 1992.

Penguin Dictionary of English Idioms, Penguin Books.

Limba română ca limbă străină: provocări, realități, abordare didactică. Studiu de caz - limba română pentru anul pregătitor, între modern și tradițional

Anca PĂUNESCU
Universitatea din Craiova (România)
Departamentul de Limbi Moderne Aplicate
<anca.paunescu@yahoo.com>

ABSTRACT: Romanian Language as a Foreign Language: Challenges, Realities, Didactic approach. Case study – the preparatory year of Romanian Language, between modern and traditional

In a world dominated by cultural and linguistic diversity, studying Romanian as a foreign language during the preparatory year is a challenge at the beginning of each academic year. With each generation we propose to contradict the stereotype "Romanian language – language inaccessible to foreigners" or "Romanian language – non-interested language." It is time to overcome these limited and limiting perceptions and to focus on the concrete way in which all those interested can be encouraged to learn Romanian at a level sufficient for the specific needs of each. Teaching from the perspective of interculturality is a response to cultural pluralism that constitutes a synthesis of defining elements of a certain space to constitute a moderating environment in order to build a new civilization. This dimension is cultivated during the preparatory year, which best perceives that all cultures are equal in their humanist approach, so they are not different but complementary, that is why we achieve during the course hours a consensus between the national values and the cultural differences of humanity, thus forming a national-universal cultural horizon. The goal of intercultural education is to cultivate receptivity to difference, to increase receptivity to difference, to increase permissiveness to otherness, to form an intercultural competence. The abandonment of the values of the culture of origin, of its own instruments of knowledge in the exploration of culture from alterity is neither possible nor advisable because the individual can never give up the cultural schemes acquired over the course of his life. By deepening the Romanian language for students coming to study in Romania and especially in Romanian, he manages to secure a possible future in the event that their subsequent establishment in Romania becomes for some reality.

KEYWORDS: *interculturality, diversity, Romanian as a foreign language*

Predarea limbii române studenților internaționali reprezintă un element important pentru imaginea sistemului nostru educațional și pentru cultura noastră. Toate universitățile oferă programe de studiu studenților internaționali, care includ cursuri pregătitoare de limbă și cultură care facilitează, pe de o parte, adaptarea și orientarea culturală a studenților.

Articolul se bazează pe o cercetare calitativă făcută la Universitatea din Craiova. Studenții de diferite naționalități au participat la două grupuri de explorare și rezultatele reflectă un set de principii și recomandări metodologice referitoare la: percepții cu privire la competențele unui „vorbitor intercultural", obstacole în comunicare și în adaptarea culturală, opinii cu privire la obiectivele didactice ale competenței de comunicare interculturală într-o grupă multilingvă.

Impactul diversității asupra educației

Ceea ce caracterizează societatea noastră în zilele noastre este disponibilitatea cunoștințelor și deschiderea la mobilitate. Avansarea noilor tehnologii și facilitarea de călătorie în scopuri diferite au sporit oportunitățile de schimb idei, care lucrează în echipe multiculturale la proiecte comune și studiază în străinătate.

Procesul de extindere al Uniunii Europene și constanta, preocupare a universităților de a-și alinia programele de studiu la standardele europene au facilitat o deschidere către interacțiune, schimb și achiziție de cunoștințe.

Studenții au căutat în mod constant provocări oferite de mobilitate, de programe care includ oportunități diferite, atât în ceea ce privește studiul, cât și muncind, pentru a dobândi experiență interculturală. Cu toate acestea, experiența singură nu poate garanta pentru dobândirea competenței de comunicare interculturală, definită ca un set de cunoștințe, abilități și atitudini menite să faciliteze interculturalitatea eficientă, comunicare și interacțiune.

Experiențele personale în medii multiculturale ar trebui coroborate cu diferite programe de studiu formale care ar putea oferi studenților competența necesară pentru a gestiona relații interculturale eficiente.

De aceea, multe universități oferă studenților lor internaționali diferite programe pregătitoare care îi ajută să dobândească nivelul de limbă necesar pentru a continua studiile lor și / sau perspectiva asupra noii culturi pentru o mai bună adaptabilitate și gestionarea șocului de cultură sau scăderea nivelului de anxietate / incertitudine.

Recent, situațiile interculturale au crescut și s-au diversificat; putem observa că în diverse contexte ale vieții avem de-a face cu oameni diferiți, naționalități – studenți, profesioniști, co-locuitori, turiști etc, nevoia de a gestiona cu succes într-o diversitate cultural, competență de comunicare interculturală.

Întrucât comunicarea este un proces bidirecțional, ambii interlocutori ar trebui să fie competenți intercultural, adică ar trebui să învețe cum să construiască un proces, un spațiu comun între cele două culturi care au intrat in contact prin negociere constantă, prin înțelegere reciprocă, prin eliminarea de stereotipuri, prin toleranță și comportament adecvat etc.

În acest sens, comunicarea educațională cu studenții internaționali nu diferă de orice altă comunicare interculturală. Interlocutorii sunt și actori sociali, având identități culturale și didactice diferite comunicarea este un proces care implică codificarea și decodificarea mesajului. Mai mult, într-un cadru educațional studenții internaționali au diferite așteptări legate de stilurile lor de învățare și comunicare; au diferite identități culturale, dar sunt obișnuiți și cu diferite sisteme educaționale și practici.

Orice program educațional al cărui obiectiv este de a spori adaptabilitatea studenților la cadrul educațional gazdă și cerințele acestuia ar trebui să țină seama de diversitatea, nevoile și stilurile de învățare sau diferitele așteptări de învățare și comunicare ale acestor studenți diferiți din punct de vedere cultural.

Conform literaturii din domeniul educației interculturale (Fennes, Hapgood, 1997; Golnik, Chinn, 1986; Althen, 1994; Paloș, 2007; Mic, 2008) și, de asemenea, la observațiile empirice făcute de cercetător, grupul universitar intercultural pe care s-a realizat cercetarea se caracterizează prin:

■ grupuri mici, astfel încât profesorul să poată cunoaște grupul și studenții individuali;

■ o anumită compoziție a grupului diversificat cultural universitar – cultural, pluralism și grad scăzut de omogenitate;

■ nevoia de metode de predare care să fie adecvate stilurilor de învățare și așteptări, la metodele de predare relevante pentru fondul socio-cultural al cursanților;

■ un curriculum care trebuie să reflecte diversitatea culturală;

■ un climat fizic cu elemente care trebuie să sprijine învățarea, să motiveze, să ofere confort și să promoveze ideea de egalitate și toleranță;

■ ierarhie intergrupală mai puțin vizibilă, având în vedere principiul interculturalității educație – etnorelativism cultural;

■ rolul profesorului de facilitator și partener egal în relația academică; acesta șterge diferențele de stare și permite participarea egală la procesul educativ;

■ construirea unui spațiu educațional reciproc, în care să intervină toți interlocutorii diferiți naționalitățile se simt în siguranță și confortabil prin adaptarea și înțelegerea reacțiilor proprii și ale altora, feedback-ul constant și negocierea.

Considerăm că lucrul cu un grup intercultural de studenți necesită obiective specifice, metode, activități și relația profesor-student.

Metodologia cercetării

Scopul cercetării noastre este de a construi un cadru didactic adecvat, dezvoltarea competenței de comunicare interculturală a studenților străini înscriși la studii universitare. În acest scop, am organizat două focus-grupuri de participanți.

Focus-grup este o metodă de cercetare bazată pe discuții colective gratuite, care explorează un anumit subiect printr-o serie de întrebări.

Cercetătorul poate lua act de tipurile de interacțiuni din cadrul grupului și poate trage concluzii asupra studenților, opiniilor și atitudinilor legate de subiect. Trebuie să menționăm că discuțiile nu au loc spontan, dar sunt moderate de cercetător pentru a fi conforme cu obiectivele specifice ale cercetării. Focus-grup este o metoda bazată pe comunicarea orală și are un grad mai mare sau mai mic de libertate, în funcție de obiectivul cercetării: explorator sau confirmativ. Rolul moderatorului este foarte important pentru că se asigură că discuțiile sunt pentru subiect și că toți membrii grupului înțeleg întrebările și oferă răspunsuri relevante.

În cadrul cercetării noastre, am organizat două grupuri de explorare, cu nivel internațional studenți din anul pregătitor de limba română, care au diverse naționalități. Toți aceștia sunt vorbitori de limbă română la nivelul intermediar superior, discuțiile au fost purtate în engleză/română, astfel încât toată lumea să poată înțelege limba. Timpul alocat pentru interviu a fost de 1,5 ore pentru primul focus-grup și 2 ore pentru al doilea focus-grup. La începutul focus-grupului cercetătorul le-a explicat studenților că răspunsurile vor fi în beneficiul acestora și a explicat, de asemenea, conceptele de *vorbitor intercultural* și *competență,* astfel încât întrebările să fie clare.

Obiectivele focus-grupurilor au fost:

- cunoașterea contextului studenților: vârstă, origine culturală, limbi vorbite, experiență interculturală anterioară;
- aflarea intereselor studenților în interacțiunea cu vorbitorii nativi, atitudini cu privire la diversitate;
- identificarea dificultăților pe care le au în comunicarea în limba română cu studenți / profesori / persoane necunoscute;
- aflarea percepțiilor studenților cu privire la profilul de competență al unui *vorbitor intercultural*
- identificarea percepțiilor studenților cu privire la metodele de predare / învățare, competența de comunicare interculturală în interiorul și în afara clasei;
- identificarea opiniilor cu privire la obiectivele cursului de limbă și cultură românească.

Interviul de grup a început cu o întrebare introductivă, adresând studenților să se prezinte spunându-și vârsta, naționalitatea, anul de studiu și limbile străine pe care le pot vorbi.

Restul întrebărilor s-au concentrat pe următoarele aspecte: experiență anterioară interculturală, frecvența interacțiunii cu românii, obstacole în comunicarea cu românii, definiția *interculturalului, competență de comunicare vorbitor / intercultural,* metodologia de predare pentru dezvoltarea competenței de comunicare interculturală la cursul de limba română și în afara acestuia, obiectivul principal al cursului de limba română care constă în dezvoltarea competenței de comunicare interculturală.

Studenții aparțin unor origini culturale diferite, cum ar fi: Pakistan, Brazilia, Algeria, Polonia, Grecia, Nigeria și Statele Unite ale Americii, în cazul primului focus-grup. În al doilea grup originea lor culturală este: Turcia, Iran, Nigeria și Camerun, Serbia, Bulgaria, Albania.

Discuțiile s-au purtat pe baza unei structuri stabilite de întrebări și răspuns, dar au existat câteva momente în care respondenții au interacționat și și-au exprimat acordul și dezacordul și au contribuit cu comentarii importante. In aceasta situație moderatorul-cercetător a adăugat întrebări suplimentare, cu scopul de a le propune să promoveze înțelegerea studenților despre subiect sau să se asigure că există răspunsuri relevante.

În acest fel, interviul a fost satisfăcător din punct de vedere al relevanței, clarității, detaliilor oferite și schimb de informații.

Rezultatele cercetării

Analiza calitativă a focus-grupurilor este centrată pe următoarele categorii:
- atitudini cu privire la diversitate, opinii cu privire la comunicarea eficientă,
- percepții despre organizarea cursului de limbă și cultură românească.

Preferințele / opiniile studenților pot fi rezumate după cum urmează:

■ următoarele metode de predare se regăsesc ocupă primele 3 locuri in clasamente: metode interactive, metode de comunicare orală și metode de explorare a realității;

■ nevoia de a avea o abordare comunicativă interculturală a predării limbii române, care sa se concentreze mai puțin pe regulile gramaticale;

■ limbajul are un rol instrumental: este perceput ca un instrument de interacțiune și socializarea cu nativii, ceea ce implică învățarea limbii în contexte diferite de viață și înțelegerea comportamentului cultural al interlocutorilor;

■ nevoia fundamentală este de a învăța limbajul conversațional, bazat pe utilitatea, cunoașterea elementelor lingvistice și culturale legate de cotidian, de viață și de limbajul oral;

■ există modalități alternative de învățare ale elementelor culturale de către individ, experiență de interacțiune și de studiu independent (căutarea pe internet, citirea de cărți, articole etc);

■ dobândirea și dezvoltarea competenței de comunicare intercultural implică cunoașterea limbii țintă și familiarizarea cu cultura țintă;

■ locația predării și învățării comunicării interculturale competența este atât mediul educațional tradițional – sala de curs – cât și cadru mai modern, în afara acesteia, care face legătura între școală și societate.

În urma analizei constatărilor, putem menționa că respondenții au două tipuri principale de atitudini cu privire la diversitate, adică pozitive și negative; atitudinile neutre nu au fost înregistrate. Dintre respondenții cu atitudini negative, unii dintre ei au mai puțin experiență interculturală anterioară fiind veniți să studieze în România, iar alții au așteptări de la noua societate bazată pe asemănări cu cultura lor de origine. Acești respondenți susțin, de exemplu, că în țara lor lucrurile se fac într-un anumit fel și aici totul este diferit, lucrurile nu urmează același tipar. Acest lucru poate părea incomod și amenințător lor.

În opinia noastră, interpretarea culturii după propriile referințe culturale și așteptările unor comportamente similare sau reguli sociale este un semn de incapacitate de a face abstractive de propriile modele culturale.

Alți studenți folosesc stereotipuri explicite și prejudecăți, cum ar fi: „românii nu au respect pentru străini”, „unii funcționari nu vor să vorbească engleză”, ceea ce arată încă o dată necesitatea introducerii abordării interculturale a predării limbilor, care ar putea ajuta studenții să conștientizeze diversitatea, să relativizeze punctele de vedere și să depășească șocul cultural.

Putem remarca motivul menționat de studenți, în ceea ce privește interesul lor în practicarea limbii române, adică practicarea și extinderea vocabularului.

Puțini studenți străini intervievați inițiază conversația în limba română și alții se așteaptă ca vorbitorii nativi să vorbească engleza ca limbă internațională.

În ceea *ce* privește *competențele vorbitorului intercultural*, respondenții sunt de părere ca ambii interlocutori aflați într-o situație interculturală să cunoască cel puțin o limba reciprocă, preferabil engleza, pentru o comunicare eficientă.

Acest lucru pare să fie mai important decât cunoașterea limbii țintă. În relația lor cu profesorii, studenții străini care au fost intervievați se bazează foarte mult pe capacitatea profesorilor de a vorbi limbi străine, astfel încât să poată comunica cu succes la nivel personal și nivelul profesional.

La nivelul interacțiunii cu studenții români, respondenții dovedesc percepții negative, întrucât majoritatea se simt neglijați sau respinși.

Cuvintele cheie utilizate de studenții străini intervievați sunt „lipsa de respect", mai mult respect din partea studenților români și o atitudine și un interes mai deschis pentru primirea lor în grupurile românești.

În opinia prealabilă a studenților, gradul de interacțiune cu studenții români este mai redus, datorită nivelului lor scăzut de competență în limba română. Astfel, respondenții consideră că este integrarea într-un grup este condiționată de un nivel bun de competență lingvistică. Au mai menționat că simt nevoia să primească feedback lingvistic: studenții români ar trebui să le faciliteze integrarea în grup și corectarea greșelilor lor de limbă.

În ceea ce privește studiul limbii și culturii rome pentru străini, nevoia respondenților este orientată către un limbaj conversațional, adică cunoașterea limbii în toate contextele vieții. De asemenea, respondenții subliniază alternative modalității de conștientizare a elementelor culturale legate de viața de zi cu zi: învățarea independent căutând pe internet, citind cărți etc și interacționând individual cu vorbitorii nativi. Acest lucru asigură, în opinia lor, achiziția elementelor culturale, dar și a practicii limbajului.

Percepțiile cu privire la locația predării competenței interculturale de comunicare coincide cu literatura din domeniu, legată de metoda etnografică în predarea limbilor străine dintr-o perspectivă interculturală.

Conform opiniilor respondenților, în dezvoltarea interculturalului trebuie abordată competența de comunicare, din punct de vedere pedagogic, prin metode interactive, metode de comunicare orală și explorare directă a realității.

Mulți studenți au subliniat rolul instrumental al limbajului, care îi ajută să socializeze și se integreze în grupurile native. Prin urmare, se observă că vorbitorul unei limbi străine este un actor social, care interacționează cu alți actori sociali de diferite naționalități.

Concluzie

Predarea limbii române ca limbă străină într-un context multicultural implică ajustarea constantă a comportamentului de comunicare și practicile didactice, deoarece

grupul de cultură mixtă dinamica este diferită de situațiile uniculturale caracterizate printr-un grad mai mare de omogenitate. Mai mult, o situație educațională interculturală poate necesita o selecție de obiective pedagogice, metode și activitățile de predare sau anumite tipare de comunicare.

David Little (2008) evidențiază faptul că organizarea unei sesiuni de formare pentru un grup multicultural necesită o atenție specială nevoilor și așteptărilor de învățare și, prin urmare, trebuie făcută o analiză a nevoilor în toate situațiile.

Studenții de diferite naționalități s-ar putea dovedi a fi mai vulnerabili și nesiguri, ceea ce declanșează necesitatea adoptării unui comportament empatic al profesorului, care ar trebui să acorde mai multă grijă și sprijin decât într-un grup obișnuit unicultural.

Totuși, predarea studenților internaționali rămâne un domeniu fascinant și predarea limbii romane dintr-o perspectivă interculturală nu implică un set nou de metode sau activități, dar necesită o selecție a unor metode utilizate de profesorii de limbi străine și ajustarea activităților lingvistice care ar putea promova înțelegerea interculturală și învățare reflectivă.

Bibliografie

Althen, Gary (ed.), *Learning Across Cultures*, NAFSA (Asociația Educatorilor Internaționali), SUA, 1994.

Byram, Michael, *Predarea și evaluarea competenței comunicative interculturale*, multilingve Matters Ltd., Clevedon, 1997.

Dasen, Pierre, Perregaux, Christiane, & Rey, Micheline, *Educația interculturală*, Iași, Polirom, 1999.

Fennes, Helmut & Hapgood, Karen, *Învățarea interculturală în clasă. Trecerea frontierelor*, Reywood Books, Marea Britanie, 1997.

Gollnick, M. Donna & Chinn, C. Philip Columbus*, Educație multiculturală într-o pluralitate Societatea*, Charles E. Merril Publishing Company, Ohio, 1986.

Gudykunst, WB, „Spre o teorie a comunicării interpersonale și intergrupale eficiente: Perspectiva teoriei managementului anxietății / incertitudinii", In R.L. Wiseman & J. Koester (eds), *Teoria comunicării interculturale* (pp. 33-71), Sage, Newbury Park, CA, 1993.

Iucu, Romiță, *Managementul clasei de elevi. Aplicații pentru gestionarea situațiilor de criză,* Polirom, Iași, 2006.

Paloș, Ramona, *Educația adulților. Baze teoretice și practică repetată*, Iași, Polirom, 2007.

Webografie

Mic, David, *Cadrul european comun de referință pentru limbi și elaborarea de politici pentru integrarea migranților adulți*, 2008, URL: <www.coe.int/t/dg4/linguistic/Source/Little_CEFRmigrants_EN.doc>, accesat în 22.06.20.

Aspects of the Importance of Play in the Language Teaching of Adolescent and Adult Learners

Alina-Roxana POPA
University of Craiova (Romania)
Department of Applied Modern Languages
<roxanazamfira@yahoo.com>

ABSTRACT

Neuroscientists warn that the rigidity in the environment of formal education, the non-playfulness in which the goal is to get the right answer, kills spontaneity. As they further argue, it is only by being spontaneous and having fun that the brain grows, that it goes beyond holding theoretical knowledge and acquires problem-solving skills, whatever one's age. Therefore, in order to get their students' attention, teachers need to be creative and to identify what motivates learners, by tapping into the power of play. Thus, following the theories of play scholars, the paper enumerates prominent play patterns in human behavior and suggests applying these to the teaching approaches employed by instructors in their English classes, according to the profile of their target students.

KEYWORDS: *neuroplasticity, neuroscience, inherent attraction, play personality*

The article draws upon a matter that seems to be of vital present interest in education nowadays, namely that of play. The reason is that there are signals from the economic world that there are employees all over the world, who are top graduates from top schools and are not very good at problem solving, at "taking a complex project from theory to practice." (Brown 2009: 10) Apparently, what these people lack, irrespective of their academic achievement, is a playful attitude.

It is not accidental that, according to the *Wall Street Journal*, companies such as Nokia, Daimler-Chrysler, Alcatel or British Airways bring in consultants in "Serious Play", in which Lego building blocks are used to train executives, or hire "corporate jesters" in order to give a greater sense of fun to the environment. (Pink 2006: 187)

Scientists warn that the rigidity in the environment of formal education, the non-playfulness in which the goal is to get the right answer, kills spontaneity. As they further argue, it is only by being spontaneous and having fun that the brain grows, that it goes beyond holding theoretical knowledge and acquires problem-solving skills, whatever one's age. Therefore, in order to get their students' attention, teachers need to be creative and to identify what motivates learners, by tapping into the power of play. Thus, following the theories of play scholars, the paper enumerates prominent play patterns in human behavior and suggests applying these to the teaching approaches employed by instructors in their English classes, according to the profile of their target students.

Play has a central part in the learning process and it is not restricted to children. Daniel Siegel, a professor of Psychiatry at the UCLA School of Medicine, explains that, contrary to what has been believed until recently, new neurons can be created throughout one's life, and this mainly happens during the learning process:

> *Neuroplasticity* is the term used to describe this capacity for creating new neural connections and growing new neurons in response to experience. Neuroplasticity is not just available to us in youth: We now know that it can occur throughout the lifespan.
>
> (Siegel 2010: 5)

The same author argues that the most efficient way of learning is through a playful attitude, by doing things that we like doing. In the same line of thought, another psychiatrist, Dr. Stuart Brown, founder of the National Institute for Play in the U.S., a non-profit organization, also notes that:

> Play is nature's greatest tool for creating new neural networks and for reconciling cognitive difficulties. The abilities to make new patterns, find the unusual among the common, and spark curiosity and alert observation are all fostered by being in a state of play."
>
> (Brown 2009: 127)

Among other physical effects triggered by play, Brown also mentions that "being engaged in novel activities kicks up the brain's level of dopamine, a neurotransmitter essential for pleasure." (*Idem*: 172)

A point is made of the fact that the scientific community is aware of the importance of play in the successful development of human beings:

> Neuroscientists, developmental biologists, psychologists, social scientists and researchers from every point of the scientific compass now know that play is a profound biological process. It has evolved over eons in many animal species to promote survival. It shapes the brain and makes animals smarter and more adaptable. In higher animals, it fosters empathy and makes possible complex social groups. For us, play lies at the core of creativity and innovation.
>
> (*Idem*: 4)

Regarding the nature of play and what it is, Brown suggests a series of properties, which will be presented in adapted form in what follows.

Firstly, play is **apparently purposeless**, as it does not have any immediate practical value and we do it for its own sake. It is also **voluntary**, as we wish to do it and not because we are required to.

Play has **inherent attraction**, as it cures boredom, it makes one feel good and is perceived as fun. It has **freedom from time**, as we do not perceive the passage of time when we are engaged in play activities. Similarly, we maintain **diminished consciousness of self**, meaning that we do not really care how we look, how we come across to others. Moreover, in imaginative play, we can also experience a different *self*.

Another feature is that play has **improvisational potential**: there is no rigid or set way of doing things, we make room to chance and improvisation, which opens the gate to creativity and novelty.

Lastly, it has a **continuation desire**, which is triggered by the pleasure of the experience. If anything happens which threatens to stop play, we find ways to keep going, we change rules or compromise just for the sake of its continuation. Conversely, when the participants try to sadistically hurt, humiliate or dominate others under the false pretence of "play", the continuation desire vanishes and the activity can no longer qualify as play. (Brown 2009: 16-18)

We need to promote play for a variety of reasons. Among its functions, the same author signals that in a challenging world, play prepares you for an evolving planet and animals who play most are the best survivors: they socialize more successfully, they delineate clearly friend from foe and take social signaling cues accurately. (*Idem*: 28-32) He also underlines the role of play as a social cohesion element and an efficient tool for breaking cultural barriers: "Play lowers the level of violence in a society and increases communication. […] If diverse, clashing ethnic or cultural groups can be coaxed to actually play together, the positive effects can be dramatic." (*Idem:* 197)

Brown draws our attention to the serious consequences and danger faced by adults of not keeping engaged in a state of play, under a constant pressure to succeed and carry out what is expected from them:

> As adults, the brain is not developing as rapidly [as in children] and the play drive may not be as strong, so we can do well enough without play in the short term. Our work or other responsibilities often demand we set play aside. But when play is denied over the long term, our mood darkens. We lose our sense of optimism and we become anhedonic, or incapable of feeling sustained pleasure. (42) […] the opposite of play is not work – the opposite of play is depression. […] play and work are mutually supportive.
>
> (*Idem*: 126)

All in all, the paramount importance of play and its increasingly prevalent position in the evolution of our society are succinctly stressed by Pat Kane, author of *The Play Ethic*, as quoted by Daniel Pink, author of *New York Times* bestsellers on business, work and behavioral science: "Play will be to the 21st century what work was to the last 300 years of industrial society – our dominant way of knowing, doing and creating value." (Pink 2006: 193)

Further on, the article will draw upon a classification of **play personalities** made by Brown (2009: 65-70), which will subsequently be used in order to suggest different types of activities that can be performed in language training, depending on the character of the students those teachers are dealing with. Thus, Brown enumerates eight kinds of play personalities in humans: the Joker, the Kinesthete, the Explorer, the Competitor, the Director, the Collector, the Artist/Creator and the Storyteller. He argues that people can change between these at times, but one of them is dominant and triggers a certain type of behavior. Each of these personalities will be defined in adapted form, with corresponding teaching approaches.

The Joker's play revolves around some kind of nonsense: making silly sounds, being foolish, the class clown who makes people laugh; s/he makes practical jokes or tells jokes.

In this case, English teachers can check the Internet and start a joke database. These can vary from short ones, to lighten up the atmosphere when the teacher feels that students are tense, the teaching material is boring, or when s/he simply wants to change the register. Longer jokes can be used for the teaching of vocabulary, various grammar issues, they can be acted out, or used as listening material. For further exposure to the language, students can also be encouraged to search the Internet, or other sources, for jokes in English and present their favourite few to the class.

The Kinesthete is a type of person who likes to move. Apparently, when it comes to academic tasks, they can concentrate better when they move their bodies: they do football, yoga, dance, run, jump rope etc.

A good approach for such students would be to study the lyrics of songs, which they can subsequently listen to repeatedly, while dancing at home, or while doing their routine sport training. Thus, various language structures can be assimilated relatively effortlessly, through repetition done in a relaxed and endorphin-impregnated manner.

The Explorer refers to people who like to explore the world around them, whether physically, emotionally or mentally.

These are students who are probably best suited to individual study, done under the guidance of a teacher. The teacher can indicate bibliographies, offer feedback, provide students with an environment where to present their findings, putting forward teaching objectives under the form of interesting tasks. An example of an appealing task would be to assign students to explore an English language learning website, such as <http://www.bbc.co.uk/learningenglish>, and after choosing their favourite series of programmes, to present one of them in front of the class etc.

The Competitor is someone who enjoys a competitive game with specific rules, and enjoys playing to win. Games can be solitary or social and they may be actively participated in, or observed as a fan.

With this type of play personality, the teacher's role is to provide students with competitive games. They can vary from university student contests, such as translation, writing, public speaking competitions; tests which assess a series of skills in learners and award certificates, such as Cambridge exams, IELTS, TOEFL; or they can be as simple as solving crossword puzzles in English, with students getting satisfaction from their completion.

The Director enjoys planning and executing scenes and events. These people love the power; they are born organizers, party givers, instigators of excursions, the centre of the social world.

Teachers can ask such students to come forward with ideas about what new things to do during language lessons; they can be asked to lead debates or prepare questionnaires; they can be introduced to groups of English-speaking foreign students, who they can organize for city sightseeing tours, or for social meetings.

The Collector is a type of play personality which refers to people who like to have and to hold the most, the best, the most interesting collection of objects or

experiences. In the case of such learners, the teacher could ask them to organize folders in which to collect information in English about various subjects, e.g. the eight largest cities in the U.K., the ten richest people in the I.T. industry, the five best sold gadgets of the year etc., which they can afterwards present to their colleagues.

The Artist / Creator finds joy in making things; they also like making something work, such as repairing things, or decorating different environments.

As language practice, teachers can ask such students to tell the others about their experiences when making things, about the stages of the process when repairing something, or about their present ideas and projects.

For **the Storyteller**, play is centred upon imagination. These are novelists, playwrights, cartoonists, screenwriters, but also people who like reading and watching films; performers are also storytellers, creating an imaginative world through acting, dance, magic tricks, or lectures.

In this case, surely, the most readily accessible activities are for students to read books and watch films in English, but teachers can also stage plays in which students have parts. Furthermore, in order for "stories" or information to be perceived as pleasant to take in, teachers / lecturers must find a key element to make their students responsive to the presented subject matter, namely relevance.

For example, engineering students should be made aware that the passive voice is useful to master when describing technical processes, as stress lies on the process itself in such cases, not on the agent of activities. Or, in the case of business students, these should be made to understand that there are situations when the complexity of the discourse requires awareness and decoding of the language in very specific areas, such as hedging devices or epistemic markers. As Boncea points out,

> […] business authors are developing a set of strategies in the attempt to guide public opinion into a particular direction while maintaining the illusion they are not interfering with the reader's free will system in formulating personal views.
>
> (2014: 46)

In **conclusion**, with so many signals coming from the latest developments in science concerning the paramount importance play has in our lives, education specialists cannot bypass using it in their approaches. A key factor in brain growth and development, a background state of mind for creativity and problem solving, a social cohesion element, the key to fulfilling complex work tasks, play is crucial to our well-being and growth. In our role as language teachers, it is for us to find the most appropriate methods to make use of its benefits. Whether through jokes, acting or exploration, classes can be enlivened and permeated with new meanings and an open and creative state of mind.

References

Boncea, Irina (2014). "Pragmatic Aspects of Epistemic Markers in Business Writing", *Analele Universităţii din Craiova. Seria Ştiinţe Filologice. Limbi Străine Aplicate*, Anul X, Nr. 1/2014, Editura Universitaria Craiova, pp. 33-49.

Brown, Stuart (2009). *Play. How It Shapes the Brain, Opens the Imagination and Invigorates the Soul.* New York: Avery, Penguin Group.

Pink, Daniel H. (2006). *A Whole New Mind. Why Right-Brainers Will Rule the Future*. New York: Riverhead Books, Penguin Group.

Siegel, Daniel J. (2013). *Brainstorm. The Power and Purpose of the Teenage Brain*. New York: Jeremy P. Tarcher / Penguin, Penguin Group.

Siegel, Daniel J. (2010). *Mindsight. The New Science of Personal Transformation.* New York: Bantam Books.

Procédés courants et innovation dans la traduction de la poésie de Boris Vian en roumain

Anda RĂDULESCU
Université de Craiova (Roumanie)
Faculté des Lettres, Département de langues romanes et classiques
<andaradul@gmail.com>

ABSTRACT: Current methods and innovation in the translation of Boris Vian's poetry into Romanian

A bold and risky venture, Boris Vian's translation into Romanian is not only an exercise in style, but also a provocation for experienced translators. Translating this language-crazy man (Lapprand, 1993) into Romanian, without betraying him completely, without losing play on words and lexical inventions requires an excellent knowledge of the registers of French as well as of the creative resources of Romanian. The translators Linda-Maria Baros and Georgiana Banu have accepted the challenge of this unusual "pohéteû" and managed to render in their translations the tone and the playful spirit of the collection *I would not want to die*. Confronted with a register that moves from the standard language to the colloquial language and slang, they used the usual methods of transfer, such as correspondences, loan words, equivalences, but as far as possible, when the Romanian allowed it, they played the game and invented words, and they often preferred the over-marked to the unmarked.

KEYWORDS: *innovation, word play, colloquial language, slang, literal translation, adaptation, equivalence*

1. Introduction

Personnalité protéiforme, complète et complexe, Boris Vian a été écrivain, poète, parolier, chanteur, critique musical, trompettiste de jazz et directeur artistique. De formation ingénieur, il a pratiqué toutes sortes d'activités : scénariste, traducteur (anglo-américain), conférencier, acteur et peintre. Sa création littéraire recouvre tous les genres littéraires, de la poésie, au document, chronique, nouvelle, jusqu'aux pièces de théâtre et scénarios pour le cinéma. En Roumanie il est plutôt connu pour ses romans et ses nouvelles et beaucoup moins pour ses poèmes et ses chansons.

Considéré comme un écrivain qui *« ne peut pas être affilié à un courant précis »* (Baus, 2002 : 93), influencé par Rabelais, qu'il reconnaît comme un vrai maître à penser et par Céline, dans la façon de manier la langue parlée, Boris Vian a professé des *« idées [qui] le rapprochent des anarchistes, […], de ceux qui ne peuvent supporter qu'on leur dicte une forme de pensée, aussi libre soit-elle »* (Baus, 2002 : 93). Mais, selon Lapprand,

l'un de ses meilleurs exégètes, l'écrivain est plutôt un individualiste, car *« là où Vian se démarque de ce qui pourrait passer pour une allégeance surréaliste c'est l'expression vitale d'un individualisme que rien ne saurait ébranler »* (Lapprand, 2006 : 183).

Vian veut tout poétiser autour de lui, *« en débarrassant le quotidien de sa banalité »* (Lapprand, 2006 : 183). Ce *« fou du langage »* comme le surnomme Lapprand (1993) a mis au centre de ses préoccupations la réflexion sur la potentialité d'une langue trop soumise à la norme et figée dans des canons. Le français de ses poèmes *« n'est pas la langue littéraire, standard, dont le bon usage avait été établi trois siècles auparavant, mais la langue parlée, populaire, familière, tellement vivante qu'elle accepte un flot de mots nouveaux, forgés souvent à partir de mots préexistants »* (Bran-Pierrot, 2006 : 10). C'est dans le mélange des niveaux de langue – standard, familière et argotique –, auquel s'ajoutent les créations lexicales et les jeux de mots qui lui sont caractéristiques que réside la difficulté de le traduire en roumain. Si le message passe, le roumain étant une langue assez proche du français et surtout accueillante, les astuces stylistiques du poète risquent de se perdre, sans un traducteur prêt à jouer le jeu, bon connaisseur des ressources de sa langue maternelle.

Les deux traductrices du volume *Je voudrais pas crever / N-aș prea vrea ca s-o mierlesc*, Linda-Maria Baros (LMB) et Georgiana Banu (GB), ont parfaitement réussi à rendre en roumain tant l'atmosphère que le cachet des poèmes de Vian – inventions poétiques, hardiesses verbales, créations inédites de mots et néologismes.

Le but de notre recherche est de mettre en exergue les deux types de procédés – courants et innovants – dont elles se sont servies pour le faire connaître et pour obtenir le même effet sur le lecteur roumain que sur le lecteur francophone. L'analyse comparative entreprise nous a été facilitée par une édition bilingue de textes, parue en 2006, à la maison d'édition roumaine *Paralela 45* de Pitești.

2. Procédés de traduction de la poésie

La poésie, cet *« espace de concision »*, devient *« avec ses traductions, un lieu d'exploration »* (Aștirebei, 2010 : 68), où le traducteur doit trouver la stratégie et les procédés adéquats pour restituer le sens et pour limiter les pertes stylistiques, inhérentes surtout à ce type de traduction. La particularité de la traduction des vers est qu'aux difficultés relatives aux significations de certains mots, dont beaucoup ont un sens métaphorique, résistant en traduction, s'ajoutent les difficultés prosodiques, de rime et de rythme, la métrique ne pouvant pas être transférée de la même façon d'une langue à l'autre.

Conscient de toute cette série de facteurs contraignants, le traducteur fait son choix et opte soit pour une traduction littérale, hétéronymique, soit pour un changement du point de vue au niveau lexical et syntaxique, s'il est plus audacieux et s'il estime obtenir un meilleur effet émotif sur le lecteur étranger. Ainsi, les procédés de traduction à la disposition du traducteur font partie de deux stratégies

complémentaires, que Voldeng (1984 : 220-221) appelle duplication[1] et dérivation textuelle[2], et qui, à notre avis, recouvrent tant les procédés courants que les procédés innovants. Mais, contrairement à Voldeng, nous considérons que les procédés courants sont, en égale mesure, des procédés directs de traduction[3], comme le mot-à-mot, et des procédés indirects, telle que la modulation. Pour nous, les procédés innovants sont à retrouver au niveau de l'équivalence et de l'adaptation, procédés par lesquels on naturalise l'œuvre originale, et qui supposent la création de mots nouveaux et des inventions verbales imitant le patron français ou se fondant sur des mécanismes différents. Par ailleurs, c'est justement par cet art de jouer sur la forme et le sens des mots que les deux traductrices se distinguent, de même que par leur excellente maîtrise des niveaux de langue qui leur ont permis de trouver des équivalents aux mots/expressions français(es) du registre familier, populaire ou argotique.

2.1. Procédés courants

2.1.1. Traduction littérale

Lorsque les deux langues en rapport de comparaison présentent une similarité de constructions syntaxiques et lexicales et si d'autres contraintes de nature sémantique ou prosodique n'interviennent pas, on peut recourir à la traduction mot-à-mot, comme le font les deux traductrices roumaines surtout dans les vers où le poète utilise des mots appartenant au vocabulaire technique. Pourtant, même dans ce cas, on remarque des écarts portant soit sur le nombre grammatical (comme dans l'ex. 1 : en Fr. on a les pluriels *cardans* et *graisseurs* rendus en R. par le singulier *cardan* et *ungător*) :

(1)	J'ai mal à ma rapière	Mă doare-n șpangă
	Mais je l'dirai jamais	Da' n-o s-o spui vreodată
	J'ai mal à mon bédane	Mă doare-n buzdugan

[1] La duplication est « la reproduction dans la langue d'arrivée de la séquence poétique de la langue de départ, reproduction qui peut être un calque rigoureux tant sur le plan de la syntaxe que des significations », à condition que ces deux plans se recouvrent.

[2] La dérivation textuelle va de « la transposition où il s'agit de produire dans la langue cible un effet comparable à l'effet produit par le texte original, mais avec d'autres moyens, à la recréation qui n'a presque plus rien en commun avec le texte original » (Voldeng, 1984 : 221).

[3] Ballard (2003 : 77) parle d'une équivalence directe, « où l'on a un effet de simple substitution entre les termes et des structures qui semblent se correspondre » et d'une équivalence indirecte « où l'aboutissement offre des différences de diverses natures (autres que la graphie) par rapport à la base ». Dans la première catégorie il envisage la traduction littérale et le calque, l'emprunt et le report, alors que dans la seconde catégorie il regroupe l'équivalence indirecte analytique (avec modification de la relation interphrastique et/ou différence de concentration des unités phrastiques), l'équivalence indirecte idiomatique et l'équivalence indirecte sémantique.

Mais je l'dirai jamais	Da' n-o s-o spui vreodată
J'ai mal à mes cardans	Mă doare-n cardan
J'ai mal à mes graisseurs	Mă doare-n ungător[4]
(*J'ai mal à ma rapière*, p. 56)	(*Mă doare-n șpangă*, trad. GB, p. 57)

soit sur des substitutions lexicales opérées pour des raisons de rimes (dans l'ex. 1 Georgiana Banu recourt à un mot différent pour traduire *bédane* par *buzdugan* [massue], qui ne fait pas partie du champ sémantique des composantes de la machine, une métaphore du corps humain, pour rimer avec *cardan*. Dans l'ex. 2 LMB préfère *căile ferate* [chemins de fer] à *șinele* [rails] pour rimer avec *înfierbântate* :

(2)	Elle serait là, si lourde,	Ar fi acolo-atât de grea
	Avec son ventre de fer	Cu pântecele ei de fier
	Et ses bielles d'acier tendre	Și cu bielele de-oțel catifelat
	Moirées au reflet de l'huile	Unduite de lucirea uleiului
	Et ses volants de laiton	Și cu volanele-i de-alamă
	Ses tubes d'eau et de fièvre	Cu țevile-i de apă-nfierbântate
	Elle courrait sur ses rails	Ar alerga pe căile ferate
	Comme la mort à la guerre	Ca moartea la război[5]
	(*Elle serait là si lourde*, p. 78)	(*Ar fi acolo-atât de grea*, trad. LMB, p. 79)

2.1.2. Ajouts et suppressions de mots

Dans bien des cas, certains aménagements du texte s'imposent pour des raisons de métrique, le mot-à-mot ne pouvant pas être respecté totalement, même si Vian est l'adepte d'un vers souple, libre, sur lequel ne pèsent pas trop de contraintes, car pour lui c'est l'image qui compte davantage. C'est justement pour rendre la force et la beauté de l'image que les traductrices étoffent, ou, par contre, compriment les vers originaux, comme dans les exemples suivants :

(3)	Et les chansons des gens qui sont gais	Și cântece de oameni
	Ou qui sont payés pour chanter	Voioși sau cu simbrie
	[…]	[…]
	Une fumée s'étire tout près	Un fuior de fum în apropiere se-ntinde căscând
	Et je marche au milieu de l'herbe sèche	Și merg prin iarba secetoasă
	De l'eau rêche de la nuit fraîche	Apa rugoasă în noaptea răcoroasă
	Le soleil reviendra bientôt.	Soarele va reapărea-n curând.[6]
	(*Y a du soleil dans la rue*, p. 52)	(*E însorită strada*, trad. GB, p. 53)

[4] C'est nous qui soulignons. Dorénavant nous soulignons certains mots dans les vers français où roumains pour la mise en évidence d'un certain aspect traductif.

[5] Trad. litt. Elle y serait si lourde / Avec son ventre de fer / Et avec ses bielles tendres / Chatoyées au reflet de l'huile / Et avec ses volants de laiton / Avec ses tubes d'eau surchauffés / Elle courrait sur les chemins de fer / Comme la mort à la guerre.

[6] Trad. litt. Et des chansons de gens / Gais ou à gages / […] / Une filasse de fumée s'étend en baillant / Et s'avancent dans l'herbe sèche / L'eau rugueuse dans la nuit fraîche / Le soleil va apparaître bientôt.

Dans l'exemple 3 le texte est comprimé : la transformation de la subordonnée relative en adjectif[7] des *gens qui sont gais* → des *gens gais*, suivie d'une autre subordonnée relative (*qui sont payés*) dont le sens est complété par un circonstant de but (*pour chanter*), est rendue en roumain par le syntagme nominal *oameni* [des gens] *voioși sau cu simbrie* (trad. litt. des gens gais ou à gages).

Dans le même exemple 3 le texte est au contraire étoffé : Georgiana Banu se sert de la métaphore *un fuior de fum* (trad. litt. une filasse de fumée ; trad. équiv. une écharpe de fumée) et ajoute le verbe au gérondif *căscând* (baillant), pour rimer avec l'adverbe *curând* (bientôt), et récupérer ainsi, à distance de quelques vers, la rime vocalique *gai--près.* Pour l'assonance en [εȘ] (*sèche-rêche-fraîche*), elle fournit un équivalent en [oasă] : *secetoasă-rugoasă-răcoroasă.*

Linda-Maria Baros se sert de l'adjonction du mot *straniu* (étrange) dans le troisième vers (ex. 4), afin d'assurer la rime avec le premier vers qui finit par le mot *craniu* (crâne) :

(4)	Quand j'aurai le vent dans mon crâne	Când mi-o bate vânt prin craniu
	Quand j'aurai du vert sur mes osses[8]	Când mi-o bate vânt prin oseminte
	P'tête qu'on croira que je ricane	Fleții-or crede că râd straniu
	Mais ça fera une impression fosse	Dar greșit vor lua aminte
	Car il me manquera	Finc-o să-mi piară cu anii
	Mon élément plastique	Elementul meu plàstic
	Plastique tique tique	Cel plàstic tic-tic tic-tic[9]
	(*Quand j'aurai du vent dans mon crâne*, p. 44)	(*Când mi-o bate vânt prin craniu*, trad. LMB, p. 45)

Par ailleurs, faute d'un couple de mots paronymiques comme le sont *vent* et *vert* dans les deux premiers vers, la traductrice crée une répétition, pour essayer de ne pas (trop) trahir l'original, mais ici, si on gagne en musicalité, on perd le sens que le poète donne à la couleur verte, celle des moisissures qui recouvriront ses os. Pour la même raison de proximité visuelle et sonore (*osses* et *fosse*), si la traductrice perd également le jeu de mots *impression fausse* que Vian orthographie comme son homophone *fosse*, renvoyant au cimetière et aux morts, elle récupère une image, un sens, en faisant rimer *aminte* et *oseminte*. Linda Maria Baros étoffe le vers par l'emploi du syntagme *a lua aminte* (tenir compte), bien placé dans le contexte donné. Enfin, pour retomber sur le même nombre de pieds dans les deux vers la traductrice a choisi de créer une répétition qui dédouble chaque « tique » sans modifier la rime, comme pour suggérer le bruit d'une montre qui mesure le temps des mortels.

[7] Le procédé utilisé est la transposition, procédé basé sur le changement de la catégorie grammaticale d'un mot, d'un temps ou d'un mode verbal ou d'un complément en subordonnée du même type (ou vice-versa).

[8] Mot inventé par Vian pour rimer avec *fosse.*

[9] Trad. litt. Quand le vent soufflera dans mon crâne / Quand le vent soufflera sur mes ossements / Les nigauds croiront que j'ai un rire étrange / Mais ils se méprendront en tenant compte / Parce que pour longtemps disparaîtra / Mon élément plastique / Plastique tique tique tique tique.

L'étoffement apparaît parfois non pas pour des raisons prosodiques, pour produire une rime s'il y en a une dans l'original, comme dans l'ex. 5, mais pour un besoin de transparence, de précision de l'information, comme dans les ex. 6 et 7 :

(5)	Pour être toujours content De n'écrire que du vent (*J'aimerais*, p. 68)	Ca să fiu mereu împăcat Că nu scriu decât vânt turbat.[10] (*Mi-ar plăcea*, trad. GB, p. 69)
(6)	Le café glace Qu'on boit dans un tube (*Pourquoi que je vis*, p. 38)	Pentru cafeaua frappé Băută dintr-un cilindru de sticlă[11] (*Oare pentru ce-oi trăi*, trad.GB, p. 39)
(7)	J'aime ces deux longs montants Ce couteau triangulaire (*Ils cassent le monde*, p. 60)	Îmi plac acești doi stâlpi înalți Cuțitul acesta în trei muchii rare[12] (*Ei fac lumea zob*, trad.LMB, p. 61)

2.1.3. Ordre des mots

On remarque également des cas où l'ordre des mots est inversé, le mot-à-mot subsiste encore, mais, par rapport à la position du verbe français, en roumain on le retrouve en fin de vers, afin de créer une sorte de rime *dispare / rătăcitoare* (trad litt. disparaît / errants). Pour ce faire, la traductrice a procédé à la dislocation du possesseur (les morts) et à son antéposition par rapport à l'objet possédé (les rêves), structure archaïsante, poétique, ordre possible en français mais qui n'a pas été choisi par l'auteur :

(8)	Et [la rue] disparaît sous le plumage De la nuit pleine de peut-être Et de rêves de ceux qui sont morts	Sub penajul nopții dispare Noapte plină de poate Și de-ale morților vise rătăcitoare[13]

Nous pouvons constater donc que la traduction littérale ne peut pas se faire toujours par le mot-à-mot, même si les deux langues ont un système lexico-grammatical très proche, car de petits écarts visant l'ordre des mots, le nombre (le genre également !), le mode et le temps des verbes et certains ajouts font la différence.

2.1.3. Modulation

Procédé plus complexe que la transposition, la modulation suppose une vision sur le monde et un découpage différents de la réalité environnante, un changement de polarité des phrases (les assertives sont rendues négativement dans l'autre langue ou vice versa) ; les tropes subissent également des modifications significatives en

[10] Trad. litt. vent enragé ; trad. équiv. vent violent. C'est nous qui soulignons.
[11] Trad. litt. tube en verre. C'est nous qui soulignons.
[12] Trad. litt. couteau à trois bords rares. C'est nous qui soulignons. Dans le vers précédent on remarque une modulation, la longueur étant rendue en roumain par la hauteur des montants.
[13] Trad. litt. (nuit pleine de peut-être) / Et des morts rêves errants / vagabonds.

passant d'une langue à l'autre. Ainsi, la mollesse du phosphore, métaphore pour le ralentissement de l'activité cérébrale du poème *Quand j'aurai du vent dans mon crâne* est rendue par Linda-Maria Baros par l'image du velours (*Ce phosphore un peu mou*, p. 44 / *Acest fosfor – catifea*, p.45), alors que dans *Ils cassent le monde*, la même traductrice opère un transfert de sèmes et *un brin d'herbe mince* (p. 58) devient dans sa vision *un firişor de iarbă vie* [Un brin d'herbe fraîche] (p. 59), la minceur et la fraîcheur évoquant l'herbe jeune, verte et tendre. Le soliloque du poème *Un de plus*, qui parle du repli sur soi, de l'absence de communication avec un tiers pose une question : *Faut-il me demander* <u>*sans bruit*</u>, (p. 64). La négation contenue dans *sans* disparait en roumain chez Georgiana Banu au profit d'une structure positive, une interrogation rhétorique répétée *Trebuie oare să mă-ntreb în tăcere* [Faut-il me demander en silence], *Trebuie oare singur să caut* [Faut-il chercher seul] (p. 65), structure plus appropriée à l'esprit du roumain qu'une traduction directe, de type *să mă-ntreb fără zgomot* [me demander sans bruit].

2.2. Procédés innovants

Lorsqu'un texte est truffé de néologismes, de créations inédites et de jeux de mots, le bon traducteur le suit de près et, à son tour, il devient un jongleur, un rimeur, un acrobate verbal qui trouve les moyens de restituer au lecteur étranger la magie des mots et des images, par l'entremise de deux procédés : l'équivalence et l'adaptation.

2.2.1. Équivalence

Procédé complexe de traduction, l'équivalence suppose une similitude de situations de communication et une réorganisation sémantique et lexicale des unités de traduction. Réussir à créer des images surprenantes, contradictoires, parfois absurdes dans cet espace de jeu et de liberté qu'est le poème de Vian, implique un investissement énorme de la part des traductrices et un goût marqué pour le ludique et pour le jeu de mots et des bouts-rimés. Les traductrices ont bien réussi dans la plupart des situations à compenser les pertes stylistiques en proposant des équivalents qui, même s'ils n'également pas l'original, prouvent que Georgiana Banu et Linda-Maria Baros ont tiré profit de toutes les ressources de la langue pour restituer au lecteur roumain le style particulier de l'auteur. Elles manient avec aisance les registres de la langue standard, familière et argotique et rendent de façon très suggestive le langage grivois de Vian, qui s'inscrit dans la lignée de Villon, Rabelais ou Céline. Comme le roumain ne fait pas une distinction claire et nette entre le parler populaire et familier, beaucoup de structures qui en français appartiennent au registre familier sont rendues par des mots qui relèvent plutôt de l'argot – un exemple en ce sens étant le titre même, où *crever* a été traduit par *a o mierli* (clapoter), terme un peu trop marqué à notre avis. Par ailleurs, les traductrices se servent souvent de termes argotiques provenant du tzigane (*nasol, biştar, a soili, a hali*) ou du turc (*a sictiri*) comme équivalents pour des mots français de la langue familière ou standard.

(9)	Je voudrais pas crever Avant d'avoir connu Les chiens noirs du Mexique Qui dorment sans rêver Les singes à cul nu Dévorateurs de tropiques […]	N-aș prea vrea ca s-o mierlesc Făr' să văz, c-ar fi nasol, Câini în Mexic soilind Fără nici un vis câinesc Și maimuțe-n fundu' gol P-unii tropice halind […]
	Sans savoir si la lune Sous son faux air de thune A un côté pointu (*Je voudrais pas crever*, p. 32)	Făr-să știu dacă luna de cleștar Care pare un bișiar Are corn de staniol[14] (*N-aș prea vrea ca s-o mierlesc*, trad. LMB, p. 33)

Elle restitue les vers de Vian par une série d'expressions osées, mais pas vraiment triviales, qui font penser à ceux de Villon :

(10)	De porter une robe Sur les grands boulevards […]	Să-mi trag fustă peste-o bucă […]
	Sans avoir mis mon zobe Dans des coinstots bizarres (*Je voudrais pas crever*, p.32)	Făr' să trag câte-o măciucă În locșoare mai bizare (*N-aș prea vrea ca s-o mierlesc*, trad. LMB, p.33)

La même tendance à se servir d'une expression ou d'un mot trop marqué est présente chez Georgiana Banu qui, dans le poème *Un de plus* (p.62) / *Una în plus* (p.63) utilise le verbe *a se sictiri*[15], mot d'origine turque assez vulgaire, utilisé dans cette langue comme juron, pour exprimer le sentiment d'impuissance du poète devant les mots qu'il doit mettre sur papier et qui lui échappent.

De même, les liaisons du *s* français intervocalique, ces pataquès abusifs ou enfantins, et qui n'ont pas de correspondant en roumain, sont rendues par un équivalent inspiré, où l'adverbe *asemenea* (pareillement) est orthographié avec *z* (*azemenea*) :

(11)	Si si si je savais Que j'en aurai l'étrenne Et il y a z aussi Tout ce que je connais (*Je voudrais pas crever*, p. 34)	Dac-aș ști, dac-aș ști[16] C-am să le fac safteaua Și d-azemenea ar fi Tot ce-n mine zace (*N-aș prea vrea ca s-o mierlesc*, trad. LMB p. 35)

[14] La traduction litt. Je ne voudrais pas calancher / Sans voir, car ce serait moche / Des chiens au Mexique roupiller / Sans aucun rêve de chien / Et les singes cul nu / Certains dévorer des tropiques / Sans savoir si la lune de cristal /Qui a l'air d'un sou / A un croissant en papier d'étain.

[15] Et de se dire ça sert à rien / Să te sictirești.

[16] Trad. Litt. Si je savais si je savais / Comment les étrenner / Et il y zaura aussi / Tout ce qui gît en moi.

Certaines pertes sont inhérentes, comme dans le vers *À voir et à z-entendre* (p.36) du même poème, que la traductrice rend en roumain sans autre marque spéciale : *De văzut de înțeles* (p.37). À ce procédé phonétique et graphique récurrent chez Vian, Georgiana Banu donne pour équivalent un adjectif répété, mais qui ne renvoie pas à une particularité phonétique roumaine ou à une déformation graphique :

(12)	Comme zoizeaux lents Comme zoizeaux bleus (*Pourquoi que je vis*, p. 38)	Ca-ncete rele păsărele Ca rele păsărele-albastre[17] (*Oare pentru ce-oi trăi*, trad. GB, p. 39)

Pour cette invention répétée Linda-Maria Baros utilise le mot roumain à orthographe déformée, *păzărime* au lieu de *păsărime* (les volatiles), dans le vers *Et des arbres pleins de zoizeaux (*p.74) / *Și arbori plini de păzărime* (p.75) du poème *Si les poètes étaient moins bêtes.*

L'esprit ludique du poète et son ironie malicieuse par rapport à la prononciation des snobs, qui rallongent le *e* atone, le fait inventer une graphie divertissante en *eû* dans des mots où il ne devrait pas être prononcé. Linda-Maria Baros joue le jeu et invente le mot *pohetan* au lieu de *poet* (poète), afin de suivre de près la rime inventée par Vian :

(13)	Si j'étais pohéteû Je serais ivrogneû J'aurais un nez rougeû Une grande boîteû (*Si j'étais pohéteû*, p. 48)	De eram vrun pohetan Aș fi fost vrun bețivan Aș avea nas roșcovan Ca un mare șchipârlan[18] (*De eram vrun pohetan*, trad.LMB, p. 49)

Dans le même poème, la traductrice crée un mot déformé comme prononciation et comme orthographe, *nopirili* (*n* + *opirili*), équivalent de *mon nœuvreû* (mon œuvre).

Encore plus difficile est de trouver une solution de traduction adéquate lorsque Vian s'amuse à utiliser des jeux de mots bilingues, français-anglais. Ainsi, dans *Donnez le si*, il joue sur plusieurs plans : d'abord sur la polysémie de *si* (note musicale et conjonction), ensuite sur la synonymie interlinguale des conjonctions *si* et *if* et ensuite sur l'homophonie des mots *tri* et *tree*, jeu qui s'étend jusqu'au couple *bridge* et *pont* qui apparaît dans le même vers. Malheureusement, tout ce réseau de jeux de mots se perd dans la traduction roumaine, *« ce qui montre une fois de plus que les langues agissent comme des obstacles au moment où l'enjeu d'un texte réside uniquement dans le fait de jouer avec le langage »* (Bran-Pierrot, 2006 : 20).

(14)	Donnez le si	Dați un si

[17]Trad. litt. Comme de lents oiseaux méchants / Comme les méchants oiseaux bleus.

[18] Trad. litt. Si j'étais pohète /J'aurais été ivrogne / J'aurais un nez rougeâtre / Comme un grand boiteux.

Il pousse un if	O tisă crește
Faites le tri	Și triați
Il naît un arbre	Un pom rodește
Jouez au bridge, et le pont s'ouvre	Jucați bridge, podul se surpă[19]
(*Donnez le si*, p. 70)	(*Dați un si*, trad. LMB, p. 71)

Mais, le plus difficile est d'inventer en roumain des mots pour être à la hauteur de cet écrivain dont l'imagination féconde obtient des effets ludiques spectaculaires dans les jeux sur et avec les mots de sa langue. Par exemple pour le mot très vulgaire *chier* du poème *Tout a été dit cent fois* (p. 88) – *C'est que ça m'amuse et je vous chie au nez* – Georgiana Banu crée, sur le modèle anglais, où le nom et le verbe sont morphologiquement identiques, le verbe *a excementa* (*O fac doar să mă distrez și pe nasul / vostru mă* <u>*excrementez*</u>[20], p.89), mot qui n'est pas enregistré dans les dictionnaires roumains[21]. Mais là où la traductrice réussit à se débrouiller à merveille, c'est dans le transfert de la cascade des mots forgés par Vian, qui représentent des déformations, des formes erronées que le francophone décode plus ou moins facilement. Georgiana Banu procède à une imitation phonétique des mots français (*auretele, volutatul, bauful, șalamondra, ivruninul, baroicul, analonii*) :

(15)	Il y aura l'aureille, plus cruel	Va exista auretele, mai nemilos
	Le volutin, plus dégagé	Volutatul, mai învolt
	Le comble, moins sempiternel	Creștetul, mai puțin etern
	La baouf, toujours enneigé	Bauful, mai mereu înzăpezit
	Il y aura le chalamondre	Va exista șalamondra
	L'ivrunini, le baroïque	Ivruninul, baroicul
	Et tout un planté d'analognes	Și o întreagă droaie de analonii[22]
	(*Un jour*, p. 86)	(*Va exista-ntr-o bună zi*, trad. GB, p. 87)

La même effervescence créatrice est à remarquer chez Linda-Maria Baros qui invente des mots ou trouve des équivalents roumains inspirés qui valent l'original. Le mot *măgăritură* (*măgar* + *-ură*) qui renvoie en égale mesure à une ânerie mais aussi à une cruelle méchanceté, de même que le mot amalgamé *cupânze* (formé avec la préposition *cu* /avec + le nom *pânze* /voiles), qui imite la création ludique de Vian, laisse le lecteur découvrir l'imagination riche de la traductrice et sa capacité de reproduire en roumain les inventions du poète :

(16)	Depuis le croûsque au ramusson	De la scorțescu pân' la rămurescu

[19] Trad. litt. Donnez un si / Un if pousse / Et triez / Un arbre donne des fruits / Jouez du bridge, un pont s'écroule.

[20] Trad. litt. Je le fais rien que pour m'amuser et sur votre nez / m'*excrémenter*.

[21] Le nom *excrement* (pl. *excremente*) existe, mais pas le verbe dérivé. On utilise en roumain le verbe *a defeca* (déféquer).

[22] Trad. litt. Il y aura l'aurete, plus impitoyable / Le voluté, plus riche / Le sommet, moins éternel / Le bauf, toujours enneigé / Il y aura le chalamondre / L'ivrunin, le baroïque / Et un tas d'analonies.

De la libelle au pépamule De l'orphie au rara curule Et de l'avoile au canisson Il y aurait de l'air tout neuf (*Si les poètes étaient moins bêtes*, p. 74)	De la satiră până la măgăritură De la zărgan până la rara curulă Și de la cupânze până la cărnăraie Ar fi avut un aer cu totul nou[23] (*Dacă poeții nu erau așa de proști*, trad. LMB, p. 75)

Elle suit ainsi l'exemple de l'écrivain qui part *« des mots connus, légèrement déformés, auxquels il associe des créations lexicales dont le point de départ est moins évident pour le lecteur »* (Bran-Pierrot, 2006 : 16). Linda-Maria Baros crée à son tour des mots basés sur des associations inédites, telles *flautriluri* (flûtes + trilles), *apeline* (eau + calmes), *verzincendii* (vertes + incendies), *șoimuște* (faucons + mouches), *sfânciocănitoare* (? + pivert), notions des domaines différents, qui renforcent le sentiment d'incongruité et qui utilisent des jeux de mots similaires à ceux de Vian[24] :

(17)	Et des arbres pleins de zoizeaux De miriflûtes et de lizeaux Des mésongres et des feuvertes Des plumuches, des picasiettes (*Si les poètes étaient moins bêtes*, p. 74)	Și cu arbori plini de păzărime Și flautriluri și-apeline Minciuni și verzincendii Șoimuște, sfrânciocănitoare[25] (*Dacă poeții nu erau așa de proști*, trad. LMB, p. 75)

Même pour les noms propres les traductrices ont des équivalents, comme celui de Linda-Maria Baros qui propose au lecteur un nom et un sobriquet parfaitement compréhensibles : *Mon Ourson, l'Ursula* (p.34), le prénom et l'appellatif affectif de la seconde femme de Vian sont rendus en roumain par *Ursulețul meu, Ursula* (p. 35), parce que le système phonétique et lexico-sémantique du roumain a permis ce transfert quasi identique. Dans le poème *Un jour* (p. 86), Vian crée le mot *Jodel* (*Une chose plus franche, que l'on appellera le Jodel*), écrit en majuscule comme le jour J ou comme le D-Day de l'anglais ; Georgiana Banu fait appel à l'intuition du lecteur et à ses connaissances extralinguistiques et le rend en roumain par un mot équivalent, *Zidelul* (*Ceva cu totul diferit de zi și Zidel se va numi*, p. 86).

2.2.2. Adaptation

Notion polymorphe, polyvalente – voire passe-partout, l'adaptation se situe, selon Bensimon (1990) *« à la charnière de la langue et de la culture, elle recouvre toute*

[23] Trad. litt. De Scorțescu jusqu'au Rămurescu (en roumain ce sont des noms propres dérivés des noms communs – écorce et branche) / De la satire jusqu'à l'ânerie / Du poisson jusqu'à la rare curule / Et de la voile jusqu'aux tas de viandes / Tout aurait eu un air tout neuf.

[24] *Mésongre* est un mot déformé, création de l'écrivain, formé de *mésange* + *ogre* ; dans *picassiette* le jeu de mot est phonétique, son homophone est un mot composé qui existe en français, *pique-assiette.*

[25] Trad. litt. Et avec des arbres pleins de zailés / Et des flûtetrilles et d'eauxclaires / Mensonges et vertesincendies / Fauconmouches et sfranpiverts.

une gamme de comportements, elle répond à tout un éventail de motivations. Il s'agit là généralement d'un processus délibéré visant à actualiser ou à naturaliser l'œuvre originale ; mais on peut y voir aussi un processus involontaire, lié aux contraintes de la langue cible et de l'environnement socio-culturel du destinataire ». En fait, les traductrices ont essayé non seulement de « naturaliser » certains mots de sonorité française, mais aussi de cultiver une sorte d'ethnocentrisme par l'emploi des mots typiquement roumains, comme *a doini* (jouer / chanter une chanson mélancolique).

Linda-Maria Baros adapte le *mirliton* et le verbe créé par Vian, *mirlitonner*, et le rend en roumain par *fluieraș de trestioară* (petit fifre de roseau) et par le verbe inexistant *a fluieri* (siffloter), mais que le natif roumain comprend parfaitement. De même, elle utilise le verbe *a doini,* qui évoque au lecteur roumain la mélancolie et la tristesse de notre *doina,* cette ancienne chanson qui exprime non seulement l'amour, mais aussi la peine, la désolation du chanteur/ joueur.

(18)	Mais moi j'ai un mirliton Et je mirlitonne Du soir au matin Moi je nțai n'ai qu'un mirliton Mais ça m'est égal si j'en joue bien. (*Y en a qui ont des trompetinettes*, p. 82)	Eu însă n-am decât un fluieraș de trestioară Din care fluieresc De dimineață până-n seară Eu n-am decât un fluieraș de trestioară Da nici că-mi pasă dacă doinesc mai bine[26]. (*Sunt unii care-au trompetuțe*¸ trad. LMB p. 83)

Les traductrices prouvent également un remarquable talent dans la façon d'adapter la prosodie des poèmes de Vian. Pour elles l'important c'est d'évoquer l'atmosphère des vers du poète et notamment les images insolites de son univers, formé d'un mélange de néologismes, de créations lexicales, de mots familiers, populaires et argotiques. Finalement, l'essence de cette poésie inaccoutumée, parfois badine, parfois incohérente n'est pas nécessairement la rime et le rythme, mais son pittoresque, car, pour Meschonnic

> La question du vers ne tient pas tant, malgré l'apparence, aux contraintes du mètre et de la rime, qu'au principe de cohérence (concordance, historicité, systématicité) d'une poétique du texte que détruit immédiatement l'incohérence d'un mélange de principes divers, au petit bonheur, au hasard linguistique, rime, assonance ou rien, la métrique et le non-métrique mêlés, avec une succession de mesures variables, qui ne fait que ressembler de loin à l'allure d'un poème contemporain, sans aucune idée d'une rigueur propre.
>
> (Meschonnic, 1999 : 129)

Les deux traductrices modifient l'ordre des rimes, diminuent ou augmentent le nombre de pieds des vers afin d'obtenir un effet similaire sur le lecteur roumain. Par exemple, dans le poème *La vie, c'est une dent* (p. 40) la rime est disposée comme

[26] Trad. litt. Mais moi j'ai une petite flûte de roselier / Dont je joue / Du matin au soir / Je n'ai qu'une petite flûte de roselier / Mais je m'en fiche si j'en joue bien.

suit : 1-4-5 ; 2-3 ; 6-7-8, alors que dans la traduction de Linda-Maria Baros on retrouve la rime en paires : 1-5 ; 2-3 ; 4-6 ; 7-5 :

(19)	La vie, c'est comme une dent	Viața e ca o măsea
	D'abord on y a pas pensé	La-nceput nu iei aminte
	On s'est contenté de mâcher	Și tot mesteci înainte
	Et puis ça se gâte soudain	Da' se strică dintr-o dată
	Ça vous fait mal, et on y tient	Și ți-e rău și ții la ea
	Et on la soigne et les soucis	Ș-o-ngrijești ca niciodată
	Et pour qu'on soit vraiment guéri	Iar de vrei să te faci bine
	Il faut vous l'arracher, la vie.	Tre' să-ți smulgi viața din tine[27].
	(*La vie, c'est comme une dent*, p. 41)	(*Viața e ca o măsea*, trad. LMB, p. 40)

Georgiana Banu, à son tour, arrive à garder la même rime dans les quatre derniers vers du poème *Je n'ai plus très envie* conçue par Vian, et imite à merveille la création lexicale *paressieux* (au lieu de paresseux) de celui-ci qui, rendu en roumain par *lenevicios* au lieu de *lenevos* :

(20)	Mais je me sens bien vieux	Da' mă simt bătrân la os
	Je me sens bien sérieux	Mă simt tare serios
	Je me sens consciencieux	Mă simt cam conștiincios
	Je me sens paressieux.	Și mult prea lenevicios[28].
	(*Je n'ai plus très envie*, p. 46)	(*Nu prea mai am chef*, trad. GB, p. 47)

Un cas intéressant d'adaptation apparaît dans la traduction de *J'ai acheté du pain dur*, dont les vers ont été inspirés au poète par une comptine[29] :

(21)	J'ai acheté du pain dur	Pâine tare-am cumpărat
	Pour le mettre sur un mur	Ce pe-un zid am așezat
	Par la barbe Farigoule	Vreun cocoș să dea cu ciocul
	Il n'est pas venu de poule	N-a venit, bată-l norocul
	J'en étais bien sûr, maman	Eram sigur, mamă dragă,
	J'en étais bien sûr	Eram sigur.[30]
	(*J'ai acheté du pain dur,* p. 50)	(*Pâine tarea-am cumpărat*)

La traductrice Georgiana Banu explique dans une note de bas de page qu'elle a proposé deux traductions, une qui suit de près l'original, et une seconde (dont je donne

[27] Trad. litt. La vie est comme une dent / Au début on n'y prête pas attention / Et on continue à mâcher / Mais elle se gâte soudain / Et ça vous fait mal et on y tient / Et on la soigne comme jamais / Et si l'on veut guérir / Il faut vous l'arracher.

[28] Trad. litt. Mais je me sens vieux aux os / Je me sens très sérieux / Je me sens un peu consciencieux / Et beaucoup trop fainéanteux.

[29] Une poule sur un mur/ Qui picotait du pain dur, / Picoti picota, / Lève la queue et puis s'en va !

[30] Trad. litt. J'ai acheté du pain dur / Que j'ai posé sur un mur / Qu'un coq vienne picorer / Mais il n'est pas venu, le veinard / J'en étais sûr, chère maman / J'en étais sûr.

une trad. litt.) qui s'en éloigne délibérément et offre la version adaptée d'une comptine roumaine :

(22)	A ieșit un pește mic	Un petit poisson est sorti
	Din oceanul Pacific	De l'océan Pacific
	S-a uitat la dumneata	Il vous a regardé
	M-am uitat pe coada sa	J'ai regardé sur sa queue
	Dar pe ea nu mai scria	Mais sur elle n'était plus écrit
	Să ias-afară cineva	Que quelqu'un s'en aille.
		(*A ieșit un pește mic*, trad. Georgiana Banu, p. 51)

Cette traduction n'évoque nullement le style de Vian, mais dans la ligne mélodique du texte le lecteur reconnaît immédiatement l'influence de la comptine roumaine tout comme le lecteur français reconnait le clin d'œil à la comptine.

Conclusions

En essayant d'être en symbiose avec le poète, les deux traductrices se sont investies dans la création de mots nouveaux : elles ont inventé, emprunté ou imité des structures en accord parfait avec l'univers poétique de Vian. Elles font incontestablement preuve d'une excellente connaissance de la culture de leur pays (traditions, culturèmes, comptines), des ressources créatrices de leur langue maternelle, d'humour et d'un remarquable talent d'écrivaines. Elles ont donné libre cours à leur fantaisie, car un poète comme Vian offre aux traducteurs la possibilité d'utiliser toutes leurs connaissances et tout leur art : niveaux de langues, phonétique, jeux de mots, doubles sens, prosodie, etc. Elles ont pleinement goûté cette aventure et ce défi de faire connaître Vian au lecteur roumain et d'obtenir sur lui un effet comparable, car lui-aussi est capable de vibrer à la mélancolie, à l'obsession de la mort, à l'humour et à l'ironie de cet artiste accompli.

Bibliographie

Arnaud, Noël, 1998. *Les vies parallèles de Boris Vian*, Paris, Livre de poche.

Aștirbei, Carmen-Ecaterina, 2010. Pour une poétique du traduire. Techniques de traduction de la métaphore dans le texte en vers *». Translationes*, vol. 2, Timișoara, pp. 67-75.

Ballard, Michel, 2003, *Versus : La version réfléchie. Repérages et paramètres*, Paris, Ophrys.

Baus, Emma, 2002. *Boris Vian : Un jour, il y aura autre chose que le jour*, Paris, l'Esprit frappeur.

Bensimon, Paul, 1990. « Présentation », *Palimpsestes* No. 3, Paris, Publications de la Sorbonne Nouvelle, https://journals.openedition.org/palimpsestes/426.

Bran-Pierrot, Raluca, 2006, « Traduire Vian en roumain, ou comment jouer avec les mots ». In : *Je voudrais pas crever / N-aș prea vrea ca s-o mierlesc* (trad. en roumain de Linda-Maria Baros et Georgiana Banu), Pitești, Paralela 45, pp. 8-23.

Lapprand, Marc, 2006. *V comme Vian*, Québec, Presses de l'Université de Laval.

Lapprand, Marc, 2006. « Boris Vian poète ». In : *Je voudrais pas crever / N-aș prea vrea ca s-o mierlesc* (trad. en roumain de Linda-Maria Baros et Georgiana Banu), Pitești, Paralela 45, pp. 24-30.

Meschonnic, Henri, 1999. *Poétique du traduire*, Verdier, Paris.

Vian, Boris, Armand, Noël, 2013. *Je voudrais pas crever*, Paris, Livre de poche.

Vian, Boris, 2006. *Je voudrais pas crever / N-aș prea vrea ca s-o mierlesc* (trad. en roumain de Linda-Maria Baros et Georgiana Banu), Pitești, Paralela 45.

Voldeng, Evelyne, 1984. « La traduction poétique comme duplication ou dérivation naturelle d'une langue à l'autre ». *META*, vol. 29, No 2, Presses de l'Université de Montréal, pp. 220-224.

Weiss, Martin, 2014. *La langue qui trébuche. Jeux de mots dans l'œuvre d'un génie*, Grazer Linguistische Studien 20, Université de Graz 1983, réédition (eBook) 2014.

Encourager l'originalité des étudiants : de l'expression écrite dirigée à l'expression écrite libre

Daniela SCORȚAN
Université de Craiova (Roumanie)
Département de langues modernes appliquées
<danielascortan@yahoo.com>

ABSTRACT: Encouraging the originality of students: from directed written expression to free written expression

Increasingly, French didactics highlight the need to instrumentalize the writing process. It is not enough to put the students in project, but we must provide them with concrete means, tools and supports to succeed and better control their activity. Through various activities of unblocking or writing texts with constraints (without using such a letter for example), or exercises built from improvisations, students are led to go beyond traditional archetypes and to commit to their greatest pleasure, on paths sometimes unknown. Written expression is far from being something everyone can understand. Some aspects are worth mentioning. When the student has written a first draft, it is customary for the teacher to read it and return to him his comments, remarks and possible corrections. The French teachers' observations focused mainly on lexical aspects (richness, precision, variety) and syntactic blunders. Today teachers expand their comments by referring students to the writing project they intend to do, for example by making them aware of the recipient or type of text. This opening of the evaluation criteria is associated with the fact that the text is no longer conceived within the tight limits of a course, but is situated in a larger writing project, realized in the perspective of enriched teaching of French.

KEYWORDS: *written expression, improvisation, text, teaching, originality*

1. Introduction

L'expression écrite est envisagée comme la compétence la plus difficile à assimiler parce que c'est là qu'on met toutes les connaissances ensemble. D'abord, parce que les étudiants ont de moins en moins d'imagination, d'idées à développer. Pour y remédier, l'enseignant doit construire un plan du sujet à développer. Cette préparation commune aide beaucoup d'étudiants qui sont incapables d'identifier le contenu d'un plan de base. Il est donc important de faire régulièrement ce genre d'exercices avec les étudiants. La pauvreté du vocabulaire représente aussi un obstacle à une expression riche.

Les trois parties principales de l'expression écrite : la préparation, la composition et la révision, **doivent être expliquées clairement.** Les étudiants doivent comprendre que **l'écriture est aussi un processus circulaire** même s'il s'agit d'une

démarche en trois étapes. Au moment où les étudiants entament la composition, ils peuvent avoir besoin de revenir en arrière, de recueillir plus d'information et d'approfondir l'étape de préparation.

2. L'approche SRSD

Il y a maintes façons de présenter l'écriture comme un processus. Une méthode employée fréquemment consiste à développer des stratégies d'apprentissage autorégulé : l'approche SRSD. **L'autorégulation de l'apprentissage représente un procédé pratique par lequel les étudiants ont la possibilité de planifier, de vérifier et d'évaluer leurs acquisitions**.

> L'approche SRSD de Harris et Graham (1996) qui comporte une structure plus hiérarchique (allant du simple au complexe) : l'élève commence par l'acquisition des connaissances nécessaires pour la tâche de production et parvient, à la dernière étape, à l'utilisation autonome de la stratégie visée dans la production d'un texte. Une des justifications de l'approche en spirale est de permettre à l'élève de saisir dès le départ la finalité de l'activité (produire un texte d'un genre donné) et de motiver son investissement dans les modules (acquisition des connaissances, appropriation d'outils) grâce à sa perception de leur utilité face aux problèmes rencontrés dans la production initiale. La dernière phase de réinvestissement des connaissances dans une activité complexe vise à promouvoir la reconfiguration des compétences de l'élève en matière de production textuelle.
>
> (Grahay & Dutrévis, p. 353)

Une approche réussie d'autorégulation passe par l'accomplissement de chacune des quatre phases suivantes : description de la tâche ; établissement d'objectifs et planification ; mise en œuvre de stratégies ; prise d'adaptations selon l'évaluation des progrès. L'élaboration de stratégies d'autorégulation (SRSD) représente un modèle qui reflète les particularités cognitives, motivationnelles et scolaires des étudiants et se montre efficient pour les étudiants dans toutes les catégories de classes.

L'approche SRSD est une stratégie qui peut être décomposée en six étapes :

La *première étape* comprend la définition des habiletés indispensables à l'exécution d'une stratégie. Le professeur évalue si l'étudiant maîtrise ou non les habiletés requises. Un déficit à cet égard alourdit la mémoire de travail et porte préjudice à l'acquisition d'une nouvelle compétence.

La *deuxième étape* comprend la discussion : l'enseignant communique à l'étudiant la valeur de la stratégie en lui expliquant à quelles fins la stratégie peut être utilisée, pourquoi l'étudiant a besoin d'apprendre une nouvelle stratégie (habituellement en raison d'un faible rendement) et comment il doit l'utiliser.

La *troisième étape* comprend la modélisation : le professeur modélise la stratégie. Le professeur enseigne explicitement comment et quand utiliser la stratégie, et pense

à voix haute durant l'exécution pour montrer directement aux étudiants comment ils doivent l'utiliser.

La *quatrième étape* comprend la mémorisation : l'étudiant doit s'entraîner et intégrer les étapes de la stratégie ainsi que les contextes dans lesquels la stratégie est appropriée.

La *cinquième étape* comprend l'accompagnement : l'étudiant apprend à utiliser la stratégie avec de l'aide. Il est important que le professeur encadre l'emploi de la nouvelle stratégie pour s'assurer qu'elle est utilisée efficacement avant d'en remettre l'entière responsabilité à l'étudiant.

La *sixième étape* comprend l'indépendance qui mène à l'autonomie, où l'étudiant a bien intégré la stratégie et peut l'utiliser efficacement sans aide.

L'approche SRSD instruit l'étudiant à **utiliser des listes d'auto vérification** pendant qu'il accomplit la tâche. Il peut s'agir de procédés mnémotechniques dans lesquels la première lettre de chaque mot correspond à une phrase accrocheuse simple à mémoriser.

Par exemple, pour l'approfondissement de paragraphes descriptifs, dans la vision de Mather & Wendling (2009), l'étudiant peut recourir à la stratégie **IREC** (adaptation proposée de la stratégie TREE en anglais) : trouver une idée principale ; énumérer les raisons ; examiner la qualité des raisons ; donner une conclusion.

La stratégie **SOÉ+IREC représente une** adaptation de la stratégie POW+TREE en anglais proposée par Conderman, Hedin & Bresnahan (2013) qui aide l'apprenant à réaliser une tâche de **composition de texte argumentatif** en stimulant la réflexion pendant la composition. L'acronyme SOÉ+IREC signifie : (S) Sélectionner une idée, (O) Organiser les notes, (I) Idée principale, (R) Raison, (E) Explication, (C) Conclusion, (É) Écrire et développer. L'enseignant doit tirer profit de l'occasion pour enseigner les étapes du développement de stratégies d'autorégulation insistant sur l'approche SOÉ+IREC.

Par exemple, il est important pour les étudiants d'avoir l'opportunité de passer en revue les éléments qui rendent un argument plus persuasif (une idée principale claire, des explications pertinentes) et comment développer ces éléments.

Une évaluation a mis en évidence que la stratégie mnémotechnique SOÉ+IREC développe le contenu argumentatif et enrichit la qualité de la composition lorsqu'elle est complétée par un enseignement direct.

Voici deux autres approches qui sont nécessaires pour s'initier à réviser une composition. La première approche est la stratégie **MAPO, une** adaptation dérivée de la stratégie COPS en anglais qui comprend les éléments suivants : (M) Majuscules ; (A) Apparence générale ; (P) Ponctuation ; (O) Orthographe.

La deuxième approche est la stratégie OMOPE, une adaptation provenue de la stratégie SCOPE en anglais qui inclut les éléments suivants : (O) Orthographe ; (M) Majuscules ; (O) Ordre des mots ; (P) Ponctuation ; (E) Exprime une idée complète.

3. Comment enseigner l'expression écrite

Le rôle du professeur est d'enseigner des stratégies pour chaque phase de la rédaction. En premier lieu le professeur doit enseigner explicitement les objectifs de l'écriture. En deuxième lieu il doit recourir à des exemples de bonne rédaction pour enseigner le style et favoriser l'emploi d'aides technologiques. En troisième lieu il doit enseigner aux étudiants comment écrire des phrases complexes et privilégier les activités de rédaction en collaboration.

La **différenciation pédagogique** est nécessaire pour tous les étudiants mais plus particulièrement pour les étudiants qui apprennent plus difficilement. Pour ces derniers par exemple, les leçons qui cherchent à perfectionner la grammaire et l'usage sont souvent inefficaces ou inutiles, tandis qu'elles seront profitables pour les étudiants ayant des difficultés en écriture. Lorsque les activités sont élaborées pour refléter les **besoins nuancés** des étudiants, les résultats peuvent être assez spectaculaires.

> Nous défendons une conception modeste et réaliste de l'originalité dans la conquête du savoir écrire. La démarche consiste à amener l'élève, dans le cadre de son activité de production, à découvrir la diversité des choix possibles, à en percevoir la pertinence et à assumer à titre personnel les choix relevant de la planification, et de la mise en texte et tout particulièrement les choix énonciatifs, en prenant en compte le contexte de production, ses caractéristiques et son enjeu. La maîtrise de cette compétence n'est pas immédiate, elle ne s'enseigne pas non plus réellement. Pour la construire, l'élève doit faire des essais, au risque de se tromper, il doit aussi pouvoir faire des bilans, confronter ses opinions à d'autres, en évaluer la pertinence. » Une telle conception « modeste et réaliste » n'exige du maître, en somme, qu'ouverture d'esprit, finesse et curiosité envers la réalité multiforme des œuvres des écrivains et des élèves.
>
> (Tauveron, 1996 : 208)

La préparation

La première difficulté pour l'étudiant est de **choisir un sujet**. Selon l'étudiant, ce choix peut constituer un véritable défi. Il arrive que l'étudiant ne sache pas ce qu'il sait. Dans un tel cas, on conseille au professeur de remettre une feuille à l'étudiant en lui disant : *« Tu connais beaucoup de choses sur de nombreux sujets. Quand tu parles à tes amis, tu n'as aucun problème à parler des choses que tu connais. Prends les 10 minutes suivantes pour dresser* ***une liste de choses dont tu pourrais discuter avec les autres****. »* Quand l'étudiant a complété sa liste, encouragez-le à communiquer ses idées aux autres collègues de la classe.

La deuxième difficulté est **de structurer l'information**. L'étudiant peut ressentir des difficultés à établir des analogies entre les nouvelles connaissances et celles déjà acquises, à trouver de nouvelles idées, à développer des détails descriptifs et à organiser l'information par sujets. Les **organisateurs graphiques emploient** un modèle heuristique qui vient à l'aide de l'étudiant dans l'organisation de ses connaissances visuellement. L'utilisation d'organisateurs graphiques peut servir aux étudiants à développer leur vocabulaire et à améliorer leur compréhension de l'information.

La composition

Malheureusement, beaucoup d'étudiants n'accordent pas le temps nécessaire à la préparation. Ils peuvent même omettre **entièrement cette étape** et commencer à composer. Pour contrebalancer les possibles erreurs, l'enseignant doit inclure des stratégies de révision à l'étape de la composition. Une méthode testée pour assimiler des stratégies de révision repose sur l'utilisation des **cartons aide-mémoire**. Ils peuvent représenter un instrument utile parce qu'ils jouent le rôle de rappels des stratégies et des **processus de réflexion** qui surviennent dans la tâche de composition. Par exemple, on pourrait recourir à un carton aide-mémoire pour retracer à l'étudiant la structure d'un paragraphe. Dans la p**remière phrase l'étudiant doit** répondre à la question aussi spontanément que possible. Dans la d**euxième phrase il doit écrire son p**remier argument. Dans la t**roisième phrase il doit écrire son** deuxième argument et dans la q**uatrième phrase il doit** résumer l'idée principale et conclure.

L'étudiant trouvera aussi gratifiant de **partager son travail avec les autres** durant l'étape de la composition. La lecture de son travail à **voix haute** devant ses collègues l'aidera à améliorer les phrases boiteuses. Les épisodes de travail en équipe sont des opportunités d'enseigner aux étudiants à transformer des verbes communs tels que *était, sont allés* et *a dit* dans d'autres plus intéressants comme *existait, se sont dépêchés* et *a confié.*

La révision

Arrivé à l'étape de la révision, l'élan qui animait l'étudiant au début du processus de composition peut s'être un peu estompé. **La révision est une tâche ardue**. L'étudiant est constamment tenté d'éradiquer les erreurs de surface sans s'attaquer aux problèmes de fond. Quand l'étudiant traite la révision comme une tâche de nettoyage, moins de la moitié des modifications qu'il fait, améliorent véritablement sa composition.

Une autre méthode employée par l'enseignant pour perfectionner la composition et qui donne des résultats est « **encadrement et explosion** ». Quand l'étudiant applique cette méthode, il encadre la phrase qui a besoin d'être étoffée, puis il l'a fait exploser en ajoutant plus de détails.

4. Exemples de sujets pour l'expression écrite

- Doit-on, à votre avis, attribuer une large liberté aux jeunes ou plutôt la limiter ?
- Doit-on être curieux ou pas ?
- À votre avis, faut-il avoir de l'ambition, ou pas ?
- Voyez-vous la résignation comme étant une qualité ou comme étant un défaut ?
- Est-ce que vous pensez que l'optimisme aide à vivre ?
- Pensez-vous que le travail est une servitude ?
- Le fait de travailler nous permet d'être éloigné du vice, de l'ennui et du besoin. Quel est votre avis sur cela ?

- Que préférez-vous le plus : lire un roman ou voir un film ?
- À votre avis, est-ce que l'argent fait le bonheur ?
- Aimeriez-vous vivre dans une villa ou plutôt dans un immeuble ?
- Vous êtes pour ou contre les femmes qui travaillent ? Justifier votre opinion.
- À votre avis, est-il dangereux de confier ses problèmes à quelqu'un ?
- En utilisant des arguments pertinents, expliquez s'il est préférable d'avoir beaucoup ou moins d'enfants.
- L'hospitalité dans les grandes villes s'amoindrit. Qu'en pensez-vous ? Utilisez des arguments.
- Que pensez-vous de l'autorité des parents envers leurs enfants ?
- De nos jours, les jeunes s'habillent et se coiffent d'une manière étrange suivant la mode. Êtes-vous concernés par ce phénomène ? Quel est votre opinion sur le sujet ?
- Que représente la chanson pour vous ? La voyez-vous comme un moyen d'expression, un moyen pour gagner de l'argent ou juste un passe-temps ?
- Pensez-vous que la technologie et la science sont un danger pour l'humanité ?
- Voyez-vous la famille comme étant un lieu d'entente ou de conflit ?
- À votre avis, doit-on toujours dire la vérité ?
- Que pensez-vous du mariage mixte ? Êtes-vous pour ou contre ?
- Pensez-vous que prendre un crédit pour régler des problèmes financiers est une bonne solution ? Argumentez.
- En utilisant des exemples, expliquez comment l'indifférence peut être un mal très grave, et citez ces conséquences dans la vie sociale.
- La guerre détruit, rend triste, et nous fait réfléchir. Développez cette idée en vous basant sur votre avis personnel.
- Qu'est-ce que la magie ? Et quels sont les problèmes qu'elle engendre ? Expliquez en utilisant des exemples.
- Décrivez le portrait satirique d'une personne.
- Votre meilleur ami décide de quitter ses études pour travailler. Rédigez une lettre dans laquelle vous essayez de le persuader de continuer ses études.
- Rédigez la lettre qu'un condamné à mort adressera à sa fille Sophie.

5. Conclusions

L'écriture expressive peut constituer un moyen très fort pour l'association des concepts avec le langage. C'est pour cela qu'elle a fini par être assimilée par Connolly en 1989 au concept d' « écrire pour apprendre ». L'acte d'écrire demande différentes compétences transversales où l'étudiant est appelé à mettre en œuvre sa pensée créatrice, à exploiter l'information et à se donner des méthodes de travail efficaces.

L'écriture encourage le processus essentiel pour porter de nouvelles connaissances à l'expérience antérieure (activité de synthèse). L'écriture est envisagée comme une importante forme d'apprentissage, qui contribue au développement de la pensée critique. À chaque occasion qu'un étudiant écrit, il individualise ses apprentissages ; l'action d'écrire sert à générer des idées, des observations et des émotions.

L'écriture suppose la réorganisation de l'information et une cohérence interne en fonction d'un but. Elle offre l'opportunité à l'étudiant de se relire et de réécrire, et la présence d'un lecteur réel ou virtuel est un aspect qui peut avoir un rôle dans l'investissement du sujet-écrivant.

Bibliographie

Conderman, Greg, Hedin, Laura & Bresnahan, Val (2013). *Strategy Instruction for Middle and Secondary Students with Mild Disabilities Creating Independent Learners*, éditeur Corwin.

Connolly, Paul (1989). « Writing and the Ecology of Learning », *Writing to Learn Mathematics and Science*, Ed. Paul Connolly and Teresa Vilardi, New York, NY: Teachers College Press.

Grahay, Marcel & Dutrévis, Marion (2015). *Psychologies des apprentissages scolaires*, de Boeck supérieur, 2e édition.

Mather, Nancy & Wendling, Barbara (2009). *Writing Assessment and Instruction for Students with Learning Disabilities*, éditeur Jossey Bass.

Tauveron, Catherine (1996). « Des pratiques d'évaluation aux pratiques de révision : quelle place pour l'écriture littéraire ? ». *Repères*, no 13.

Communautés de lecteurs en ligne, de la sociabilité littéraire aux jeux lectoraux

Fabienne SOLDINI
CNRS, Aix Marseille Univ, LAMES, Aix-en-Provence (France)
<soldini@mmsh.univ-aix.fr>

ABSTRACT: Readers Web Community, from Literary Sociability to Reading Games

This paper analysis web sociability inside a reader's web club including several thousand members. It treats about particular shapes of reading games: challenges created and organised by readers, which can be named literary, paraliterary and quantitative. Although the club claims books eclecticism, because all kinds of literary genres are present including the less cultural and everyone can be a member, actually a kind of cultural hierarchy still remains, that isn't abolished but has moved. From literary hierarchy about literary genres it became to kind of reading acts, in the benefice for hard readers provided with an important school capital.

KEYWORDS: *clubs de lecteurs, numérique, lecture, jeux*

Les clubs numériques de lecteurs s'organisent en communautés en ligne qui rassemblent plusieurs milliers de lecteurs venus échanger sur un loisir commun : la lecture. En offrant un lieu de sociabilité littéraire spécifiquement numérique ces sites mettent en contact et en réseau de parfaits inconnus dans un premier temps, celui de l'inscription en ligne, sur la base d'une pratique culturelle commune devenue activité de loisirs et dans un second temps, celui de l'investissement dans des pratiques discursives et/ou ludiques lectorales recensées et commentées en ligne pour les adhérents les plus investis, sur la base d'affinités lectorales spécifiques.

L'étude de ces sites permet de saisir des formes de réception qui se donnent à voir et plus précisément à lire car médiatisées et codifiées par la parole écrite sous forme de compte-rendu de lecture, de débats autour des livres et de la lecture ainsi que de jeux lectoraux. Les clubs numériques de lecteurs peuvent être définis comme des réseaux sociaux numériques. En tant que tels, ils se détachent des clubs de lecteurs traditionnels, où les interactions entre lecteurs se réalisent en face à face tandis qu'elles sont médiatisées et dématérialisées via internet. Leur nombre considérable d'adhérents constitue une autre différence notable : alors que les clubs traditionnels tournent généralement aux alentours d'une dizaine d'usagers se retrouvant régulièrement une à plusieurs fois par mois[1], les clubs numériques de lecteurs rassemblent

[1] *Cf.* Christophe Evans, « La socialisation privée des lectures : Circuit prête-main, tournantes et clubs de lecture », in Buch E., Burgos M. et Evans C. (dir.). *Sociabilités du livre et communautés de lecteurs. Trois études sur la sociabilité du livre*, BPI, 1996, pp. 23-109 ; Mary

plusieurs dizaines de milliers d'inscrits, dont les usagers les plus actifs se connectent quotidiennement.

Plusieurs clubs de lecteurs francophones existent qui rassemblent un important public d'inscrits. J'ai choisi comme terrain d'analyse des interactions discursives lectorales le forum du site *Livraddict*, forum constituant un espace discursif et ludique. Cet article va exposer les hypothèses que j'ai construites par observation et analyse de messages sur les sociabilités lectorales ludiques centrées autour des pratiques de lecture et médiatisées par l'écriture.

1. Le forum, espace discursif de sociabilité lectorale

Créé en septembre 2009 par une bloggeuse et un codeur informatique[2] à partir d'un forum intitulé *Nos livres et nous*, *Livraddict* s'est rapidement développé jusqu'à devenir un véritable réseau social numérique comportant un nombre conséquent d'inscrits, en progression constante. Ainsi le 21 mars 2018 le site comptait 57 351 inscrits, le 24 septembre 2018 61 790 inscrits, le 18 janvier 2019 64 247 inscrits et un an plus tard le 17 janvier 2020 73 238 inscrits, gagnant régulièrement environ 9 000 inscrits par an.

Le site possède un important forum de discussions, dont les messages se comptent par dizaines de milliers. Les pratiques scripturales sont favorisées par le site tout en étant régies par un ensemble de règles et de contraintes d'écriture. Au sein de ce forum je me suis intéressée à une pratique ludico-lectorale innovante, les challenges. C'est l'importance du nombre de challenges qui a déterminé le choix de *Livraddict* comme terrain d'observation, ce site étant en effet celui qui en proposait le plus grand nombre au moment du travail de terrain[3], un peu plus de deux cents par an[4]. Toutefois la participation des usagers inscrits[5] au forum et plus encore aux challenges s'avère minime si on la confronte au nombre total d'inscrits. Si le site comptait le 21/03/18 57 351 inscrits, cela ne signifie pas pour autant 57 351 usagers actifs, car ce forum fonctionne comme tous les forums avec une minorité d'usagers très impliquée et visible et une majorité silencieuse, ou « public invisible[6] », d'inscrits et de non-

Leontsini et Jean-Marc Leveratto, *Internet et la sociabilité littéraire*, 2008 ; Viviane Albenga, *S'émanciper par la lecture : genre, classe et usages sociaux des livres*, PUR, 2017.

[2] Jess et Baba.

[3] En 2017-2018.

[4] Ainsi en 2017 le site a présenté 201 challenges organisés par les lecteurs, qui ont comptabilisé en tout 63 892 messages. Et fin mars 2018, on dénombrait 160 challenges organisés sur *Livraddict* regroupant 42 278 messages ; comparativement les autres deux sites qui en proposent, *Book.Node* et *Babelio* comptabilisaient respectivement 82 et 29 challenges.

[5] Seuls peuvent écrire des messages sur le forum et participer à des challenges les usagers qui se sont inscrits sur le site, i.e. qui ont fourni une adresse mail et un pseudonyme d'usager.

[6] Valérie Beaudouin, « Forums en ligne : des espaces de co-production de la connaissance et du lien social », in Martin O., Dagiral E., *L'ordinaire d'internet. Les web dans nos pratiques et relations sociales*, Armand Colin, 2016, p. 218.

inscrits. Cette scission entre minorité impliquée et majorité silencieuse est une constante du fonctionnement des forums ; J. S. Beuscart, É. Dagiral, et S. Parasie ont ainsi montré que 1% des participants aux forums produisait 50 % des messages[7]. Les challenges demeurent un microphénomène, y compris au sein même du site. Mais ce microphénomène est non seulement très visible dans l'espace forum, car leurs topics sont régulièrement alimentés par les lecteurs et donc apparaissent dès la page d'ouverture du forum qui affiche les discussions les plus récentes, mais ils témoignent également d'un rapport à la lecture qui *a priori* bouleverserait les hiérarchies culturelles, les œuvres de fiction[8] étant utilisées prioritairement comme objet de divertissement, même si le divertissement lectoral autorise voire favorise une autoréflexivité et participe ainsi à la construction d'un soi émancipé[9].

Ce bousculement de la hiérarchisation culturelle, selon lequel le plaisir du lire l'emporte sur sa valeur de légitimité culturelle, est affiché clairement par *Livraddict* sur sa page de présentation du site : « Le but avoué est de permettre les échanges sur toutes les lectures qui passionnent les membres, sans discrimination de genre et sans préjugé de qualité. Dès le départ, la porte est ouverte aux lecteurs de tous horizons, des amateurs d'Harry Potter aux spécialistes de Shakespeare, des inconditionnels de la science-fiction aux passionnés de bit-lit. Seuls sont bannis les esprits élitistes et les ennemis de la convivialité[10] ».

Livraddict fait montre d'une acceptation de tous les genres littéraires, y compris les moins légitimés, soulignée par le refus affirmé de ce qui est défini comme de l'élitisme, en fait la valorisation exclusive des formes et œuvres littéraires consacrées. Ainsi, le site s'adresse entre autres à un public amateur de littérature populaire, ainsi qu'à un public jeune par les genres littéraires auxquels il est fait référence : la littérature jeunesse avec la série *Harry Potter*, la bit-lit[11] et la science-fiction, la bit-lit surtout lue par les filles et la science-fiction dotée d'un lectorat plus masculin. Au final l'éclectisme revendiqué signifie l'intégration voire la dominance des littératures de genres et des littératures jeunes et populaires. Le site affiche donc un positionnement culturel où la lecture n'est pas posée comme une pratique culturelle discriminante et socialement classante, qui serait porteuse d'une valeur culturelle ajoutée.

Tous les livres, quel que soit leur genre, ont le droit de cité, tous les lecteurs aussi, puisque l'inscription, gratuite, est ouverte à tout internaute. Ce qui laisserait à penser que cet espace illustrerait la « démocratie internet[12] », prônant une égalité dans les livres lus et par conséquent chez les lecteurs. En réalité une hiérarchisation demeure ; elle n'a pas été abolie, mais déplacée sur l'écriture et les manières de lire. Et les challenges lectoraux illustrent ce déplacement de la hiérarchie lectorale et culturelle.

---

[7] « Sociologie des activités en ligne », *Terrains & travaux*, vol. 15, no. 1, 2009, p. 3.

[8] Les romans sont les livres plus lus et mentionnés sur le site

[9] *Cf.* Michèle Petit, *Éloge de la lecture. La construction de soi*, Paris, 2012 ; Viviane Albenga, *op. cit.*

[10] <http://en.calameo.com/read/0002092165807e2bd3742>.

[11] Ce terme désigne des romans qui mêlent les littérature fantastiques et sentimentales, racontant des histoires d'amour entre vampires et mortel.le.s.

[12] Dominique Cardon, *La démocratie internet. Promesses et limites*, Seuil, 2010.

2. Les challenges, une pratique ludico-lectorale

Lors de la création du site, les challenges étaient réservés exclusivement aux membres inscrits détenteurs d'un blog. En effet la première définition donnée du challenge par le site était celle-ci : « Challenge = défi ; dans le cadre de la blogosphère littéraire, il s'agit de blogueurs prenant ensemble l'initiative de lire, sur une certaine période, un certain nombre de livre sur un certain thème ou d'un certain auteur. Un blogueur centralise les inscriptions puis chacun fait son bilan[13]».

Cette définition a été modifiée en 2018, tenant compte d'une réalité des pratiques ludico-lectorales et des usages scripturaux en vigueur sur le site : progressivement les organisateurs des challenges intégraient des lecteurs non blogueurs et autorisaient la rédaction d'une notice critique sur le topic du challenge en remplacement d'un lien vers un blog, ce qui a fini par aboutir à ce que la majorité de participants aux challenges soient des non blogueurs. Désormais, les challenges sont ainsi définis : « Challenge = défi ; dans le cadre livresque, il s'agit de membres prenant ensemble l'initiative de lire, sur une certaine période, un certain nombre de livres sur un certain thème ou d'un certain auteur par exemple. Sur *Livraddict*, des challenges sont proposés auxquels tous les membres peuvent participer[14] ».

La détention d'un blog n'est plus la condition *sine qua non* pour participer à un challenge en tant que lecteur. Cependant les compétences scripturales du lecteur restent requises puisque la majorité des organisateurs de challenges exigent la rédaction de plusieurs lignes critiques sur le livre lu, tant dans un souci d'expression au sein du challenge de sa valeur lectorale attribuée que de vérification de la réalité de l'acte de lecture effectué. Ainsi si la différenciation entre blogueurs et non blogueurs semble abolie, il demeure cependant une discrimination affirmée car basée sur la maîtrise de compétences scripturales. En effet, écrire sur ses lectures requiert des ressources culturelles et linguistiques, syntaxiques et sémantiques, ainsi qu'une aisance rédactionnelle, dont sont davantage dotés les détenteurs d'un solide capital scolaire, qui connaissent les codes scripturaux pour rendre compte d'un ouvrage littéraire tout en possédant la confiance sociale en leur propre jugement de goût nécessaire à sa publicisation.

2.1. Challenges littéraires, paralittéraires, quantificatifs

Les objectifs des challenges peuvent être résumés ainsi : lire le plus de livres possible dans un temps donné, généralement variable d'un mois à un an, même si existent des challenges qui ne durent qu'un week-end tandis que d'autres courent sur plusieurs années. Les organisateurs des challenges[15] proposent un ensemble de contraintes lectorales auxquelles choisissent d'adhérer les lecteurs qui y participent[16], contraintes dont le respect est nécessaire pour atteindre l'objectif posé par le challenge. J'ai

[13] <https://www.livraddict.com/faq.php.>.
[14] <https://www.livraddict.com/faq.php>.
[15] Qui sont majoritairement des organisatrices.
[16] Qui sont majoritairement des lectrices.

construit une typologie des challenges à partir de leurs objectifs exprimés et des contraintes lectorales inhérentes, qui peuvent se regrouper en trois catégories, que j'ai appelées littéraires, paralittéraires et quantificatifs.

Les challenges littéraires ont pour objectif lectoral de lire un maximum de livres d'un auteur[17], d'un genre fictionnel[18] ou d'une aire géographique précis, qu'il s'agisse d'un pays[19] ou d'une région du monde[20], en vue d'acquérir ou de développer une connaissance plus étendue d'œuvres littéraires nourrissant le capital culturel du lecteur, qu'il s'agisse de formes littéraires socialement valorisées ou entachées de non légitimité. Ainsi ces challenges proposent un accroissement cumulatif de connaissances aussi bien des littératures sentimentales[21] par exemple que de la littérature consacrée[22] ou canonisée[23]. Construits sur un modèle scolaire, ils visent l'acquisition d'une micro-érudition, par la lecture exhaustive de l'ensemble des œuvres d'un auteur par exemple, ou d'un minimum de connaissances valorisables dans « un marché sur lequel on peut placer un discours concernant les lectures[24] ».

Inversement, les chalenges paralittéraires, plutôt que de s'attacher à l'œuvre littéraire en elle-même, s'intéressent essentiellement aux éléments de son paratexte (couverture, titre…), lesquels varient selon l'édition/collection dans laquelle elle est publiée, même si parfois ils peuvent prendre en compte des éléments du récit, telle une caractéristique particulière des personnages comme le genre, l'âge ou la profession. Les consignes lectorales établissent ainsi les critères de choix des livres à lire selon, par exemple, la couleur de la couverture[25], les items de son illustration[26] ou bien encore des caractéristiques sémantiques ou syntaxiques de son titre[27].

Nombreux sont aussi les challenges paratextuels qui cherchent à reproduire en les adaptant à une forme lectorale numérique des jeux de société tels le *Scrabble*, le *Uno* ou encore les *Bingo* et autres *Loto*[28]. Dans le cadre de ces challenges, ce n'est plus l'emmagasinement de connaissances liées à la pratique culturelle de lecture qui importe mais le divertissement lié à l'activité de loisirs lectorale[29].

Les challenges quantificatifs se détachent des deux premiers challenges en ce sens qu'ils se désintéressent totalement du texte littéraire et de son paratexte. Les livres ne sont plus considérés en tant qu'œuvres littéraires ni en tant que supports

---

[17] *Daphné du Maurier*, *Laurent Gaudé*…
[18] *Horreur et épouvante* ; *ABC thrillers/policiers.*
[19] *Ecosse*, *A la découverte de l'Inde*…
[20] *Raconte-moi l'Asie*, *Les littératures slaves*…
[21] *Challenge ABC Romance 2018* ; *Romances historiques*…
[22] *Prix Nobel de Littérature*.
[23] *100% classiques* ; *Rougon-Macquart*…
[24] Pierre Bourdieu, « La lecture : une pratique culturelle » in Bourdieu P., Chartier R. (dir.), *Pratique de la lecture*, Rivages, 1985, p. 224.
[25] *Bookineurs en couleurs One color cake*…
[26] *Des gages ta pàl*, *Challenge des 170 idées*…
[27] *120 mots pour 120 livres*, *Un mot, des titres*…
[28] *Bingo de l'imaginaire*, *Mini-bingo d'hiver*, *Snakes and ladders*…
[29] Ces deux fonctions lectorales ne s'excluant pas mais au contraire pouvant se compléter et se nourrir.

d'un paratexte qui les illustrerait, mais en tant qu'objets ordinaires dont l'usage peut être comptabilisé. Les livres lus sont recensés et quantifiés[30], le but de ces challenges étant de lire le plus de livres possibles, indépendamment de leur contenu culturel et/ou de divertissement, sur une période pouvant varier d'un week-end à une année civile, travaillant et exposant la qualité de lecteur de leurs participants.

2.2. Définition d'un soi lecteur et normativité de la lecture

Les challenges quantificatifs établissent une hiérarchisation chiffrée au sein de laquelle le lecteur peut se positionner. La qualité de lecteur se décline alors sous des appellations hiérarchisantes établies par l'organisateur du challenge. Par exemple, le challenge *Lire des romans en 2018*[31] qui établit cette hiérarchie : « 10 livres : lecteur occasionnel ; 20 livres : lecteur amateur ; 30 livres : lecteur occupé ; 50 livres : bon lecteur ; 70 livres : lecteur de bronze ; 90 livres : lecteur d'argent ; 110 livres : lecteur d'or ; 130 livres : lecteur passionné ; 150 livres : lecteur insociable ; 170 livres : lecteur acharné ; 190 livres : lecteur pro ; 210+ livres : consommateur inépuisable[32] ».

La qualité de lecteur se montre et se démontre par l'accumulation de lectures déclarées, le chiffre faisant office de preuve dans une société contemporaine où le *self-tracking*[33] devient une pratique ordinaire de connaissance de soi par la mesure jusqu'alors d'activités somatiques quotidiennes et/ou routinières, telles le nombre de pas effectués en une journée, le nombre de calories brûlées, etc. Désormais par la comptabilisation d'éléments définitionnels de la pratique lectorale, la mesure de soi s'applique également aux activités cognitives. Ainsi, ce peut être le nombre de pages lues en une année[34] qui spécifie le lecteur, voire même en une journée, faisant alors fi du rythme de lecture spécifique à un individu lié à ses capacités de déchiffrement d'un texte. Ainsi ce challenge, *le challenge des 400,* qui propose de prendre en compte l'activité lectorale à partir de trente pages d'un roman lues par jour :

> Ce challenge est pour tous ceux qui pensent ou qui ont envie que la lecture soit quelque chose de régulier et de constant dans leur vie. Pour cela le but est d'accumuler au minimum 400 points dans une année. Vous me dites 400 points, ok, mais c'est quoi ces points ? (…) J'estime qu'une journée où on a vraiment lu est une journée où on a lu soit :
> - 30 pages d'un livre dans notre langue maternelle (français pour la plupart d'entre nous mais ça peut être une autre pour d'autres) en sachant que certains ont 2 langues maternelles.
> - 10 pages d'un livre d'une langue étrangère.

---

[30] *Combien de livres en 2019, Challenge des 100 romans en 2019, Challenge des 100 livres en 2019…*

[31] Challenge proposé tous les ans, qui comptabilise le nombre de romans lus au cours de l'année civile.

[32] <https://www.livraddict.com/forum/viewtopic.php?id=28816>.

[33] Fabien Granjon, Véra Nikolski, Anne-Sylvie Pharabod, « Métriques de soi et self-tracking : une nouvelle culture de soi à l'ère du numérique et de la modernité réflexive ? », *Recherches en communication*, vol. 36, 2011, pp. 13-26

[34] *En 2019 je compte mes pages, Challenge compte tes pages*.

> Chaque 30 pages lues d'un même livre dans votre langue maternelle dans une journée rapporte 1 point, attention 59 pages lues dans une journée c'est quand même qu'un seul point, seules les tranches complètes de 30 pages rapportent un point.
> Chaque 10 pages d'un même livre dans une langue étrangère dans une journée rapporte 1 point, attention 19 pages lues dans une journée c'est quand même qu'un seul point, seules les tranches complètes de 10 pages rapportent un point.
> Les pages consécutives c'est pour un seul et même livre, si vous changez de livre ça remet à 0.
> 365 ou 366 points dans une année peuvent alors suffire vous me direz. Et non, le Challenge c'est 400 points et pas un de moins.
> Pas plus de 10 points par jour. Peu importe combien de pages vous avez lu, le max c'est 10 points.[35]

Le challenge des 400 impose une normativité de la lecture où le fait d'être lecteur n'est pas tant d'accomplir l'activité cognitive de déchiffrement et d'interprétation d'un texte que de s'extraire journellement de manière prolongée des espaces-temps sociaux contraints pour pouvoir l'accomplir. Le lecteur n'est pas celui qui lit mais celui qui lit au moins une demi-heure par jour, puisque le format standardisé d'un déchiffrement lectoral établit la vitesse « normale[36] » de lecture autour de deux cent cinquante mots par minute et qu'il est d'usage de considérer qu'en une heure un lecteur ordinaire peut lire entre 6 soixante et quatre-vingts pages[37]. Ce challenge, bien qu'affirmant s'adresser à ceux qui veulent faire de la lecture une pratique culturelle régulière, interpelle les forts lecteurs qui se caractérisent par l'assiduité de leur pratique, et qui « consacrent en moyenne 67 minutes par jour à la lecture loisir[38] ». Être lecteur serait donc lire régulièrement un minimum de trente pages par jour, ce qui aboutirait à douze mille pages lues dans une année, plaçant le lecteur qui accomplit ce challenge au second niveau du challenge *En 2019 je compte mes pages*[39], qui en comporte six.

Derrière ces différentes définitions du lecteur se profilent les représentations sociales de ce qui est défini comme le « vrai » ou le « bon » lecteur, i.e. celui qui lit beaucoup et de façon régulière. Nous faisons l'hypothèse que la normativité de la lecture et la logique discriminatoire qui en découle ne sont pas l'expression d'une volonté délibérée d'exclusion de lecteurs non conformes à un modèle de lecteur défini, mais s'avèrent l'expression de représentations sociales de ce doit être la lecture, représentations qui découlent d'une vision de la lecture lettrée comme partie prenante de la culture cultivée.

---

[35] Challenge livre addict : <http://www.livraddict.com/forum/viewtopic.php?id=26843>.

[36] Opposée à ce qui est défini comme la vitesse « pathologique » des personnes diagnostiquées dyslexiques.

[37] *Cf.* François Richaudeau. « Que valent les statistiques sur la lecture ? », *Communication et langages*, n°11, 1971. pp. 77-94

[38] Paquienséguy Françoise, Miguet Mathilde, *Le lectorat numérique aujourd'hui. Pratiques et usages. Résultats d'enquête*. Éditions des archives contemporaines, 2015, p. 70.

[39] Ce challenge catégorise ainsi les lecteurs : « « De 5 001 pages à 10 000 pages : Lecteur novice ; De 10 001 pages à 20 000 pages : Lecteur émérite ; De 20 001 pages à 30 000 pages : Lecteur inné ; De 30 001 pages à 40 000 pages : Lecteur expert ; De 40 001 pages à 50 000 pages : Lecteur de compétition ; Plus de 50 001 pages : Lecteur marathonien ».

3. Une pratique ludico-littéraire dans un entre-soi lectoral

Ces représentations de la lecture comme pratique lettrée s'exerçant de manière réglée par l'adhésion aux contraintes des challenges et de manière normée par un volume de lecture important réalisé dans une temporalité contrainte génèrent la création d'un entre-soi lectoral au profit de ce que l'on nomme les forts et très forts lecteurs[40].

En effet les challenges sont essentiellement réalisés par ces (très) forts lecteurs, qui peuvent y appliquer des stratégies lectorales en vue du gain symbolique qu'est la victoire au challenge, gain qui établit leur qualité de fort donc de « bon » lecteur. L'une des stratégies est la multiplicité de livres lus dans une similarité temporelle : il peut s'agir deux ou trois livres lus en même temps, en fonction des désirs d'évasion cognitive des lecteurs et des espaces-temps accordés à cette pratique de loisirs, voire plus, comme cette lectrice qui affirme dans un topic consacré aux challenges[41] : « Je suis du genre à lire cinq bouquins en même temps ». Cette multiplicité lectorale n'est pas un éparpillement cognitif mais un choix de livres adaptés en fonction des espaces temps contraints des ordres sociaux dans lequel s'inscrit le lecteur : ainsi il y a le livre pour les déplacements en transports en commun tel le recueil de nouvelles, le livre qu'il faut lire pour ses études ou son travail et le livre que l'on lit le soir chez soi pour son plaisir. Elle est une des caractéristiques de la pratique de lecture des grands et très grands lecteurs étudiés par F. Paquienséguy et M. Miguet[42] et constitue l'une des formes de la rationalisation de la pratique de lecture, à l'instar de sa planification. Cette lectrice explique l'organisation de sa pratique à travers l'organisation du choix des livres en fonction des contraintes lectorales posées par les challenges auxquels elle participe :

> Je participe à beaucoup de challenges, sur plusieurs sites et j'en organise également. Mon premier objectif est de baisser ma PAL[43] de façon ludique. En début d'année je la décortique pour faire correspondre une lecture à plusieurs challenges afin de rester dans mon périmètre (une centaine de livres par an). J'ai un fichier xls avec plusieurs onglets et un code couleur et chaque mois je prépare ma PAL en fonction des challenges (certains sont liés au mois ou à la saison). Je reprends cette PAL dans mon suivi de lecture et à la fin du mois je fais le bilan. Mon second objectif est de comptabiliser, pour le plaisir de mettre des chiffres sur le nombre de pages, le nombre de livres ; ça ne sert strictement à rien mais je ne peux pas m'en empêcher.

Ces stratégies ludico-lectorales obéissent à une logique de rentabilité maximale, indépendamment de leur apport en capital culturel, puisque des livres appartenant à un

[40] Olivier Donnat lors de ses analyses des *Pratiques culturelles des Français* a établi cette typologie des lecteurs : le petit lecteur lit moins de 10 livres par an, le moyen lecteur entre 10 et 25 livres an, et le fort lecteur plus de 25 par an. Est considéré comme très fort lecteur celui qui lit plus de 50 livres par an.

[41]< https://www.livraddict.com/forum/viewtopic.php?p=2&id=30104

[42] *Op.cit.*

[43] L'acronyme « PAL » qui signifie « pile à lire » désigne l'ensemble des livres non lus possédés par le lecteur.

genre très mésestimé comme la littérature sentimentale peuvent apporter un nombre important de points et permettre au lecteur d'obtenir un gain symbolique par sa victoire au challenge ou sa place sur le podium des meilleurs lecteurs, i.e. des plus performants. C'est ainsi que les fortes lectrices exclusives de romans sentimentaux, considérées comme des faibles lectrices, sans égard pour la quantité de livres lus, par O. Donnat[44], peuvent participer à la majorité des challenges lectoraux voire en remporter certains, car le capital culturel et de prestige y joue un rôle nettement moindre que l'intensité de la pratique. Bien que les travaux de Janice Radway[45] et de Bruno Péquignot[46] aient montré que les lectrices de romans sentimentaux ne sont pas des lectrices passives mais au contraire investissent leurs lectures de stratégies dont celle de la résistance, rendant difficile l'assimilation de leur lecture à de la faible voire non lecture, le genre lu étant déconsidéré, la lectrice fait à son tour l'objet de déconsidération. Puisque dans l'espace des challenges, il ne s'exerce pas de jugement social de valeur sur la qualité de livres lus, la pratique de lectures illégitimes y devient une pratique ludique lectorale légitimée, car elle permet de remporter un gain symbolique et participe à la construction d'un soi lecteur et fort lecteur, reconnu dans l'entre-soi du challenge par ses pairs, qui sont aussi des lecteurs et des forts lecteurs. Si la lecture de genres paralittéraires offre ce gain symbolique qu'est la reconnaissance de la qualité de lecteur, on constate toutefois que le refus affiché par et sur le site de la hiérarchie littéraire n'abolit pas la pratique de lecture comme pratique sociale classante mais aboutit à un déplacement des stratégies distinctrices ; la hiérarchisation lectorale se substitue à la hiérarchisation littéraire.

En effet, les challenges, par leurs modalités spécifiques, constituent un dispositif qui favorise la reproduction d'un entre soi social lectoral. Cet entre-soi lectoral se fonde sur certaines variables sociales traditionnelles tel que le genre, puisque les lecteurs accomplissant les challenges sont majoritairement des lectrices, illustrant le goût des femmes pour la lecture et pour la lecture de fiction[47]. De plus, les forts lecteurs s'avèrent bien souvent dotés d'un capital culturel scolaire, même si certaines de leurs lectures relèvent d'une illégitimité culturelle. Cette coexistence des genres littéraires révèle un éclectisme dans la pratique[48], l'éclectisme étant devenu une des variables de la distinction culturelle, au même titre que l'omnivorisme[49], qui reste l'apanage d'un milieu social cultivé. En revanche, il ne s'agit pas un entre-soi générationnel puisque les lecteurs aussi bien jeunes que plus anciens se côtoient au sein d'un même challenge.

---

[44] *Les Français face à la culture. De l'exclusion à l'éclectisme*, la Découverte, 1994.

[45] *Reading the Romance: Women, Patriarchy and Popular Literature*, University of North Carolina Press, 1991.

[46] *La relation amoureuse : essai d'analyse sociologique du roman sentimental*, l'Harmattan, 1991.

[47] *Cf.* Olivier Donnat, 2009, *op. cit*.

[48] Philippe Coulangeon analyse la *« montée de l'éclectisme des goûts et de brouillages des frontières entre registre savants et populaires »* (*Les métamorphoses de la distinction. Inégalités culturelles dans la France d'aujourd'hui*, Grasset, 2011, p. 119).

[49] Guy Bellavance, Myrtille Valex, Michel Ratté, « Le goût des autres. Une analyse des répertoires culturels de nouvelles élites omnivores », *Sociologie et sociétés*, Volume 36, pp. 27-57, 2004.

En effet, ce qui caractérise cet entre-soi est l'assiduité et l'intensité de la pratique lectorale, qui récompense les forts lecteurs tout en en excluant les petits.

Les challenges illustrent ainsi la dualité d'internet, à la fois démocratisation des usages et de la parole écrite et asymétrie entre les individus par la reproduction de hiérarchies culturelles. Démocratisation puisque l'inscription dans les sites est ouverte à tous et que tous les genres de livres, même les plus illégitimes, y sont présents et peuvent faire l'objet de mise en discours scriptural. Les lecteurs trouvent un espace où s'accomplir en tant que lecteurs en accomplissant une pratique culturelle, devenue pratique de loisir, qui affirme en la publicisant et en la chiffrant leur identité de lecteur. Mais bien souvent seuls les forts lecteurs peuvent participer aux challenges, qui requièrent en plus des compétences lectorales et scripturales, des compétences pointues d'évaluation de ses capacités lectorales, sans sur- ni sous-estimation[50], et de gestion de son temps de lecture. Apparaissent alors favorisés les lecteurs qui lisent beaucoup et vite, sachant s'exprimer par écrit sur leurs lectures, et ayant du temps à leur consacrer, ainsi que parfois un investissement économique notable en raison du volume de la pile à lire indispensable pour jouer à bon nombre d'entre eux. De fait, la discrimination sociale et culturelle ne porte plus sur les livres ou les genres lus mais sur les compétences lectorales et scripturales et la distinction ne s'exerce plus entre lecteurs et non lecteurs puisque tous les participants lisent, mais entre petits/moyens et forts/très forts lecteurs. Les petits lecteurs se trouvent exclus des challenges, soit parce que l'inscription leur est refusée[51], soit parce qu'ils décident d'abandonner le challenge[52], s'apercevant qu'ils n'arrivent pas à suivre le rythme

[50] Par exemple les règles du challenge *En 2018 je compte mes* pages stipulent : « Lire un nombre défini de pages tout au long de l'année 2018 et s'inscrire dans un objectif pour s'y tenir. Aucune marge d'erreur n'est acceptée. Autrement dit, si à la fin de l'année, vous avez dépassé ou au contraire êtes trop à la bourre, c'est tant pis. D'où l'important de bien se déterminer maintenant. Lors de votre inscription, merci de m'indiquer dans quel palier vous souhaitez participer. (Vous pouvez modifier ce palier jusqu'au 31 décembre 2017, après c'est trop tard.). Pour le bilan je vous laisse gérer comme vous voulez. Fin de livre, fin de semaine, fin de mois, tous les trimestres, c'est comme vous l'sentez et comme ça vous arrange. » (<https://www.livraddict.com/forum/viewtopic.php?id=28684>).

[51] *« Les règles : 1) Chaque lecture rapporte un point. Le nombre de lectures à effectuer est de 36 livres minimum et de 46 livres maximum. Si vous ne lisez pas régulièrement ce genre merci de ne pas vous inscrire. »* (<https://www.livraddict.com/forum/viewtopic.php?id=27892>).

[52] *« Pour d'autres [challenges], il y a une liste de consignes et je me rends compte que ça me demande beaucoup de temps de trouver le livre qui correspond à la bonne consigne. Du coup, je pense que l'année prochaine, je limiterai le nombre de challenges auxquels je m'inscrirai. Je serai tout à fait pour un challenge qui fasse ressortir une thématique un peu atypique. Mais comme ça a déjà été dit dans ce sujet, les gens aiment les challenges nombre de livres ou de pages parce que ça leur laisse une totale liberté de lecture et qu'ils peuvent puiser dans leur PAL. Alors que quand on a une liste de consignes, à moins d'avoir une grosse PAL, une grosse médiathèque et un budget d'achat de livres, c'est pas forcément évident. Finalement, ça amène une attitude très consumériste face aux livres. »* (<https://www.livraddict.com/forum/viewtopic.php?p=2&id=30104>).

lectoral imposé[53]. Au final dans l'apparente « démocratie internet » et dans la banalisation du lire, il demeure des espaces réservés à une micro-élite, des espaces de l'entre soi, où ce qui discrimine les lecteurs est la forte consommation lectorale, transformant une activité culturelle en une pratique de loisirs, devenue en performance quantifiable.

Bibliographie

Albenga, V. (2017). *S'émanciper par la lecture : genre, classe et usages sociaux des livres*, Rennes, PUR,

Beaudouin, V. (2016). « Forums en ligne : des espaces de co-production de la connaissance et du lien social ». In : O. Martin & E. Dagiral, *L'ordinaire d'internet. Les web dans nos pratiques et relations sociales*, Paris, Armand Colin,

Bellavance, G, Valex, M., & Ratté, M. (2004). « Le goût des autres. Une analyse des répertoires culturels de nouvelles élites omnivores ». *Sociologie et sociétés*, Volume 36, pp. 27–57.

Beuscart, J.-S., Dagiral, E., & Parasie, S. (2009). « Sociologie des activités en ligne ». *Terrains & travaux*, vol. 15, n° 1.

Bourdieu, P. (1985). « La lecture : une pratique culturelle ». In : P. Bourdieu & R. Chartier (dir.), *Pratique de la lecture*, Marseille, Rivages.

Cardon, D. (2010). *La démocratie internet. Promesses et limites*. Paris : Seuil.

Coulangeon, P. (2011). *Les métamorphoses de la distinction. Inégalités culturelles dans la France d'aujourd'hui*. Paris : Grasset.

Donnat, O. (1994). *Les Français face à la culture. De l'exclusion à l'éclectisme*. Paris : La Découverte.

Donnat, O. (2009). *Les Pratiques culturelles des Français à l'ère numérique. Enquête 2008*. Paris : La Découverte.

Evans, C. (1996). « La socialisation privée des lectures : Circuit prête-main, tournantes et clubs de lecture ». In : E. Buch, M. Burgos & C. Evans (dir.), *Sociabilités du livre et communautés de lecteurs. Trois études sur la sociabilité du livre*, Paris, BPI, pp. 23-109.

Granjon, F., Nikolski, V., & Pharabod, A.-S. (2011). « Métriques de soi et self-tracking : une nouvelle culture de soi à l'ère du numérique et de la modernité réflexive ? ». *Recherches en communication*, vol. 36, pp. 13-26.

Leontsini, M. & Leveratto, J.-M. (2008). *Internet et la sociabilité littéraire*. Paris : BPI.

[53] *« Je trouve que certains challenges sont une prime à ceux qui, pour une raison ou une autre, ont la possibilité de lire toute la journée ou lisent très vite. C'est de toute façon très inégalitaire. Après, tu vas me dire qu'on est libre de ne pas s'y inscrire si on sait qu'on ne peut pas tenir le rythme. Mais peut-être que dans la conception des challenges, il y a moyen de les réinventer pour que ça ne soit pas juste une prime au plus gros lecteur. »* (<https://www.livraddict.com/forum/viewtopic.php?p=2&id=30104>).

Paquienséguy, F. & Miguet, M. (2015). *Le lectorat numérique aujourd'hui. Pratiques et usages. Résultats d'enquête*. Paris : Éditions des archives contemporaines.

Péquignot, B. (1991). *La relation amoureuse : essai d'analyse sociologique du roman sentimental*. Paris> l'Harmattan.

Petit, M. (2012). *Éloge de la lecture. La construction de soi*. Paris : Belin.

Radway, J. A. (1991). *Reading the Romance: Women, Patriarchy and Popular Literature*. Chapel Hill : University of North Carolina Press.

Richaudeau, F. (1971). « Que valent les statistiques sur la lecture ? ». *Communication et langages*, n°11, pp. 77-94.

The "cannibal meal" amongst the Tupinamba in Brazil (16th century)

Jérôme THOMAS
Paul Valéry University, Montpellier III (France)
<jerome.thomas@univ-montp3.fr>

ABSTRACT

In the coastal areas of Brazil, during the 16th century, Europeans met ethnics groups, called indistinctly Tupinamba, fierce warriors practicing ritual cannibalism. "I come, as for me, your future food". With these unambiguous words, the prisoner announced himself when he arrived near the village of the man who had captured him on the battlefield. From the outset, the captive is considered only for the meat he represents. Integrated in the community, allowed to marry, to become a father, to live almost like the members of the tribe, years could pass by before it was decided to devour the captive during a ritual codified ceremony whose culmination was the "cannibal meal" to which the surrounding villages – and beyond – were invited. The sacrificial ceremony which lasted several days, from three to five according to the authors, began with the welcoming of the guests and allies, using the following ritual formula: "You come to help us eat your enemy". The character and the cannibal purpose of the ceremony are unambiguous. As soon as he was killed, the captive was scalded, scraped, cut up, cooked and the pieces shared between all, men and women, babies, children and old men. Cannibalism is therefore part of a complex system that exceeds that of the explanation of revenge. Several rituals intertwine, from the complete annihilation of the enemy to the incorporation of his life force, the socialization of the youngest, the strengthening of the ties between the community's members and between its allies and friends. I will try to apprehend the cultural, social, religious, or even diplomatic role of cannibalism among the Tupi peoples of the Brazilian coast.

KEYWORDS: *cannibalism, Brazil, culture, Tupinamba*

"Tupi or not Tupi, that is the question."
Oswaldo de Andrade, *Cannibalist Manifesto*, 1928

In this article, I will discuss the ritual cannibalism among the Tupinamba from Brazilian coast. The cannibalism seems to be a symbol of America since the discovery of the New World. There are two kinds of cannibalism: endo-cannibalism or mortuary cannibalism is the consumption of the dead of one's own group. He generally involved the consumption of ashes, powdered bones or carbonized flesh. Se for example the Yanomami; exo-cannibalism or warfare cannibalism is the consumption, the physical incorporation of one's enemies. See for example the Tupinamba.

Travel literature written during the period of European exploration and colonialism made cannibalism emblematic of the New World. Allegorical representations of cannibals give the image of a savage "America", as an object of both desire and disgust and the cannibalism the ultimate sign of otherness.

Cannibalism and anthropophagy derive from different traditions. Anthropophagy is composed of the Greek words *anthropos* 'man' and *phagein* 'to eat'. Cannibalism is a misinterpretation of the term *carib*, which designated the inhabitants of the Caribbean islands: the men-eater Carib, and the peace-loving Arawak. In Carib language *cariba* means 'bold' and 'courageous'. The Caribs transformed the word to *caniba* and Spanish to *canibal*. Another line of interpretation relates the term to the dog-headed monsters of European Antiquity, parting from the latin *canis* for 'dog'. It seems that Columbus on his very first journey combined the Carib *caniba* with the latin *canis* to create *canibal* (**fig. 01, 02, 03, 04**).

Cannibalism is therefore part of a complex system that exceeds that of the explanation of revenge and it is not only the nourishment of the members of the community. Several rituals intertwine, from the complete annihilation of the enemy to the socialization of the youngest. Cannibalism has been widely accepted and practised by many societies as a way to interact with their gods and elements of the spirit world, as well as with the perceived nature of humanness in its positive and negative guises. The magical of cannibalism involves the belief that by the ingestion of body parts, properties were passed from one human to another, or from human to god and vice versa.

So, I will try to apprehend the cultural, social, religious role of cannibalism among the Tupi people and to show that cannibalism structures strongly the Tupi society more than a « delicious banquet of human meal ».

I. The Tupi world and the foreign accounts

A. Tupi society

1. The structures of Tupi society

The Tupinamba were another group of Tupi-speaking people (**fig. 05**). They occupied the area along the coast of Brazil in fifteenth century when Portuguese explorers arrived. They were located along two thousand miles of the eastern coast of Brazil. Possibly centuries earlier they had migrated from the South to the northern coast and settled in communities. It appears that the Tupinamba were motivated to move about both in search of more fertile soil, fish, game and other sources of food and because in their mythology they discuss the search for a "land without devil."

In Tupinamba villages, inhabitants were organized according to families, related by blood and marriage (**fig. 06**). A typical village might have about thirty families, living in groups about one hundred, in huge houses. Within these great houses, families occupied defined units that they delineated by stringing hammocks around a specific space. A male leader occupied the living area at the head of the long house with his wives, female slaves and a few boys.

2. Fierce warriors

Tupinamba are known for their warfare (**fig. 07, 08**). Tupinamba men were feared as expert warriors, who took captives and engaged in ritual cannibalism, against other Tupi groups. Much of their warfare had many of the same rituals and ceremonies known among other groups like Mundurucu but Tupinamba placed ritual cannibalism hight on the list of ceremonies.

3. A tragic end

The struggle for territories and the lack of strong alliances among the Tupinamba made them vulnerable to conquest by the Portuguese and French invaders (**fig. 09**). At the same time, the fact that the Tupinamba were warlike means that they were not easily conquered. While they resisted colonization, especially enslavement at the hands of the Portuguese, and scattered into far interior, their numbers were greatly reduced by disease and continual assaults by the Portuguese. By the mid-seventeenth century the Tupinamba had been eliminated from the coastal areas of Brazil.

B. The foreign testimonies

1. Some accounts from Europeans travelers

We have two kind of information about Tupinamba during sixteenth century and the beginning of the seventeenth century.

First, the Portuguese sources, essentially thank to religious and particularly the Jesuits:

- José de Anchieta, *Cartas. Correspondencia Ativa e Passiva* (c. 1560-1590);
- Pero de Magalhães de Gândavo, *Tratado da terra do Brasil e Historia da Provincia da Santa Cruz* (1576);
- Fernão Cardim, *Tratados da terra e gente do Brasil* who contains *Do clima e terra e gente do Brasil, Do principio e origem dos indios do Brasil* et la *Narrativa* (1585);
- Gabriel Soares de Sousa, *Tratado descritivo do Brasil em 1587*.

There is another foreign source from french religious, specially:

- Claude d'Abbeville, *Histoire de la mission des Pères Capucins en l'Isle de Maragnan et terres circonvoysines* (1614);
- Yves d'Evreux, *Voyage dans le nord du Brésil* (1615).

An english adventurer, Anthony Knivet in *The admirable adventures and strange fortunes of Master Anthony Knivet: an English pirate in sixteenth-century Brazil* (1591), give also important informations about this ritual and Tupinamba's life.

2. The three main works: Staden, Thevet, Léry

During the middle of the sixteenth century, three men of different confessions though similar zeal lived among the Tupinamba. These three Europeans attempted to understand the Tupi way of life and potential for conversion.

Hans Staden

First, the testimony of Hans Staden. He was a German soldier who travelled to Brazil with the Portuguese (**fig. 10, 11**). He was captured by the Tupinamba in the early one thousand five hundred and fifty and spent nine months as a captive. After his escape, he wrote and published a "true history" of his captivity which became an international success. The vivid descriptions of the Tupinamba were complemented by textual illustrations, both of which featured their way of "killing and eating their enemies."

André Thevet

Secondly, The Franciscan chaplain André Thévet, who visited Brazil with chevalier de Villegagnon to establish a French colony around Rio de Janeiro (at Guanabara Bay) and to expand French influence in the region (**fig. 12, 13**). He stayed in America from November one thousand five hundred and fifty-five to January one thousand five hundred and fifty-six. Two years later, he published his story. Some of the confusing and dissimilar information may have originated from the fact that he had several men compiling ethnographic material for him. They used a variety of historical sources.

Jean de Léry

Thirdly, The Huguenot reverend Jean de Léry (**fig. 14**). He arrived at Guanabara Bay in one thousand five hundred and fifty-seven to help Villegagnon. He lived among the Tupinamba from one thousand five hundred and fifty-seven to one thousand five hundred and fifty-eight, during ten months. Léry's experience in Brazil took the form of a natural history in his book, which appeared some twenty years after his return to Europe. Despite Léry's claim that he had not read Staden's book, similarities between the texts are plentiful.

Theodore de Bry

The most popular illustrations of cannibalism were nonetheless created by Theodore de Bry, whose *Americae Tertia Pars* was based on the less fantastic and more ethnographic accounts of Staden and Léry (**fig. 15, 16**). As such, there are various scenes of naked men, women and children devouring human body parts, images which would establish the notorious figure of the cannibal in Europe culture.

Inspired by the account of Léry, the French essayist Michel de Montaigne wrote his reflections of the Barbarians "other" in his work *Des cannibales* ('Of Cannibals') in 1580, which compared and contrasted European and Amerindian cultures.

II. The "monstrous table manners". A complex ritual for many interpretations

A. A The beginning of the ritual

1. The capture of an enemy and the life of the victim before the "cannibalistic banquet"

Before the start of an attack, magical rights were performed, after which warriors set out.

They first besieged an enemy village, shooting incendiary arrows at the houses, and finally facing them with bows and arrows and clubs (**fig. 17**). If the raid was successful, they cut off the heads and genitals of the killed enemy and brough captives back to the home village.

Captives warriors did not attempt to escape because having been captured, their status in their home village was ruined. Once captured and brought back to the captor's community, the prisoner was allowed to roam around in relative freedom during the weeks, the months, the years preceding his sacrifice. During his stay he was alternately teased, flattered, insulted, honoured. The festivities surrounding his sacrifice would last from three to five days. He was put to death by his executioner, often the man who had touched him first at the time of his capture.

2. The ritual of the sacrifice

On the day of the sacrifice, the head of the victim is paint and the club too (**fig. 18, 19**). The prisoner trussed around the waist, was dragged into the plaza. He was surrounded by women who insulted and abused him, but he was allowed to give vent to his feelings by throwing fruits or broken pieces of pottery at them. Meanwhile old women painted black and red and wearing necklaces of human teeth brought out ornamented vases in which the victim's blood and entrails would be cooked.

The ceremonial club that would be used to kill him was passed back and forth among the men in order to « acquire the power to catch a prisoner in the future » (**fig. 20**). The executioner wore a long feather cloak and was followed by relatives singing and beating drums. The executioner and the prisoner derided each other.

Enough liberty was allowed the prisoner so that he could dodge the blows and sometimes a club was put in his hands for protecting himself without being able to strike back (**fig. 21**).

Viveiros de Castro described the dialogue that took place between the killer and captive. It opened with a harangue by the executioner. The captive affirmed his status as a killer and a cannibal, recalling the enemies he had slain in circumstances the same as those in which he now found himself. He demanded the vengeance that would strike him down, with the warning: "kill me, so my people

may avenge me; you shall fall in the same way". He was promptly obliged, being killed using a special club. The scripted dialogue between captor and captive is indicative of a code of conduct and/or behaviour that reveals the formerly incomprehensible act of cannibalism to be a signifying cultural practice. In the sense, the figure of the cannibal is thus humanized in the ethnographic description of Staden and others.

3. The "cannibal meal"

When the prisoner finally collapsed, his body was immediately quartered and barbecued and the tasty morsels were distributed to the happy company (**fig. 22, 23**). After the prisoner's body had been cleaned and prepared for eating, it was painted white, then skinned. First the legs were cut off above the knees, then the arms. Each limb was detached and given to a different woman who had previously decorated herself with paint. Then, with the limbs, they would chase each other round the huts, which caused great amusement. Finally, the body was cut open down the spine and shared out, with the women taking the intestines. Staden wrote that the old women "rushed to drink the warm blood" and children dipped their hands into it. Staden states: "Mothers would smear their nipples with blood so that even babies could have a taste of it". Staden wrote again: "The old women who were most eager for human flesh" licked the grease dripping from the sticks that formed the grill. Women prepared the beer (*caouin*) that fuelled the event, and they were described as voraciously participating in the consumption of the flesh, getting priority to the genitalia of the executed enemy (**fig. 24, 25**).

If an enemy warrior had been given a village woman as a wife, she wept during the killing, but then joined the cannibalistic banquet. The victim's blood was drunk and the flesh was eaten by everyone except the executioner. The skulls and name of the victims were given to the men who had captured the enemies. The heads were considered to be valuable trophies.

The executioner did not participate in the goings on after that; he withdrew to his home, fasted, and maintained absolute silence throughout the days of drunkenness that followed. It was absolutely forbidden for him to eat the flesh of the prisoner. For a period of time, he was forbidden from full participation in the community's affairs, had a restricted diet, and had to keep to himself. His return to the tribe, after the designated period was celebrated by a big drinking, during which he tattooed his body.

Interestingly, enemies could get a pardon if they were good singers or musicians. The Tupinamba highly esteemed men who were skilled in discourses or song, and these talents could confer immunity from consumption.

B. A "Total Social fact" (Marcel Mauss)?

1. Revenge and vengeance

For Léry, they do not eat human flesh for nourishment, event thought they say the taste is good, but rather out of vengeance against their enemies, who have slain and

eaten their kin. Léry wrote: "Their chief intention is that by pursuing the dead and gnawing them right down to the bone, they will strike fear and terror into the hearts of the living". By Staden's account, cannibalism was a ritual act of violence related to war and revenge, not to alimentation or subsistence. Staden states: "This is what they consider honour to be: when someone has captured and slain enemies". Staden understood the Tupinamba as a hunter-gatherer and warring society. Staden grasped that the social order functions based on honour and revenge.

In 'Of Cannibals', Montaigne describe cannibalism practice by the Tupinamaba: after treating their prisoners "well" and giving them "all that hospitality can devise", then proceeded to "roast and eat" their enemies, not for "nourishment", but "to signify an extreme revenge". As in the ethnographic accounts of Staden and Léry, cannibalism is thus related to vengeance and warfare.

Viveiros de Castro considers Tupinamba warfare to be motivated by blood revenge. Although the preferred victim was an adult man of valour, the Tupinamba killed and ate anyone who fell into their hands. We can discount the importance of nutritional factors because the sacrificial cannibalistic rites involved only on or few captives, with hundreds or thousands of consumers to be fed. Some prisoners were kept for a long period of time before being sacrificed.

2. Reinforcing the Social order

The consumption of human flesh was not a disordered chaotic event, but one heavily ruled by traditional customs and ceremony. Surrounding villages were invited: allies and guests to enforce links and alliances. The best morsels were given to the guests.

Léry shows how the consumption of human flesh is valorised. A great warrior is a man who has also eaten many enemies. His soul will dance in beautiful gardens with his ancestors after his death. He is esteemed by his children and wife, and his sons long to be like him when they grow up. Children are washed in the blood of the victim at the ceremony, and the executioner is scarified as an honourable sign of his action. Bravery is what is expected if one is a prisoner.

Cannibalism was used as a mean of control, particularly in social sense to achieve dominance and vengeance and in these instances the victim was always from his cultural group.

3. The transference of the power and the magical power of cannibalism

Transfer traits or power:

Cannibalism was believed to many groups to be able to transfer traits or power from the consumed to the consumer. An enemy who had fought bravely before being vanquished was partly consumed so that the eater would absorb those positive qualities.

Léry says nothing about the Tupinamba hoping to acquire the qualities of the enemies whose flesh they eat. But in discussing their attitudes toward the consumption of animals and birds, he reports that they will not eat certain ducks, any beast, and even some fish that move slowly, for they fear that if they do, they will run slowly and be unable to escape from their enemies.

Funeral aspect:

There is a strong funereal aspect to the sacrificial events. The sacrificed victims were used to as a means of communication between the living and dead – both to avenge recent dead and to commemorate mythic ancestors. These sacrifices were required to avenge deaths, whether they were caused by enemies or to satisfy the spirit of a forebear. The ancestors imposed on the living the imperative to obtain revenge, and there was also a transference of energies – a recuperation of the vital essence of a dead relative. The sociologist Florestan Fernandes analysed the ritual cannibalism of the Tupinamba as a "restoration of the collective We." In this sense, to cannibalize would be to recover one's own dead through the incorporation of the enemy.

Transmutation of the executioner:

The cannibalism has the power to transform the individual from one kind of being to another.

These changes can involve an individual's transformation within the social group such as in naming ceremonies and initiations, as well as the transformation of the individual within his or her being, or to an entirely different being.

In the José de Anchieta's report (1584), the Jesuit confirms that warriors had "as many names as the number of enemies they have killed" and all these names were recited at ceremonial occasions. It was a way for personal construction and thus transformation as the warrior accumulated the "beautiful names" of those he had killed and eaten and become a more powerful person in the process. It was necessary to kill and consume to achieve identity. Lestringant details a Tupinamba naming ceremony of the children: "On the appointed day he (the sacrifice) was killed with considerable formality. As soon as he was dead, they all came up to touch the corpse with their hands, or hit it with quicks, and gave a name to all the children who hitherto had had done".

So, cannibalism has been used by many different societies as part of the all-important transformation of initiation of the individual from child or adolescent to a full adult member of the society with all the privileges and responsibilities this entailed.

Conclusion

Cannibalism is a "fait social total" ('Total social fact') if we take the concept develop by French anthropologist Marcel Mauss. This ceremony was considered by Europeans as a complete violation of accepted social norms. However, for Tupinamba society, cannibalism constituted an important cultural element. These rituals have made any sense in Tupinamba culture and their socio-political organisation. They are very close to the concept of "honour". All the authors agree that a Tupinamba would never have violated the code of honour, not even in the moment of his death.

It is important to analyse wo important points:

- The death of the victim would provoke a raid of vengeance by the kin of the captive, which was followed by another raid of vengeance by their enemies, and so on. Viveiros de Castro and Manuela L. Carneiro da Cunha interpreted the notion of "vengeance" as being the motor which kept Tupi culture going. From this point of view, "vengeance" led not to the destruction of Tupi society, but was a constructive element. The Tupi regarded the cycle of death and vengeance as essential for the continuance of their society.

- Some recent ethnographic data suggest a close relationship between the notions of "vengeance" and "death". A person who died has to be consumed, at least in part, by the members of his or her group, otherwise the soul of the deceased would be converted in a sort of revengeful spirit. Tupinamba eat only captives coming from the same cultural group. The vindictive soul could eventually incarnate in a terrible jaguar which killed people. Only the endo-cannibalistic ritual could keep this process under control. It is important to know that Tupinamba exo-cannibalism is a kind of endo-cannibalism. Through the captives, they eat the members of their community eating by the enemies.

Bibliography

Clastres, P. (1998) [1972]. *Chronicle of the Guayaki Indians*. New York: Zone Books.

Clastres, H. (1972). "Les beaux-frères ennemis. A propos du cannibalisme Tupi-namba." *Nouvelle revue de psychanalyse*, n° 6, 71-82.

Combès, I. (1992). *La tragédie cannibale chez les anciens Tupi-Guarani*. Paris: Presses Universitaires de France.

Fernandes, F. (1951). "A função social da guerra na sociedade tupinambá." *Revista do Museu Paulista*, São Paulo, VI: 7-425.

Lestringant, F. (1997) [1994]. *Mapping the Renaissance World. The Geographical Imagination in the Age of Discovery*. Berkeley and Los Angeles: University of California Press.

Lestringant, F. (1997) [1994]. *Cannibals: the discovery and representation of the cannibal from Columbus to Jules Verne*. Cambridge: Cambridge University Press.

Lévi-Strauss, C. (1955). *Tristes tropiques*. Paris: Plon.

Métraux, A. (1928). *La religion des Tupinamba et ses rapports avec celle des autres tribus Tupi-Guarani*. Paris: Ernest Leroux.

Métraux, A. (1955). *Tupinamba. War and Cannibalism*. New York.

Petrinovich, L. (2000). *The Cannibal Within*. New York: Aldine de Gruyter.

Viveiros de Castro, E. (1992) [1986]. *From the enemy's point of view: humanity and divinity in an Amazonian society*. Chicago: The University of Chicago Press.

Viveiros de Castro, E. (2014) [2009]. *Cannibal metaphysics: for a post-structural anthropology*. Minneapolis: Univocal.

Annexe

Fig. 01: A woodcut by Johann Froschauer entitled *Amerikaner* (1505), which appears in the German edition of *Mundus Novus* of Amerigo Vespucci.
The earliest European picture of native Indians with some ethnographic accuracy. The Tupinambas of coastal Brazil at a cannibal feast. Anthropophagy was a recurrent theme in contemporary book illustration. Usually, cannibals were depicted while dismembering or cutting up human bodies and busy with the roasting or cooking of their victims.

Fig. 02: A woodcut by cartographer Lorenz Fries entitled *Von Cannibalien dem folck von Canaria* (*Cannibals on a Caribbean Island*), 1525/1527.
He represents famous dog-faced cannibals that are reported by Columbus' diary. The monstrous figures butcher their human captives and prepare the flesh for consumption.
On the 4th of November 1492, Columbus reports to have heard of men with only one eye, and others with the muzzle of a dog who allegedly devoured human beings.

Fig. 03, 04: Detail of *Afbeeldinghe van alle de zee-custen des gheheelen Zuyderschen deels van America, genaemps Peruviana, enz*., Jan Huyghen van Linschoten's *Itinerario*, 1595. *The description of the whole coast lying in the South Seas of America called Peru, beginning at the Rio Plata, along the coast of Brasilia, Paria, on the golden Castell, with all the islands called Antilas…*

Jan Huygen van Linschoten's featured cannibalistic scenes in South America.

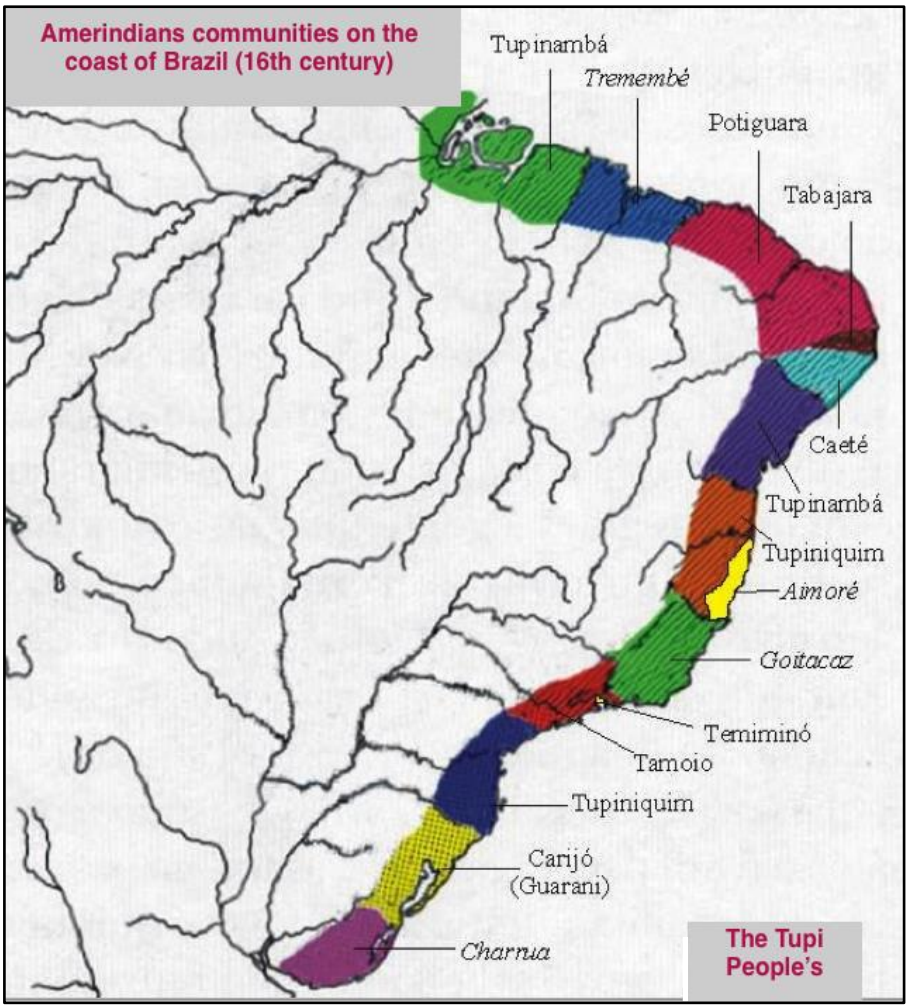


Fig. 05: The name Tupi is the generic designation of several indigenous groups that currently live in Brazil. At the beginning of sixteenth century, the majority inhabited the coastal region. This was a very homogenous population both culturally and linguistically. They subsisted through intensive farming, hunting, and fishing which provided sufficient nutrients to support a dense population with unusually large villages.
Modern ethnohistory and archaeology have divided the Tupinamba located in the north from the Guarani that occupy the southern region in the basins of the Parana, Paraguay and Uruguay rivers. The Tupinamba were located on the coast, along with the Tupiniquim, the Caeté and the Potiguara, among other Tupi groups.

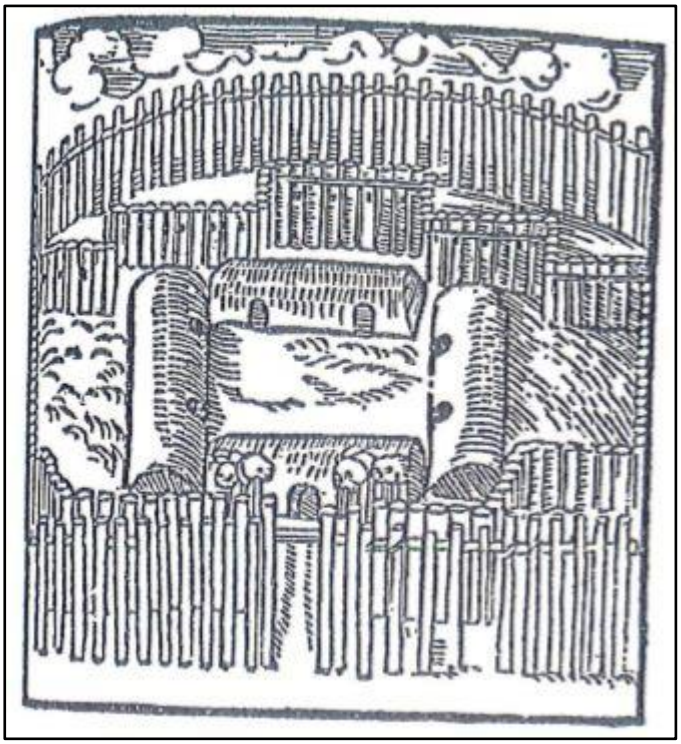


Fig. 06: From Hans Staden, *True History and Description of a Country Populated by a Wild, Naked, and Savage Man-munching People…*, 1557. Tupinamba villages were made up of anywhere from 100 to 1000 inhabitants. A typical village might have about 30 families, living in groups about 100, in huge houses

Fig. 07: *Tupinamba warriors*. From Hans Staden, *True History and Description of a Country Populated by a Wild, Naked, and Savage Man-munching People…*, 1557.

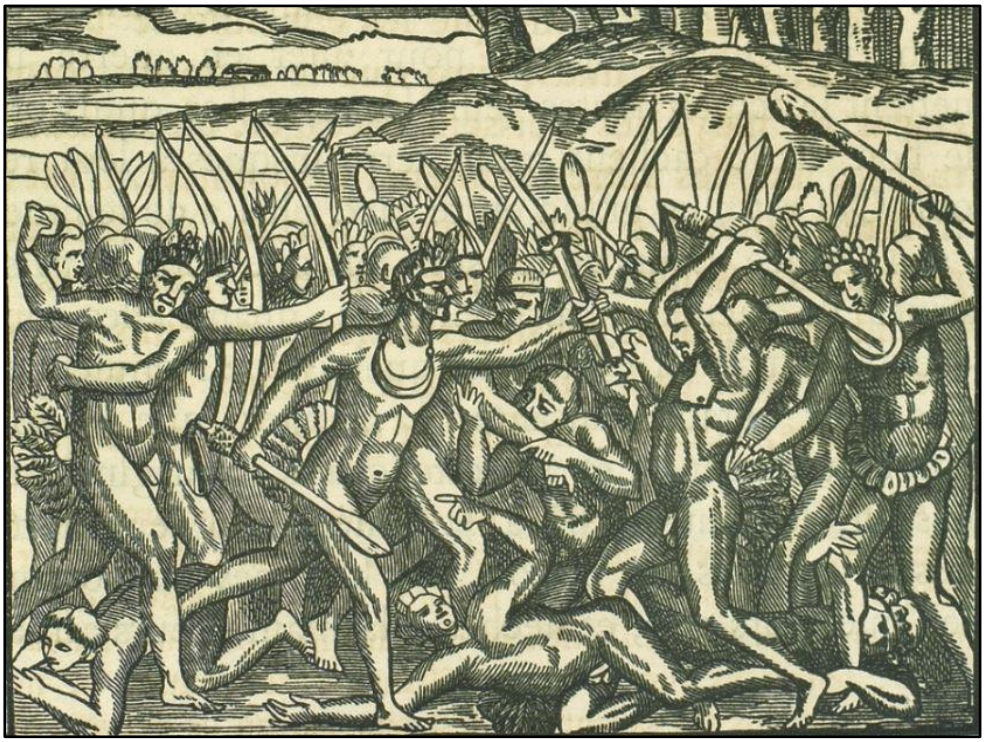


Fig. 08: *Fight between naked warriors*. From André Thévet, *New found worlde, or Antarctike*, 1558.

Tupinamba are known for their warfare. They have been characterized as fierce warriors whose raids were conducted to avenge wrongs and to take captives for cannibalistic rites and as human trophies, practices that allowed warriors to gain prestige.

Fig. 09: *Quibus remediis contra morbos utantur Indiani*
Theodore de Bry, *Collection of Voyages. Americae decima Pars*, 1619.
Native Americans place a sick man in a stream, then chase him with whips around a fire, let his blood, and put him in a hammock. On the interior of a dwelling, hang human limbs (scene of cannibalism).
Their numbers were greatly reduced by disease (primarily smallpox and influenza) and continual assaults by the Portuguese. By the mid-17th century the Tupinamba had been eliminated from the coastal areas of Brazil and could be found only in small pockets in the areas of Maranhao and Amazonia.

Fig. 10: H. Staden by H. J. Winkelmann (1664).
H. Staden was a German soldier who travelled to Brazil with the Portuguese. He was captured by the Tupinamba in the early 1550's and spent 9 months as a captive. His book became an international success. He is illustrated by 50 images.

Fig. 11: The book cover of the first edition (1557). Hans Staden, *Warhaftige Historia und Beschreibung…*
Title: *True History and Description of a Country Populated by a Wild, Naked, and Savage Man-munching People, situated in the New World, America…*

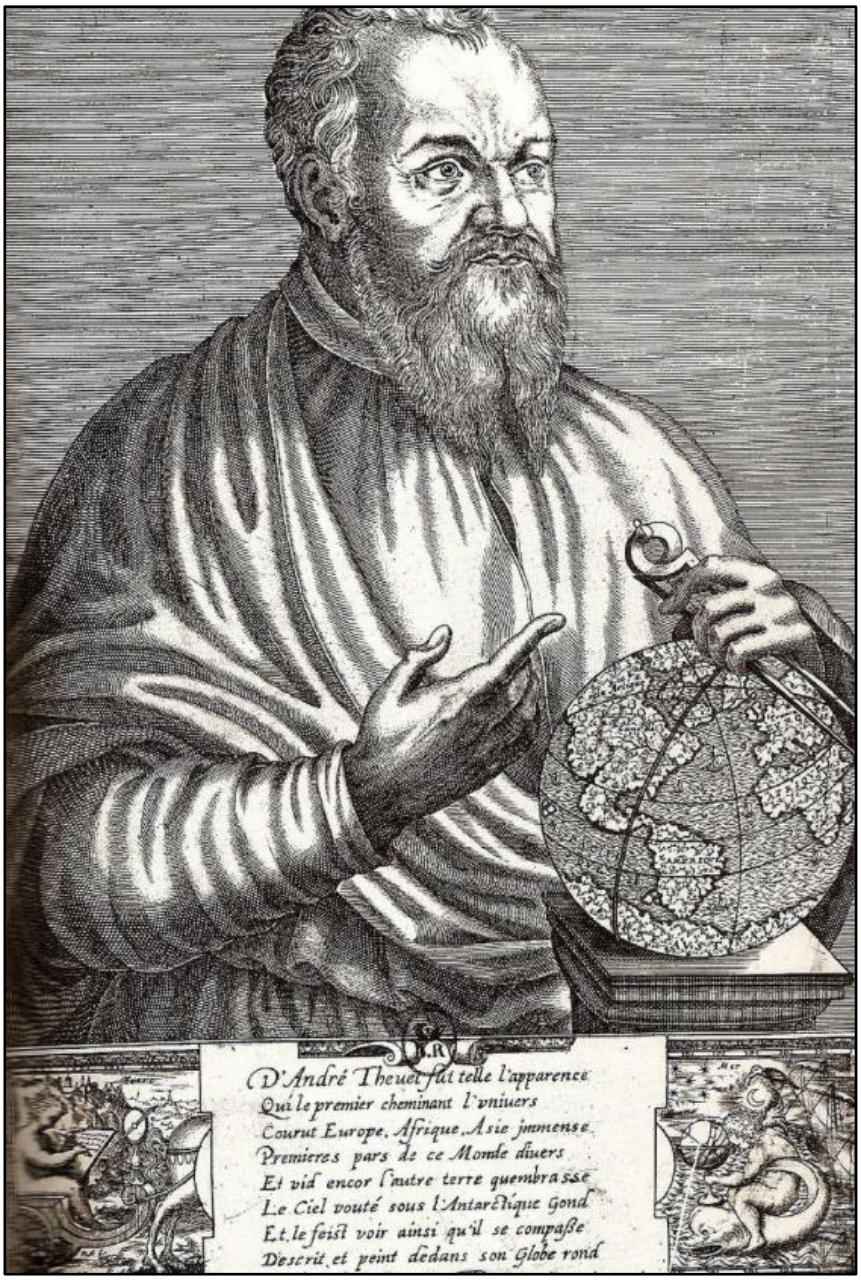
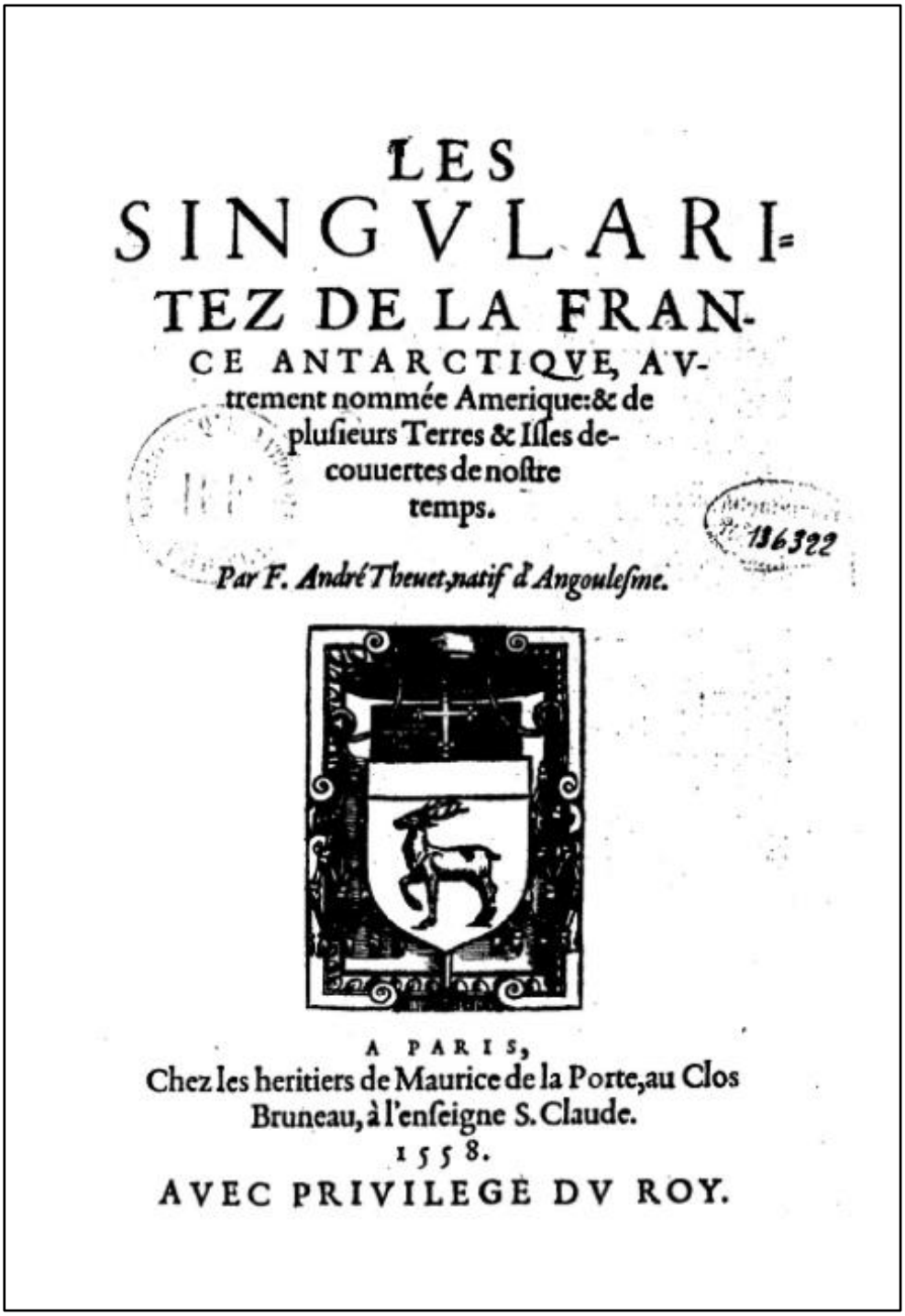


Fig. 12: André Thevet by Thomas de Leu (1586).
He stayed in America from November 1555 to January 1556. He published his story en 1558 as *Les singularitez de la France antarctique autrement nommée Amérique (New found world, or Antarctike)*. He described the country, its aboriginal inhabitants. Thevet relied mostly on the accounts of the French sailors to write his work. It had many coarse errors and extravagant accounts, but it described for the first-time native plants used by the Indians.

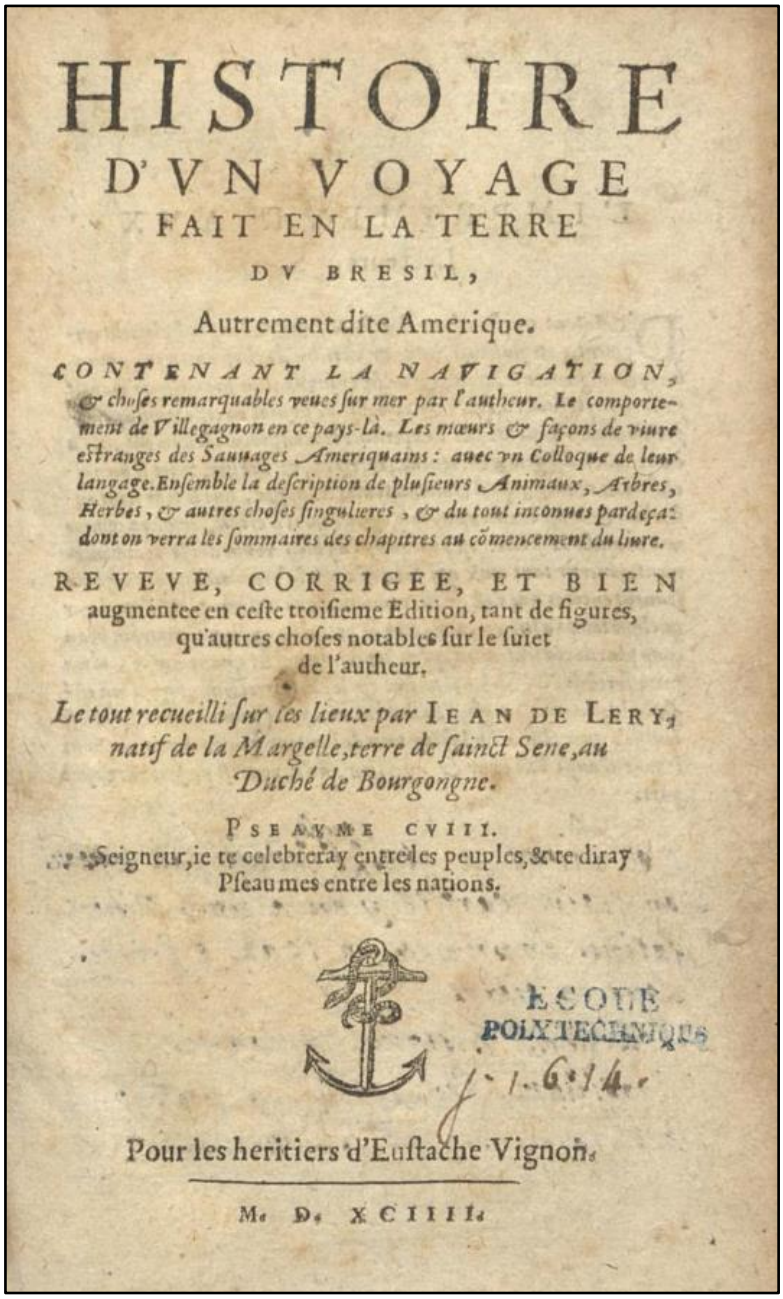


LES
SINGVLARI-
TEZ DE LA FRAN-
CE ANTARCTIQVE, AV-
trement nommée Amerique: & de
plusieurs Terres & Isles de-
couuertes de nostre
temps.

Par F. André Theuet, natif d'Angoulesme.

A PARIS,
Chez les heritiers de Maurice de la Porte, au Clos
Bruneau, à l'enseigne S. Claude.
1558.
AVEC PRIVILEGE DV ROY.

Fig. 13: Book cover of the first edition (1558).



HISTOIRE
D'VN VOYAGE
FAIT EN LA TERRE
DV BRESIL,
Autrement dite Amerique.

CONTENANT LA NAVIGATION, & choses remarquables veues sur mer par l'autheur. Le comportement de Villegagnon en ce pays-là. Les mœurs & façons de viure estranges des Sauuages Ameriquains: auec vn Colloque de leur langage. Ensemble la description de plusieurs Animaux, Arbres, Herbes, & autres choses singulieres, & du tout inconnues pardeçà: dont on verra les sommaires des chapitres au cõmencement du liure.

REVEVE, CORRIGEE, ET BIEN augmentee en ceste troisieme Edition, tant de figures, qu'autres choses notables sur le suiet de l'autheur.

Le tout recueilli sur les lieux par IEAN DE LERY, natif de la Margelle, terre de sainct Sene, au Duché de Bourgongne.

PSEAVME CVIII.
Seigneur, ie te celebreray entre les peuples, & te diray Pseaumes entre les nations.

ECOLE POLYTECHNIQUE
j. 1. 6. 14.

Pour les heritiers d'Eustache Vignon.

M. D. XCIIII.

Fig. 14: Book cover. Edition of 1594.
Histoire d'un voyage faict en la terre du Brésil, autrement dit Amérique
(*History of a Voyage to the Land of Brazil. Otherwise Called America*). First published in 1578.
In *Tristes tropiques*, anthropologist Claude Lévi-Strauss wrote that this work was "the breviary of the anthropologist."

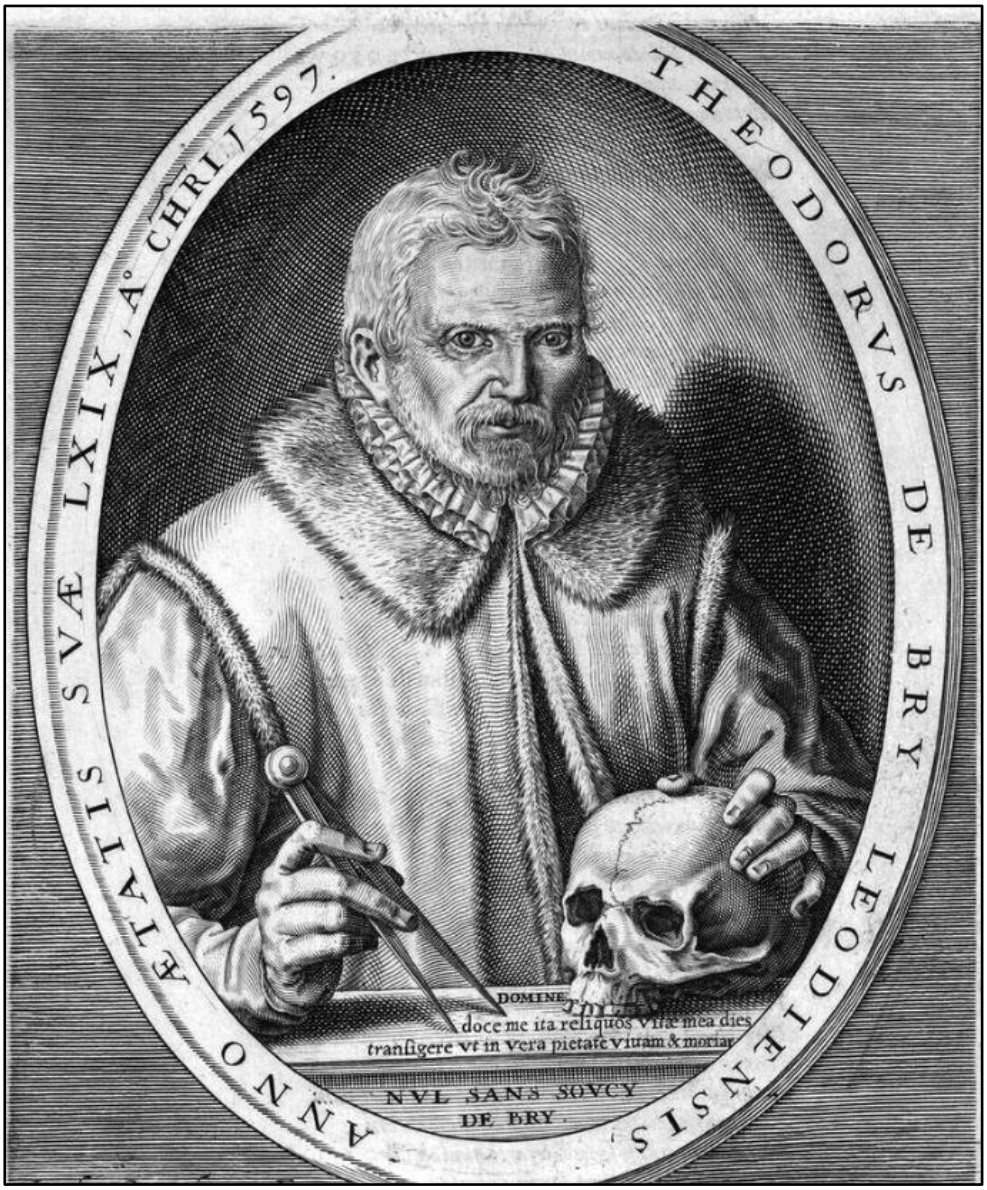


Fig. 15: Theodore de Bry. Engraving on copper (1597).

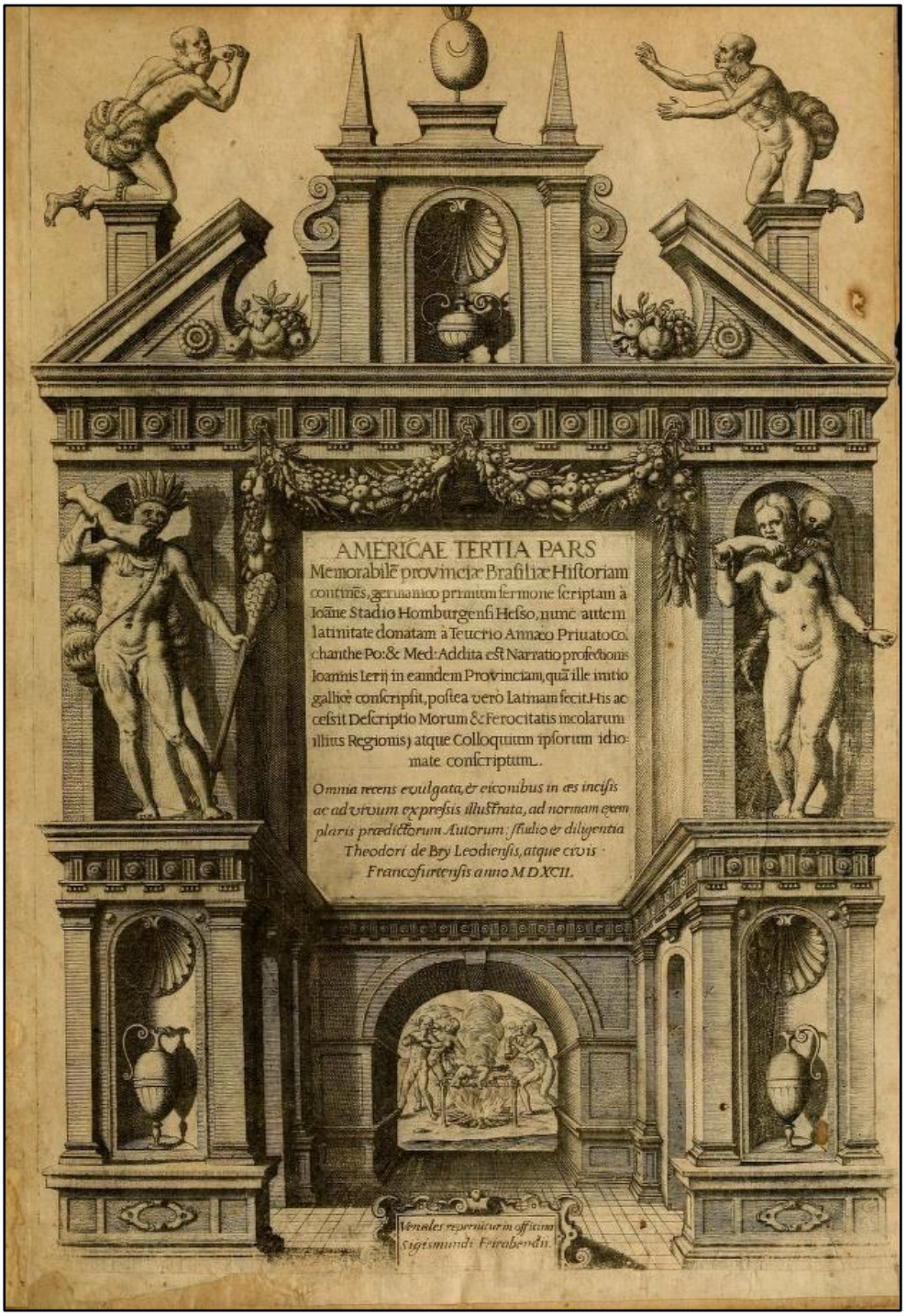


Fig. 16: Book cover of *Americae Tertia Pars*. First edition (1592).

Fig. 17: Theodore de Bry, *Americae Tertia Pars* (1592).

Fig. 18: Theodore de Bry, *Americae Tertia Pars* (1592).
On the day of the sacrifice, the head of the victim is paint and the club too (detail).

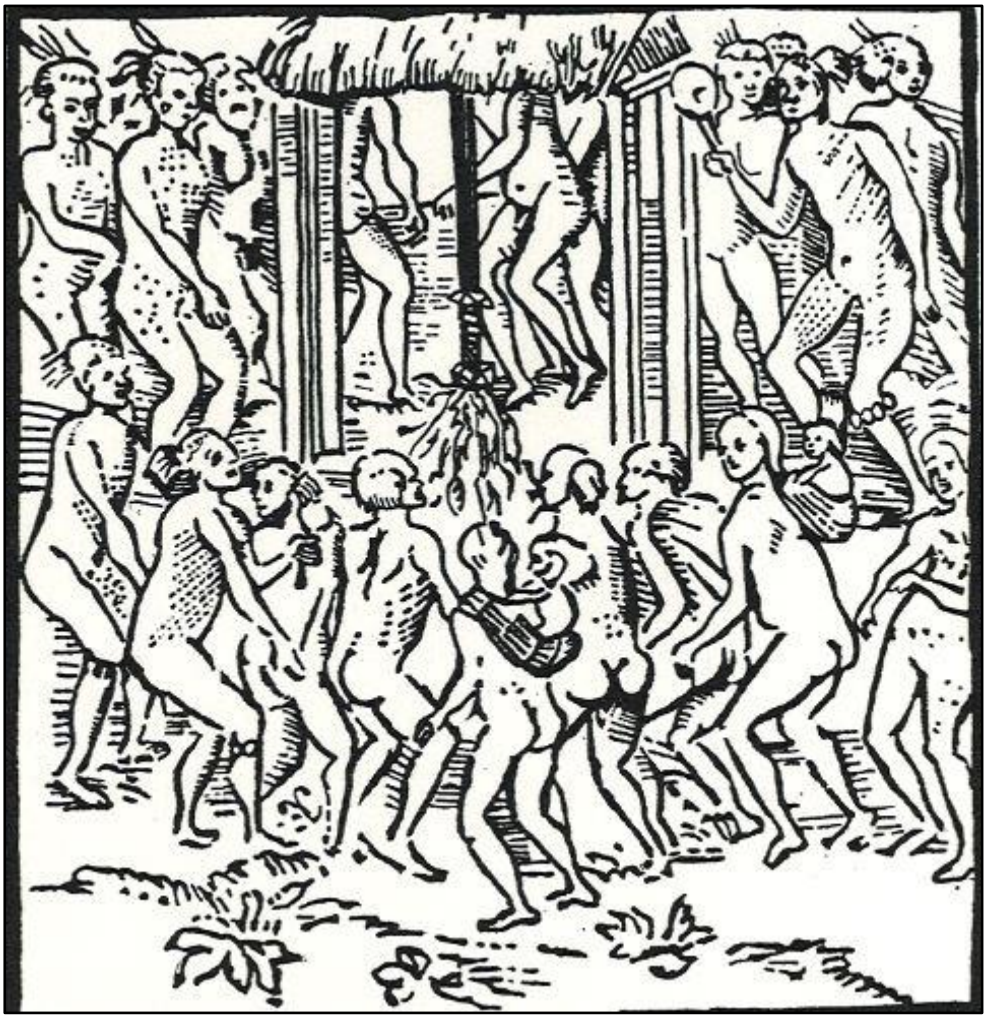


Fig. 19: Hans Staden, *True History and Description of a Country Populated by a Wild, Naked, and Savage Man-munching People*… (1557).
Dance around the club before the sacrifice.

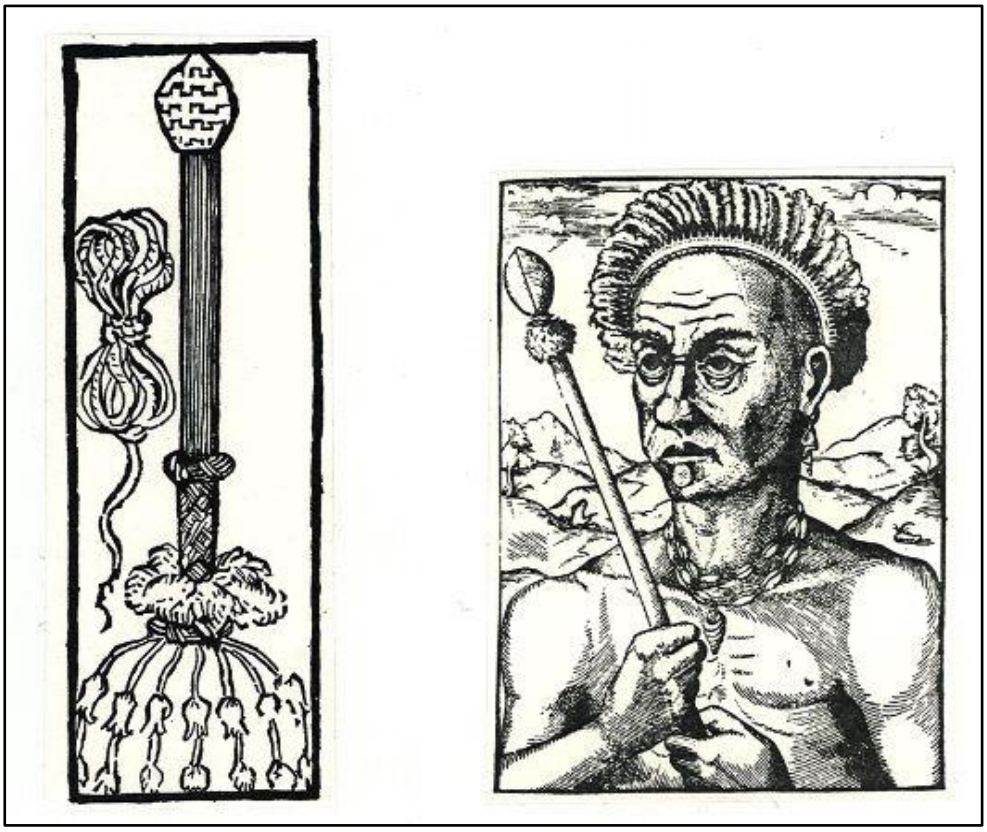


Fig. 20: Left: From Hans Staden, *True History and Description of a Country Populated by a Wild, Naked, and Savage Man-munching People*… (1557).
Right: From André Thevet, *New found world, or Antarctike* (1558).
The ceremonial club. The executioner will use it to kill the captive.

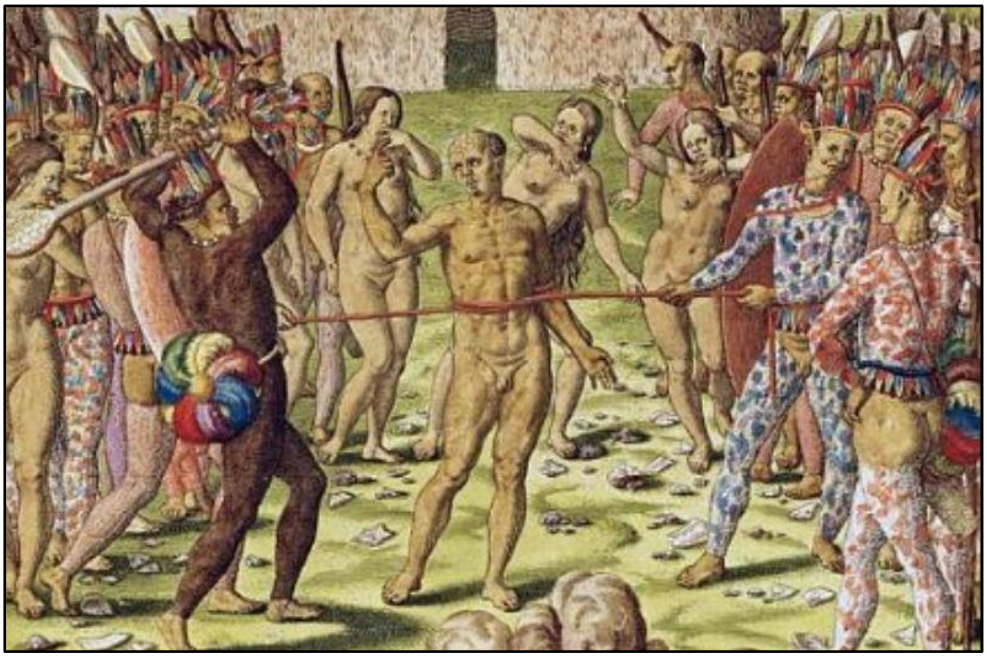


Fig. 21: Theodore de Bry, *Americae Tertia Pars* (1592).
The fight between the executioner and the captive.
Staden's account: during the anthropophagic ceremony, the captor solemnly declares to his ever-defiant captive: "I am he that will kill you, since you and yours have slain and eaten many of my friends." To which the prisoner replies: "When I am dead, I shall still have many to avenge my death."

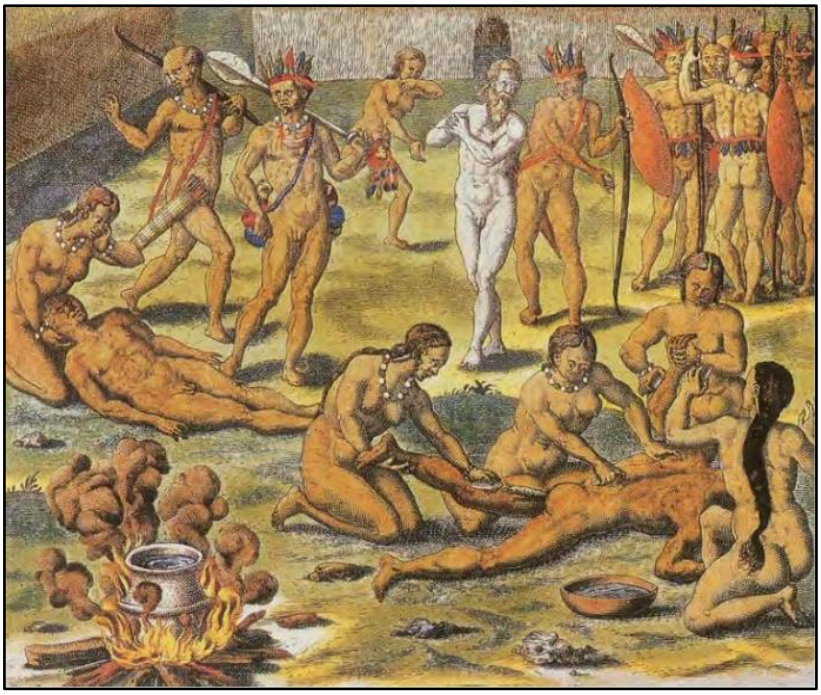


Fig. 22, 23: Up and down: Theodore de Bry, *Americae Tertia Pars* (1592). Cutting up the Corpse.

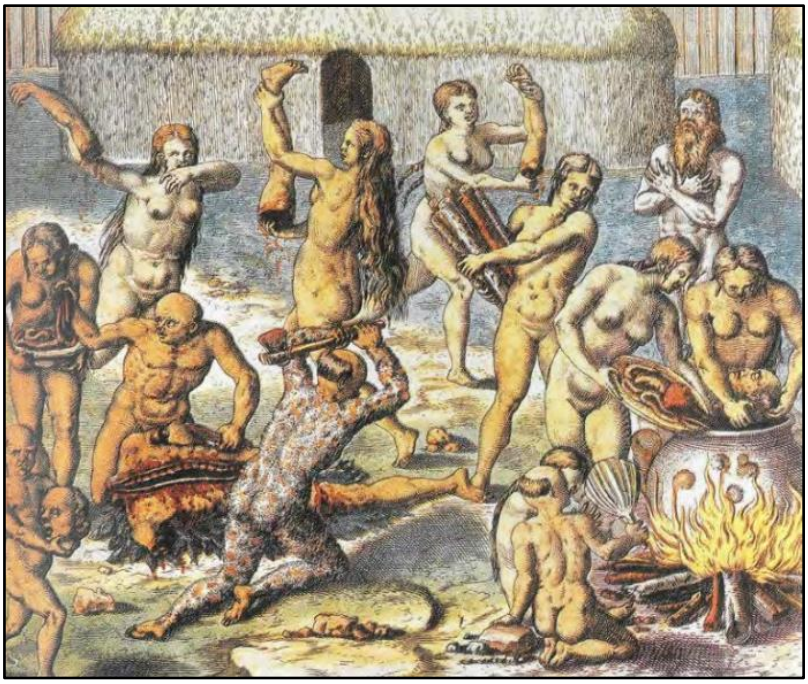


Fig. 24: Theodore de Bry, *Americae Tertia Pars* (1592).
A Broth is Made from the Intestines.
The women make a thick soup from the intestines and the head, then they shared it out among themselves and their children.

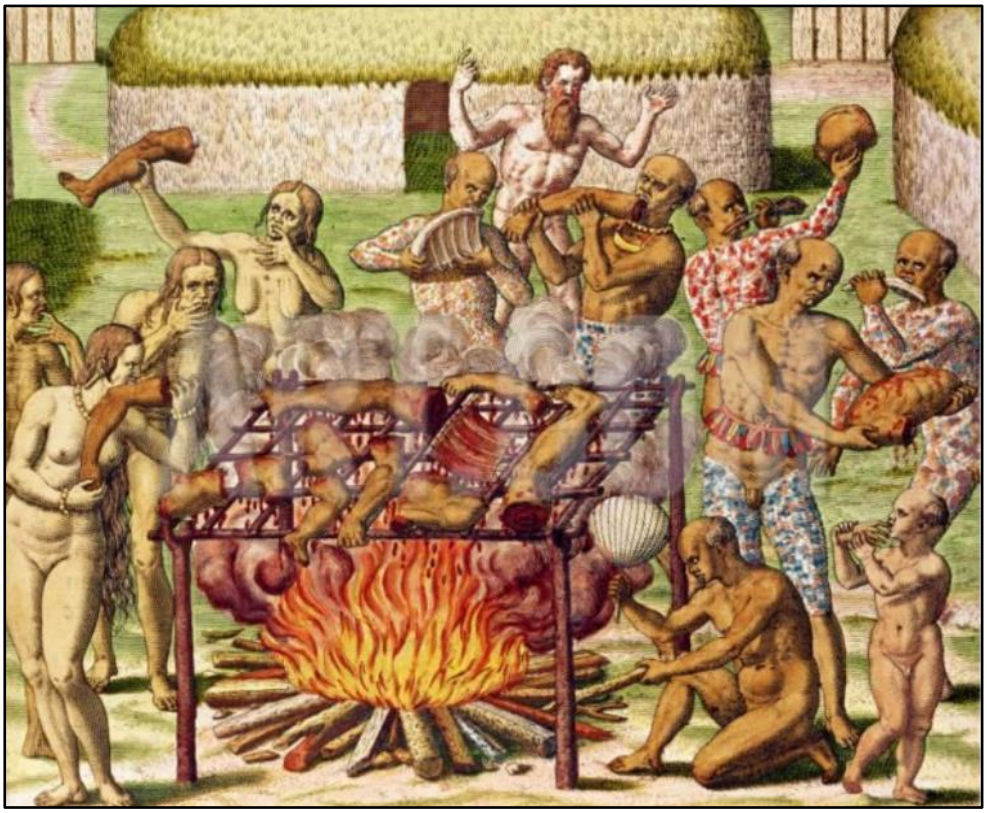


Fig. 25: Theodore de Bry, *Americae Tertia Pars* (1592).
How the Tupi Roasted Their Meat.
The Tupi set up a grill, consisting of four posts set in the ground. They were as thick as a man's arm and had a fork at the top, across which sticks were laid to form a platform. The meat was then placed on this platform and a slow-burning fire lit underneath.

Relațiile semantice ale termenilor sportivi. Sinonimia și polisemia

Raluca Nora URZICEANU
Universitatea din Craiova (România)
Departamentul de Limbi moderne aplicate
<ralucanora@yahoo.com>

ABSTRACT: Semantic relations of Sporty terms. Synonymy and Polysemy

In a world subject to daily political changes and socio-economic transformations which are increasing, different religions and multiple cultures, the universal language perceived by the entire humanity is sport. Sport is one of the most dynamic social activities aimed at improving the human being. In this article I analyse the paradigmatic phenomena of synonymy and polysemy found in the language of sports. Thus, we have a synonymy existent between neologisms from different sources (team), less often, between a neologism and a traditional term (horseback and riding, mesh and net), between an actual loan and a tracing (half and midfield); we also encounter expressive synonymy born from stylistic reasons, that is to alternate expression, which is found in the sports press. In terms of polysemy, the analysis undertaken on the sporty terms has revealed that there are some terms that have multiplied specialized means, taken both from specialized dictionaries but also from the foreground.

KEYWORDS: *sport, language, semantic relations, expressions*

Într-o lume supusă zilnic schimbărilor politice și transformărilor economico-sociale care tot sporesc, religiilor diferite și culturilor multiple, limba universală percepută de umanitatea întreagă este *sportul*. Fie că este joc sau competiție de înalt nivel, fie că sunt cifre, fie că este natura sau folosește diferite materiale și instalații, el reușește în cele din urmă să depășească toate ideologiile.

Sportul reprezintă una dintre cele mai dinamice activități sociale care are drept scop perfecționarea ființei umane. Amploarea și rapiditatea modificărilor înregistrate în sport, de-a lungul secolului XX, nu au echivalente în istoria acestui domeniu. Lumea sportului se manifestă astfel, ca un fenomen foarte complex, multilateral, și, în același timp, contradictoriu. Dacă, în general, numim sport – *baschetul, atletismul, gimnastica, sportul de performanță, sportul pentru toți* etc., o altă fațetă a acestei lumi care a fost mai puțin dezbătută ne relevă existența unui **limbaj sportiv**.

În cadrul limbajului sportiv un aspect interesant de analizat este sinonimia și polisemia termenilor sportivi. Pentru a putea defini **sinonimia**, este necesar să se urmărească două direcții: una *semantica* și alta *structurală*. În ceea ce privește definirea structurală a sinonimiei, aceasta se bazează în primul rând pe principiul comutabilității. Lingvistica generală prezintă sinonimele ca având două direcții diferite: doi termeni sunt sinonimi atunci când au posibilitatea de a se substitui unul pe celălalt într-un singur enunț izolat sau în toate contextele (*DLSL*, 1994). Principiul comuta-

bilității a fost utilizat și în lingvistica românească pentru definirea sinonimelor lexicale din punct de vedere structural, astfel: sinonimele reprezintă atât cuvinte cu sensuri absolut identice, cât și cuvinte cu sensuri apropiate, permițând substituirea lor în anumite contexte, fără a se pierde din vedere identitatea obiectului desemnat. (Șerban & Evseev, 1978: 191).

În limbajul sportiv apariția sinonimelor are mai multe cauze, datorate circulației cuvintelor în limbă, astfel că de-a lungul timpului semnalăm mai multe variante ale aceluiași termen. Analizând fondul lexical sportiv românesc observăm că multe cuvinte au luat de la început forma de azi, definitivă, însă unele cuvinte au avut nevoie de o perioadă de adaptare, trecând prin transformări succesive, pierzându-se pe drum arhaismele, dându-se înveliș modern expresiilor nesigur închegate: *guidon* pentru *ghidon, cultura fizicală* pentru *cultură fizică, profesional* pentru *profesionist* sau *tramplină* pentru *trambulină.* Alte transformări sunt spectaculoase, de exemplu la rugby- *lovitură francă* a fost înlocuit cu *lovitură liberă, linii de atingere* cu *linii de tușă, palet* cu *disc, săritură* cu *avânt, aruncătura de moarte* cu *salt mortal, încurcarea cailor* cu *hipismul* (Bănciulescu, 1984: 46).

Vom analiza în continuare câteva discipline sportive care au avut o evoluție interesantă în privința sinonimelor:

- **tirul** a suferit modificări importante, de la *dare la țintă, tragere la țintă* sau *ținta*, iar în 1925 era folosit *tir de porumbei, tir la talere* sau *tirul cu zbor*.

- **hipismul** este probabil unul dintre cele mai vechi spectacole sportive în era modernă, astfel prin 1908 se numeau *curse de călărie, curse de cai, hipodromul* a fost când *ipodrom* (1847), *hypodrom* (1907), *hippodrom* (1908*), jocheii* erau numiți *alergători de cai*.

- **atletismul** oferă o mare varietate de formulări, până la stabilizarea terminologiei de azi; astfel, probele atletice erau în 1869 *mergerea* pentru *marș, fugirea* pentru *alergare, sărirea* pentru *săritură, aieptare* pentru *aruncare*. Alergările pe jos (1882) au mai cunoscut fazele: *alergare repede, cursă pedestră,* practicanții erau numiți *fugaci* sau *alergaci,* cursa cu garduri era numită *sărituri la obstacole*.

- **ciclismul** a suportat și el modificări, la început a fost *velocipedia,* apoi *biciclismul*, practicanții s-au numit pe vremuri *velocipediști* (1886), *pedalatori* (1896), *biciclişti* (1898).

- **fotbalul** prezintă probabil cele mai multe variante pentru numele său, *foot-ball* (1909), *football* (1924), *futbal* (1935), *soccer* (1937), *fotbal* (1952). Pentru meciul de azi avem: *partidă, luptă, match, joc;* pentru echipă: *adunătură, grupare, team, formație*; pentru poartă: *goal, țintă, but*; pentru mijlocaș: *half, centru, stoper*; pentru penalti: *lovitură de pedeapsă, lovitură de la 11 m*.

În presa sportivă românească întâlnim și o **sinonimie expresivă**, născută din rațiuni stilistice, adică pentru alternarea expresiei, astfel avem seria sinonimică *a înscrie – a marca*, care este folosită destul de des în comentariile sportive, mai ales cele fotbalistice „… în al treilea minut de prelungiri *a marcat* golul care o duce pe echipa sa în ligă” (*Prosport*, 17.06.2010); „Apostu a deschis scorul*, înscriind* cu un șut simplu din zece metri” (*Prosport*, 10.06.2010); *minge* este folosit cu o serie de

sinonime, pentru a da colorit exprimării: „Cei mai mulți jucători și-au exprimat nemulțumirile legate de calitatea *balonului* oficial" (*Prosport*, 17.05.2010); *mingea* mai este numită „prada", „pârdalnica", „buclucașa cu buline".

Se observă **alternarea termenilor englezești cu cei românești**, cum este cazul lui *staff* sau *conducere* „Lovit în orgoliu de *conducerea* clubului vasluian, brazilianul a dovedit că nu uită și nu iartă nimic" (*Prosport*, 26.05.2010), „Șumi și-a stabilit *stafful* cu care va lucra" (*Prosport*, 1.06.2010). O altă serie sinonimică este formată din englezescul *event* și *victorie* „*Eventul* campionat-cupă a fost reușit în acest sezon de CFR Cluj" (*Gazeta de Sud*, 20.05.2010); „Câștigarea titlului a fost o *victorie* neașteptată pentru fani" (*Gazeta de Sud*, 29.06.2010). Alți termeni sportivi care prezintă o sinonimie sunt *apărare „om la om"* și *presing*, într-un meci de fotbal, însă observăm o preferință a folosirii termenului englezesc din cauza negăsirii unui corespondent în limba română, de exemplu comentatorii sportivi folosesc termenul *presing*, într-un meci de fotbal, iar *apărare „om la om"* este foarte rar întrebuințat: „Au folosit *presingul* pentru a putea câștiga" (*Gazeta de Sud*, 10.05.2010). Alt termen folosit este *dribling* în loc de *conducere a mingii*: „Au reușit un *dribling* spectaculos" (*Gazeta de Sud*, 11.05.2010).

Uneori, există formații sinonimice de la **aceeași bază**: *canotor* și mai rarul *canotier*, *patinator* și învechitul *patinor*, *sportiv* și livrescul *sportsman*; sau de la **baze diferite**: *boxer* și *pugilist*; alteori formațiile transparente sunt sinonime cu denumiri neanalizabile în română, ca de exemplu *fundaș* și învechitul *bec*. Întâlnim și **dublete sinonimice** care sunt constituite din denumirea întreagă originară și o formație obținută prin trunchierea ei, astfel *baschet* și dubletul sinonim *baschetbal*, al doilea fiind mai rar folosit, deși sportivul respectiv este denumit cu un derivat de la acest cuvânt *baschetbal-baschetbalist*, sau *volei-voleibal*; *bob* și *bobslei*; *surfing* și *surf*.

În contextul lingvistic actual, **polisemia** ni se înfățișează ca o chestiune centrală și inevitabilă prin natura semnului lingvistic și raportul său cu referința, delimitarea categoriilor și conceptelor, definiția polisemiei, rolul contextului, etc. Polisemia rareori reprezintă o problemă pentru comunicarea dintre oameni. Există o tendință normală de a folosi indici contextuali pentru a alege sensurile potrivite ale cuvintelor, fără însă prea mare efort.

Vom analiza o serie de termeni sportivi care dezvoltă o **polisemie internă** în cadrul aceleiași discipline. Menționăm faptul că termenii au fost selectați atât din dicționare generale cât și din cele speciale.

Linie – este utilizat în limbajul sportiv cu mai multe sensuri atât în *DEX* (1996) cât și în *Enciclopedia EFS* (2002), astfel sensul general este de „trăsătură care marchează o limită, o direcție etc."; este folosit în *volei – linie de atac* „linie paralelă cu linia de centru, trasată la 3 m distanță, prin care se delimitează spre înainte zona din care jucătorii din linia a doua sau dreptul să efectueze lovitura de atac"; *scrimă – linie de avertisment* „demarcație transversală pe planșa de concurs, la o distanță de 1 m pentru floretă și sabie și la 2 m pentru spadă, față de linia de fund, care avertizează pe trăgător că se apropie de limita din spate regulamentară a planșei; în *jocurile*

sportive – linie de margine „demarcație care delimitează porțiunea lungă a suprafeței de joc”.

Săritură înseamnă „întrerupere temporară a contactului cu solul, prin desprinderea bruscă a corpului de pe suprafața de sprijin (sol, trambulină etc.) realizată prin contracții musculare foarte puternice”; în *atletism – săritură în lungime* care poate fi de mai multe feluri: *săritură în lungime cu pași în aer, săritură în lungime întinsă* sau *cu extensie, săritură în lungime ghemuită*; în *gimnastică* „ansamblu de acțiuni motrice specializate, în a căror structură sunt cuprinse cel puțin două elemente fundamentale specifice oricărei sărituri”; *săritură cu mingea, săritură la aparate, săritură cu răsturnare, săritură cu echer, săritură deschisă, săritură cu forfecare* etc.; în *natație – săritură în apă*; în *rugby – săritură în margine* „acțiune tehnico-tactică pe care o desfășoară jucătorii care iau parte la aliniamentul format din două șiruri paralele ale ambelor echipe pentru prinderea balonului”.

Arbitru dezvoltă mai multe sensuri în *Enciclopedia EFS*, cel general înseamnă „persoană calificată și delegată de organe sportive oficiale (federații, comisii etc.) să conducă și să controleze orice gen de competiție conform prevederilor regulamentare și să aprecieze prin diferite procedee de estimare (puncte, goluri etc.), valoarea performanței concurenților”; în *fotbal – arbitru de centru, arbitru de margine*; în *scrimă – arbitru de tușă* „oficial care apreciază valabilitatea loviturilor în proba de sabie”; în *schi – arbitru de masă* „delegat în probele de sărituri care supraveghează pârtia și semnalează starterului când aceasta este liberă, pentru a-i da drumul concurentului următor”; *în tir – arbitru de pe linia de tragere* „oficial care supraveghează, controlează și răspunde de asigurarea condițiilor normale de concurs pe linia de tragere, în tot timpul desfășurării probei”; în *haltere – arbitru lateral* „delegat care supraveghează execuția corectă a mișcărilor din cadrul celor două stiluri, smuls și aruncat”.

Ofsaid provenit din limba engleză are mai multe sensuri, în jocurile sportive „abatere de la regulament comisă de jucătorul atacant față de locul unde primește mingea de la un coechipier sau determinată de modul cum acționează jucătorul față de poziția mingii pentru a obține un avantaj”; în *fotbal* „situație în care un jucător se găsește în poziția afară din joc, aflându-se mai aproape de linia porții adverse decât mingea sau decât penultimul adversar”; în *rugby* „eroare produsă atunci când un coechipier depășește fără balon linia imaginară pe care se află balonul în acel moment”; în *hochei pe gheață* „situație în care se află un jucător care primește pucul de la un coechipier, înainte ca el să fi intrat în treimea de teren adversă”; în *polo* „situație în care jucătorul atacant primește mingea în zona portarului advers.

Concluzii

În contextul globalizării, limbajul sportiv s-a îmbogățit semnificativ în ultimele decenii, prin adoptarea de termeni noi, de origine engleză. Cu toate că, cel puțin teoretic, o terminologie nu ar trebui să fie caracterizată în mod normal prin relații de sinonimie sau polisemie, ne aflăm în fața unui fenomen interesant, și anume acela al apariției sinonimelor, unele având o circulație mai veche în limbă și o evoluție neașteptată, iar altele apar la nivel stilistic, mai ales în presa sportivă pentru a da colorit

exprimării și aici întâlnim termeni englezești care concurează cu cei românești, însă observăm o preferință pentru folosirea termenului englezesc. În ceea ce privește polisemia putem spune că este semnificativă și grupează sensuri specializate alături de sensuri comune în cuvinte obișnuite ale limbii (linie, lovitură, săritură, etc.).

Bibliografie

*** (1996). *Dicționar Explicativ al limbii române* (*DEX*), ediția a II-a. București: Univers Enciclopedic.

*** (2002). *Enciclopedia Educației Fizice și Sportului din România*, vol. 4, *Dicționar explicativ de noțiuni și termeni* (EEFS). București: Aramis.

Bănciulescu, V. (1983). *Sport și cultură*. Timișoara: Facla.

Bănciulescu, V. (1984). *Limbajul sportiv*. București: Editura Sport-Turism.

Căileanu, T. (1984). *Mic dicționar al sporturilor*. București: Albatros.

Demeter, A. (1972). *Fiziologia sporturilor*. București: Stadion.

Firică, J. (2006). *Dicționar sportiv român-englez*. Craiova: Sitech.

Frazzei, F. (1992). „SOS – terminologia sportivă”. *Sportul românesc*, 146, București, p. 3.

Guțu-Romalo, V. (1983). „Particularități ale organizării sintactice a comentariului sportiv”. *LR*, 5, pp. 471-477.

Integrated-Skill Approach in Teaching English for Specific Purposes, Focus on Reading Specialized Texts

Olga ZINGAN
Technical University of Moldova, Kishinev (Republic of Moldova)
Foreign Languages Department

ABSTRACT

This article discusses the integration of the four basic language skills- speaking, reading, writing and listening in the English for Specific Purposes (ESP) class, the core element being the specialized text. In engineering education, the specialized text (technical or scientific one) is essential not just as a way of conveying domain-related knowledge, but also as a model for writing, as a supplement to lecture, new vocabulary and new ideas source. Our research question is whether specialized text reading assures optimizing ESP learning, in general, and favors developing of the four basic language skills, particularly. The article outlines skills to be focused at the three text-reading stages and specific activities to be carried out at every reading phase. Though reading is an individual skill, one of the best ways to instill in our students the need to read and discuss STs is to bind together the integrated-skill approach and cooperative learning. Individual, pair and group activities enable those skills gradual improvement, thus stimulating students' motivation to read/learn English. Finally, it should be acknowledged that exploring specialized texts by means of integrated-skill approach, enables the engineering students to achieve the major curricular goal - specialized language **acquisition**.

KEYWORDS: *ESP, integrated-skill approach, specialized text, profession-oriented reading, skills integration*

It is widely acknowledged that Engineering education shall be far fetching, visionary, the major goal being to train specialists able to solve forthcoming technical and economic problems. Moreover, high workforce mobility and fierce competition urge engineers to extend their set of knowledge, skills and attitudes beyond Science, Technology, Engineering and Mathematics (STEM), particularly, to develop the ability to communicate to professionals across geographical space. Accordingly, the process of teaching-learning English for Specific Purposes (ESP) within Technical University of Moldova (TUM) has become an institutional constraint, the main curricular goal being to develop engineering students' oral and written communicative competence, which will facilitate their future professional integration. Teaching students to benefit fully from specialized text reading in optimizing their professional communicative competence development is the objective of our research study.

In academic settings, reading has always been an essential skill for academic success. Providing that the undergraduate students' exposure to spoken English is scanty, still, spreading and acquisition of domain related knowledge is mainly done through the written text, reading has been indispensable in interpreting, systematizing and assimilating knowledge. According to T. Serova, the educational and research activity of a student is aimed at mastering a certain professional sphere, at forming professional competence; therefore, reading is focused on the future profession and is profession-oriented reading (POR) [18]. To POR are attributed the following functions: *cognitive* (mental processes of perception, memory, judgement are involved); *communicative* (thoughts, feelings, ideas are expressed, also, information is distributed effectively); *informational* (facts are presented in an objective, logical way using conventional forms of expression); *referential* (denotative language to render factual information is used); *creative* (knowledge, creative ideas are disseminated); *pragmatic function* (professional information needs are satisfied) [18].

Furthermore, investigating the nature of POR the author highlights its characteristic features, as follows:

- POR is an equal constituent part of communicative activity and in the hierarchy of all activities of a student, teacher and any specialist;
- It assumes that the reader commences reading any source having established a purpose, an expectation, a hypothesis, a reading strategy;
- POR involves, as a rule, a huge number of sources and an extensive textual material to be processed;
- POR is a kind of reading-dialogue between the author and the reader, i.e. purposeful immersing of the reader in the process of reflection, thoughts development, hypotheses, ideas, problems;
- Inclusion of the reader in non-temporal and non-spatial invisible teams of researchers, scientists, specialists;
- POR aims at creating an intellectual or tangible product;
- POR promotes the transformation of knowledge into an adequate, accurate and complete informational basis for effective innovation in education, science, and production [18].

Nevertheless, students' reading skill should not be taken for granted by university didactic stuff; instead, students should be offered time and guidance to master it. According to the American Association for Supervision and Curriculum Development, cited by Pickett and Lester, "*Reading* … is not a simple process that is mastered once and for all. As the student moves into the organized bodies of knowledge with their own technical terminologies and special vocabularies, in short, their languages, he must to a degree learn to read again" [14].

Currently, ESP teachers feel ill-prepared to teach reading, especially in connection with writing, speaking, listening. Due to paradigm shift, ESP classes focus mainly on vocabulary enhancing, on speaking activities. Reading, perceived as an

attribute of traditional language teaching, is often assigned as an autonomous activity; therefore, reading strategies teaching are partially or totally neglected in the classroom. Moreover, specialized texts are not always appropriate to the context of learning. Dull or uninspiring texts do not instill students' interest, nor favor the development of their academic competences or specialized discourse.

All things considered, ESP teachers and educators need to identify solutions to make the ESP classes more appealing and productive. It is the teacher's responsibility to employ methodically reading skills in combination with other skills. Though reading is an individual skill, one of the best ways to stimulate students' motivation to read and discuss STs is to make use of cooperative learning: individual, pair and group activities enable all language skills gradual improvement. In this respect, D. Rus quotes Dudley-Evans and Johns (1998), who identified the main objectives of an instructor in a reading class. Some of such objectives are: identifying organizational pattern (orally, in group work / pair work / class discussion), understanding relations within a sentence and between sentences (orally, using question-answer techniques), using cohesive and discourse markers (orally, Q-A techniques, group work / pair work / class discussion); predicting, inferring, guessing (oral discussion, group work, / pair work); identifying main ideas, supporting ideas and examples (Q-A techniques, group work / pair work / class discussion); processing and evaluating the information during reading (various oral techniques including presentations, dialogues, pair work, Q-A techniques, group work / class discussion); transferring or using the information after reading (various oral techniques including presentations, dialogues, pair work, Q-A techniques, group work / class discussion) [apud 13, p. 116].

In the context of current perspectives on teaching English, as they refer specifically to integrated and contextualized teaching of multiple language skills, we are enquiring whether specialized text reading assures optimizing ESP learning, in general, and favors developing of the four basic language skills, particularly.

As D. Nunan (1998) noted, "Language learning is not straightforward: students do not learn the linguistic and grammatical structures one by one in the order presented. Rather, they learn many things simultaneously and imperfectly [9; p. 101]." Considering recent developments in instruction pertaining specifically to the teaching of L2 speaking, listening, reading, and writing, the integrated-skill approach is receiving a great deal of attention from researches and educators in teaching ESP. R.Oxford (2003) views „the main skills (listening, reading, speaking and writing) and the associated skills (syntax, vocabulary and so on) as overlapping areas of competence." The author highlighted that optimal ESL communication occurs when all the skills are interwoven in the process of instruction, similar to strands in a tapestry. This is known as the integrated-skill approach [11, p. 6]. Alternatively, in language-based approach or segregated-skill approach – language itself is the focus, with a clear separation of language learning from content learning. These contradict the way people use language skills in normal communication. E. Hinkel (2006) maintains that in order to make language learning as realistic as possible, integrated instruction has to address a range of L2 skills simultaneously, all of which are requisite

in communication. For instance, teaching reading can be easily tied to instruction on writing and vocabulary, and oral skills readily lend themselves to teaching pronunciation, listening, and cross-cultural pragmatics [7, p. 113]. Therefore, the use of integrated-skill approach has considerable potential in teaching ESP, especially by engaging students in meaningful oral and written communication. To understand the integrated-skill approach, teachers must know what it provides in terms of advantages.

- First, it exposes English language learners to authentic language and challenges them to interact naturally in the language;
- Learners rapidly gain a true picture of the richness and complexity of the English language as employed for communication;
- English becomes a real means of interaction and sharing among people;
- It can be highly motivating to students of all ages and backgrounds [11; p. 10].

As mentioned afore, most of speaking and writing tasks are reading based. Consequently, receptive skills and production skills should be mutually supportive.

Reading-Speaking. During the three reading phases – pre-, during and post-reading, students are trained in analysis, synthesis, critical thinking. Among these, many aims may be achieved by practicing speaking skills in pairs, groups or as a whole-class discussion.

Reading-Listening. Familiarity with the specialized text style and specialized vocabulary ensures better students' reception of the audio or video recordings, likewise comprehension of their teacher's and peers' speeches.

Reading-Writing. The two processes are mutually beneficial and complementary, it is known that good readers make good writers, while writing experience helps students become better readers. Written texts serve as a model for reproduction, i.e. students benefit from an awareness of profession-oriented text style, writing conventions, specific linguistic and grammatical structures, which are subsequently applied in students' writing. At the same time, W.Grab and C.Zhang (2013) notice, "using textual resources in academic writing tasks, such as summarizing, synthesizing information, critically responding to text input, or writing a research paper represents a major challenge for L2 students, and it requires a great deal of practice [6; p. 14]."

Our teaching experience allows us to reveal that lack of subject matter knowledge, concept-dense content of specialized texts, gaps in L2 knowledge, inadequate use of reading strategies are among the main obstacles to comprehension and display of text content. In consequence, the above stated challenges lead to students' frustration, language comprehension becomes slow and laborious, finally, struggling students lose all their motivation in ESP learning.

How can specialized text reading optimize ESP learning and develop all the four language skills? Which methods are suited, relevant to implement effective instruction?

So, an exhaustive ESP lesson planning is essential, also we need to make sure that our aims are clear and that the materials and tasks are appropriate. First, there shall be used authentic materials. Not only the texts should be authentic, but the activities too.

According to D. Willis (2008), **the priming stage** of the reading lesson consists in providing:

- a **context** for reading: we need to recreate the circumstances in which readers operate in the real world outside the classroom;
- a **reason** for reading: put the students in the situation where they want to confirm or reconsider certain beliefs, stimulate curiosity by asking a question;
- **language input:** the vocabulary that the learners will come across in the reading is covered in pre-reading activities [17].

It is important to note that even though this is a preparatory stage there are involved basic and auxiliary language skills; there is a lot of student participation and that all of the language in these activities is used with a purpose (see table 1).
As stated above, in academic and professional settings people read for information. That is why activating student's schemata is of paramount significance. It has been known since the research of Bartlett in 1930s that we understand incoming information, if we can fit it into a schema. It is essential to activate students' schemata before exposing them to new information, written or spoken. Teachers need to bear in mind that a text on the page may generate very different texts in the minds of the learners, claims S. Thornberry (2005) [16]. It all depends on how much knowledge the reader brings to the text and how much he wishes to extract from it.

Finally, we suggest some reading activities aimed at the four basics as well as associated skills development. In the following table, we aim to provide an overview of specific reading activities combined with other language skills envisaged during the ESP acquisition process by engineering students.

Table 1. The three-reading stage activities & skills focus

Reading stage	Specific activities	Skills focus
Pre-reading	▸ Tasks to activate schemata; ▸ Prediction of the text content (providing a number of verbal cues); ▸ Previewing text architecture, text organization; ▸ Focusing on visual cues: figures, illustrations, diagrams; ▸ Pre-teaching the new vocabulary; ▸ Skim and scan reading to check text relevance or to find specific information.	▸ Making predictions, hypothesis; ▸ Working with illustrations; ▸ Using topic sentences to get an overview of the text; ▸ Vocabulary extension; ▸ Highlighting grammar points. *(Grammar is taught at the point of need!)*

During-reading	▸ Reading to get the gist/ to check the hypothesis ▸ Re-reading for details/ from a different perspective ▸ Making annotations ▸ Finding in the text the key words/ a part of speech/ logical connectors ▸ Highlighting appropriate information to include in writing	▸ Guessing words in context ▸ Ignoring unknown information (accept gaps and keep going) ▸ Using questions to focus on relevant text information ▸ Making notes ▸ Locating key information in complex sentences ▸ Making inferences ▸ Understanding how certain words link ideas/ show the author's point of view
Post-reading	▸ Expending notes into complex sentences ▸ Drawing a concept map ▸ Paraphrasing, referring to author's ideas ▸ Summarizing ▸ Speaking from notes ▸ Writing essays using appropriate language ▸ Using the Internet to search and compare info on the studied topic (video recordings, texts from various sources) ▸ Making a presentation/ a poster ▸ Feedback: error correction	▸ Extending comprehension; ▸ Understanding the purpose of discourse markers in the development of a topic; ▸ Incorporating quotations; ▸ Debating on a statement from the text; ▸ Inferring implicit ideas; ▸ Reporting research findings.

In the article, we have approached the problem of enhancing TUM students' professional discourse development from two perspectives: first, ST reading as a means of domain related knowledge acquisition; second, the integrated-skill approach as one of the best ways of specialized language skills development. Taking a glance at the table 1 it can be noted how the basic and associated language skills are interwoven, the core element being the specialized text.

In **conclusion**, we would like to emphasize the importance of the integrated-skill approach in fostering the key language competences, thus, building students' specialized discourse. ESP teachers need to rethink their existing approaches to teaching ESP and expand the repertoire of strategies to help students perceive and use appropriately the connections between the four basic language skills. Careful planning of the ESP lesson with a judicious selection of instructional materials can guarantee developing of the four basic and associated language skills.

Bibliography

Alderson, Ch., *Assessing Reading*, Cambridge University Press, 2005.

Anderson, Paul V., *Technical Communication: reader-centered approach*. Boston, 2014.

Cabré, T. "Constituer un corpus de textes de spécialité". *Cahier du CIEL*, 2007-2008, pp. 38-39.

Copeck, T. *et al.*, "What Is Technical Text*?" Language Sciences*, Vol. 19, No. 4, 1997, pp. 391-424, Elsevier Science LRI.

Gotti M., *Investigating Specialized Discourse*, 3rd edition. Bern: Peter Lang Publishing, 2011.

Grab, W., Zhang, C., "Reading and Writing Together: A Critical Component of English for Academic Purposes Teaching and Learning", *TESOL Journal*, 4.1, March 2013. URL: <https://www.academia.edu/5934032/Reading_and_Writing_Together_A_Critical_Component_of_English_for_Academic_Purposes_Teaching_and_Learning>, accessed 04.07.18.

Hinkel, E., "Current Perspectives on Teaching the Four Skills". *TESOL QUARTERLY*, Vol. 40, No. 1, March 2006, p. 113, accessed 21.08.18.

Lyutaya, T., *Reading Logs: Integrating Extensive Reading with Writing Tasks*, English Teaching Forum, no. 1, 2011. <https://americanenglish.state.gov/files/ae/resource_files/49_1_5_lyutaya.pdf >.

Nunan, D. *Language Teaching Methodology*, London: International Books Distributors Ltd, 1998, p. 101.

Oxford, R., *Language Learning Styles and Strategies: an overview*, Oxford, GALA, 2003.

Oxford, R. *Integrated Skills in the EFL/ESL Classroom*, TESOL France, vol. 1, 2001, p. 6. URL: <https://www.tesol france.org/uploaded_files/files/TESOL%20Vol%208%202001%20C1.pdf>, accessed 01.07.18.

Pickett, M. A. & Lester, A. A., *Technical English: writing, reading, and speaking*, 3rd edition. New York: Harper & Row, 1980, p. 456.

Rus, D., *The Acquisition of Oral Communication Skills in an ESP Class*, Arhipelag XXI Press, Târgu Mureș, 2015.

Serova, T. S., *Features and Functions of Professionally Oriented Reading*, Permi, 2013.

Thoiron, Ph., "Texte spécialisé et non-spécialiste : un problème de stratégie de décodage." *Revue belge de philologie et d'histoire*, Tome 69, fasc. 3, 1991. *Langues et littératures modernes – Moderne taal- en letterkunde*, pp. 629-643.

Thornberry, S., *Beyond the sentence*, McMillam, 2005.

Willis, D., *Reading for Information: Motivating Learners to read efficiently*, 2008. URL: <http://www.teachingenglish.org.uk/article/reading-information-motivating-learners-read-efficiently>.

Серова, Т. С. *ХАРАКТЕРИСТИКИ И ФУНКЦИИ ПРОФЕССИОНАЛЬНО-ОРИЕНТИРОВАННОГО ЧТЕНИЯ В ОБРАЗОВАТЕЛЬНОЙ И ИССЛЕДОВАТЕЛЬСКОЙ ДЕЯТЕЛЬНОСТИ СТУДЕНТОВ, АСПИРАНТОВ И ПРЕПОДАВАТЕЛЕЙ УНИВЕРСИТЕТОВ*, Журнал Вестник Пермского национального исследовательского политехнического университета. Проблемы языкознания и педагогики, № 7 (49) / 2013, pp. 3-12. URL: <http://cyberleninka.ru/article/n/harakteristiki-i-funktsii-professionalno-orientirovannogo-chteniya-v-obrazovatelnoy-i-issledovatelskoy-deyatelnosti-studentov#ixzz4Le2hxNtd)>.

ANNALES DE L'UNIVERSITÉ DE CRAÏOVA
ANNALS OF THE UNIVERSITY OF CRAIOVA

ANALELE UNIVERSITĂȚII DIN CRAIOVA

EUC

EDITURA UNIVERSITARIA